



Writing as a project

Nabil Ahmed AlKhadher

Damanat Foundation for Human Rights and Freedoms

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Dedication

Writing as a project

In March 2003, I joined the Ebhar Foundation for Childhood and Creativity. I had no idea about projects, writing them, and managing them. During the first months of work, I had started writing some simple projects, which were subject to modifications, additions, and various advice from the head of the foundation. By 2008 and after, I had become the person in the foundation who wrote the most projects. She was with me step by step during the arduous years of work. From her, I learned the method of literary writing as an inspiring and famous writer from the nineties, as well as the method of writing projects as the best writer of projects, who focuses on every word in the funding request.

I am here because of her and thanks to her, and I dedicate this book to her.

Ms. Maha Nagi Salah

My teacher who built all my knowledge.

Thank you

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Background

Writing as a project

During the past years of my professional life, I have witnessed many literary figures; because of my connection to literature and my publishing of stories since I was in school. I started publishing stories since I was studying in high school, and at that time Yemen was at its most free of media, and there were many official and private newspapers affiliated with civil society institutions crowding the shelves of kiosks in Tahrir Street, Bab al-Yemen, and other main streets in Sana'a, and then I found many outlets for the stories I wrote in those good days.

After studying and entering the world of work, I was fortunate to find many civil society institutions that were established during that period after the issuance of their law in 2001, investing in the atmosphere of legal liquidity specialized in issuing civil society institutions, parties, and media newspapers. I was fortunate to visit many institutions such as the Democratic School and the Arab Foundation for Human Rights, whose director, Raja Al-Masabi, who, after we discussed my talents together, advised me to go to the Ebhar Foundation for Childhood and Creativity, which I went to in March 2003 to present my career there until 2015.

While working at the Ebhar Foundation for Childhood and Creativity, I was still continuing to write and publish in newspapers, in addition to the work related to writing projects for the foundation, in which I developed my skills to a very good level. In those days of 2008, I was almost the only writer of projects for the foundation; thus, my skills in literary writing developed over the days until 2012, when I won the Al-Maqalih Literary Award for the best collection of short stories for that year, and writing for successful projects for the Ebhar Foundation, independent youth initiatives, and emerging civil society institutions.

Most of the projects I wrote were funded at the time, perhaps due to my literary background, which made writing a project for me an enjoyable literary work before it became a strict institutional work, and perhaps after all these years that have passed until today, when I started writing this book in April 2021, the idea of this book was passing through my mind, which mixes the two most important skills I acquired in my professional life that extended from March 2003 to April 2021, and this is about 18 years of literary writing and writing projects.

The question that always comes to my mind is whether literary writing is inspiration, conscience, and work based on enthusiasm and desire, or is it a planned work that is done step by step, with no great importance to talent and passion, or is it a mixture of both? Passion will bring out a hot and inspiring novel into the world, but it will not contribute to its success among readers, so that there will be novels that, despite their literary brilliance, are thrown on the shelves, and planning alone for a person who does not have talent and passion will not bring out into the world anything but a superficial and stupid novel full of errors and flaws, but it may get a higher number of print runs and more readers.

Writing as a project

I believe that writers should not only rely on talent, but also have the ability to deal with writing as a project planned from A to Z, and this is perhaps what motivated me to write this book that deals with writing as an integrated project. This book relies in many of its chapters, parts and ideas on training guides for writing and designing projects, especially developmental ones, and borrows many of the steps that must be worked on in any project as steps that every writer who has an idea to write a literary product such as short story collections, novels and other literary books must take. The reader may find that the division of the book tends towards the method of explanation and presentation in these training guides with the importance of working on the creative process itself as well to reduce the amount of scientific material in these training guides and readers of inspiring writers and authors who love literary writing can enjoy reading and finishing this book with pleasure. I ask God to be successful in this task and I do not forget to thank many of those who had clear fingerprints in my literary and civil career at the Ebhar Foundation for Childhood and Creativity, starting with the professor Maha Naji Salah, Professor Abdul Rahman Al-Sharjabi, Professor Abdullah Al-Harazi, Professor Thuraya Al-Shaibani, and among the friends in sailing are Mansour Al-Hajj, Omar Al-Darm, Saddam Al-Adla, and many others.

From outside the organization, I would like to thank Ms. Raja Al-Masabi, the head of the Arab Foundation for Human Rights in Sana'a, who was my "civil mother" and who gave me a lot of support and advice throughout my professional life, as well as my dear friend, who was my support and brother for more than twenty years, and who provided me with many books, training manuals, and nominations for capacity building courses inside and outside Yemen, who is my dear friend Fathi Al-Dhafri.

introduction

Writing as a project

Arab writers, poets and novelists enter the door of creativity through passion and talent, not through writing as a project that requires research, strategic thinking, study, planning, organization, implementation, supervision, evaluation, public relations, networking, alliance building, benefiting from success stories, and learning from lessons learned in the past, to achieve success, fame and continuity in creative work, and achieve sustainability in writing and publishing activities, and reach the minds of readers, or "beneficiaries" as the characteristic that this book provides for the categories that buy the writer's text, and acquire and read it, and influence the writer's literary experience and creative project, as well as his bank balance, and because of that we often find in the practice on the ground to publish the book or books of the writer that they are distributed for free to friends, acquaintances, journalists, interested parties and those attending the event related to the book, whether it is to launch it, or as a signing ceremony, or within a cultural morning or evening that is concerned with the literary genre in which the writer specializes and presents it to the public, and they are mostly personal events with few numbers.

It is sad that these books or those texts are often printed at the personal expense of the writer, who may not have the financial means to support his creative experience without affecting his savings or life needs, and he often finds that creativity does not constitute a tributary for him that helps him live, devote himself to writing, and create unique texts that enrich the society surrounding the writer, his country, and perhaps the entire world with a new text that creates more enjoyment, learning, culture, and beauty.

This is not the case in the reality of the world of writing, printing and publishing in the world. Writing is not necessarily an emotional activity undertaken by the writer to explain the pains he suffers from, or to present his personal vision towards a specific political, social or economic event in his local community, or in his country in general. Rather, it is an activity based on study, scrutiny, research, public relations, planning, and networking to write the text, and to carry out such previous works with the development and activation of methods of dealing with printing presses and publishing houses, and the creation of cultural events such as direct readings for readers, signing ceremonies, participation in conferences, workshops, press, television, radio and online interviews, to promote the book that is sold in libraries and through local, national and international book fairs to reach readers and motivate them to take the banknotes out of their pockets and buy the printed text . What are the best ways to deal with the targeted or beneficiaries? I apologize for the terms "targets" and "beneficiaries" in this book, which are mostly used in the field of projects carried out by international and local organizations in Countries and societies, but who said that readers are not the target group of the writer and he thinks about them in the midst of his preoccupation with the text, and who said that readers, especially those who bought the text, do not benefit from the creative work as they are the final consumer of the special creative product.

Writing as a project

It seems that the booklet here will be drowned in market terms, scientific research and development projects more than it will be drowned in literary and cultural terms, but I am excused in the end because this type of planning or work has become the main form of literary and cultural works in the world, and the term creative industries or cultural industries is not far from us, as everything has become an industry, including creativity, publishing and distribution, and every activity that any person undertakes is supposed to be part of a planned project for its success, and this is what the book focuses on discussing and presenting some ideas in it.

Writing as a project, a text that attempts to present writing as a planned activity, not as an emotional activity resulting from an experience of love for writing that the writer lives without thinking about success in it, or considering it a form of psychological release for some writers and then neglecting it. It is also not an honest experience that the writer undertakes to share with readers a bitter love experience that he went through with his beloved, or an extended journey of sadness that the writer lived and wants to pour it out on paper only to find in the end that he did not plan to publish it and did not work to promote it and network for it only to find himself in the end printing it at his own expense without planning to return what he spent, and then publishing it to friends without planning to benefit from their reading of the text and how to benefit from their reading in subsequent texts, and throwing the rest of the copies in one of the floors of his wardrobe without planning to sell them to return even a small part of the losses he incurred from writing, printing, and publishing.

The booklet here will try to borrow some vocabulary and works related to the writer's creative work, and also borrow from the vocabulary related to development management and implementation, and mix all these vocabularies in one text that presents a simplified idea for any writer who wants to become like professionals. I do not mean here the activity of writing only, but I mean the writing project since it was a simple idea in the writer's mind until it became a book with mass, weight and content, which if planned intelligently and the plans are implemented in a real, correct and comprehensive manner, the writer will become successful and the book will become famous and sold on the shelves of libraries and bookstores on the Internet.

Writing is a project like any other project that requires planning, financing, implementation, and identifying the target groups for the project, its target audience, and the geographic area of the writing consumers, including readers, followers, and interested parties. We will elaborate on all of these terms in the following pages until we reach the final plan for success.

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.

Writing as a project

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

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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

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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.

In the sixth chapter, entitled “The Project”, the book will discuss the importance of the project’s existence in the first place, its comprehensive picture, its good, comprehensive, and verifiable vision, it's clear, easy-to-understand, accessible message to the public, its implementation and verification, positive values, the importance of the objectives that the project wishes to achieve, the presence of positive partnerships for the project, the presence of committed leadership, the presence of a project work plan, the ability to determine the priorities of the creative project, analyze the current situation, the effectiveness of the project workers, obtain funds, understand and apply planning well in the project, ensure good implementation of the plans, and that planning translates the project’s message, ensures good analysis of the project, ensures good design of project plans, the ability to share project plans, ensures that planning contains clear frameworks, comprehensive planning for all project details, ensures that planning translates the project’s mission, vision and message, knows the strengths and weaknesses of the project’s plans, ensures indicators for achieving the project plan objectives, the presence of the project’s understanding of the environment surrounding the planning process, and the project’s ability to enhance collective participation in planning.

Chapter Six focuses on ensuring sound project management such as human capacity management, financial capacity management, institutional capacity management, operations management, control, positive and effective project communication management, delegation management, finance, information and partnerships management, positive project ethics and practices management, meetings and workshops management, communication management, negotiation, competition, balance, stress, anger management, tolerance, conflict, negative emotions management, change management, emotions, quality management, participation, monitoring and analysis, creative project management, priority management, information management, motivation and anxiety management, research management, pressure and stress management, brainstorming management, difficulty and obstacle management, planning management, expectations management, relationships

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management, audience management, and ensuring positive project practices such as transparency, information availability, project accountability, teamwork, sustainability, quality, participation promotion, smooth termination, security and safety, idea generation and project flexibility.

The book focuses on the project and finance and knowing whether the project is able to assess the needs and material assets and know the needs and assets necessary for implementation and the ability to deal with money rationally and implement good financial management for all financial procedures and that the project is able to design good budgets and subject the budgets to regulatory standards and ensure the standard of financial transparency and ensure the team's participation in setting and monitoring the budget and subjecting the budget to a timetable and the budget is flexible, sound and credible and the project has professional financial management and the budget's compliance with financial and accounting laws and rules and the financial management's compliance with the procedures that ensure the quality of the financial operations and ensure the good and free flow of financial information and anticipate financial problems and propose solutions for them and the continuity of planning and work to obtain funds for the project and subject financial operations to review and audit and ensure the quality of financial reports and the project's interest in all elements of financial management and its application and ensure rational management in dealing with financial resources and ensure control over spending from the available funds items.

In the seventh chapter, the book talks about project management. It talks about institutional capacity management, operations management, control management, decision management, communication management, delegation management, financial management, information management, partnerships, ethics management, positive practices, meetings management, workshops, communication, negotiation management, competition, conflict, dialogue, change management, quality, monitoring, analysis, priority management, and motivation. Research and management of pressure, stress, difficulties, obstacles, expectations, resources, issues, relationship management, audience, issues, people, control management, supply, inventory, assets, resources, money management, budgets, stakeholder management, adaptation and activity management, problem management, follow-up management, risk management, information management, and evaluation. And analysis Continuity management and management of creative project activities

In the eighth chapter, the book discusses the knowledge of the project and financing, whether the project has a financing strategy, developing sources of income and resources, diversifying sources of financing, the skills needed to request and write financing requests, assessing future financial needs, the existence of financing strategies, developing sources of income, building capacities in writing financing requests, positive and fruitful communication with donors, clarity of the financing objective, choosing the appropriate timing for submission,

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the ability to convince donors, the ability to write successful project proposals, whether the project meets donors' priorities, accuracy of budgets in financing requests, adherence to donor standards, the response of the financing request to donors' questions, and compliance of budgets with donor laws . The book answers how the project strengthens its relations with donors in a positive way and ensures the success of the funded project and that the creative project achieves the importance of creativity and the importance of providing funding for it and realizing that support is a right of creators and knowing the methods, policies and ethics of applying for funding and knowing the reasons for strengthening the success of the project in obtaining funding and working on them and how the project cares about meeting the criteria and conditions of donors and focusing on the limits of the funds available to the funding agency and knowing the issues that donors care about and the possibility of the creative project serving them and knowing the type of grant and its specificity and suitability for the creative writer's project and knowing the geographical area that funders care about and whether it includes the area of implementation of the creative project and knowing the projects supported by donors and the existence of a desire on the part of the writer and the project to request funding and the extent to which the project meets the technical and artistic requirements in requesting grants and knowing the target group for funding and adhering to the deadlines for submission and the ability of the project to implement the funded project and participate in providing funding and meeting the requirements of donors and demonstrating its financial, administrative, skill and creative capabilities when requesting funding. The book focuses on the project and sources of funding such as the government and local and national non-governmental institutions sponsoring arts, culture and creativity and companies. Business, individuals and society.

The book discusses the project and public relations, such as developing ways of advertising and reaching the target audience, enhancing and involving the community in the creative writer project, and being distinguished by comprehensiveness, objectivity and credibility in dealing with the public, respecting their diversity and opinions, and the compatibility of the priorities of the creative project with the priorities of the community, and increasing the products of the creative project to meet the needs of the public, and interacting with community issues, and informing the public of the details of the creative project and knowing their roles in its success, and ways to build trust between the creator, the creative project and the community, and dealing with the public transparently, and the role of the creative project in empowering the community, and the project's dealing with partners and stakeholders, and developing positive, growing relationships, networking, partnership and alliances with stakeholders through advanced, positive and diverse partnerships, and the importance of the project having plans to facilitate and activate participation activities and develop partnerships, and to be successful in effective and continuous coordination, developing teamwork and directing the behavior of individuals, communities and the work team as stakeholders.

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In the ninth chapter , entitled “Marketing the Creative Project”, we will discuss understanding marketing, understanding marketing strategies, knowing the appropriate timing for marketing, applying marketing ethics, knowing similar creative projects in the creative market, enhancing participation in planning and implementing marketing, ensuring that the creative project reaches the public, saving marketing costs, having a distinctive plan for marketing the creative project, benefiting from the media and modern technologies in marketing, having answers that contribute to the success of marketing the creative project, understanding good marketing management, understanding the nature of the creative product, the ability of the product and the creative project to compete, knowing the risks associated with marketing the products of the creative project, understanding the creative markets, understanding the creative environment, understanding the creative audience, understanding the importance of information related to marketing, understanding the importance of successful communication for marketing, understanding competition, partners and the media in marketing, understanding the importance of marketing the project to diversify sources of funding and marketing a successful creative project proposal .

Chapter 10 , entitled “The Creative Project in a Conflict Situation,” discusses issues of project protection, the existence of a creative crisis, weak coordination, social changes, political, security, and economic factors, weak planning, implementation, and production, the inability to develop the project, the lack of a project idea, the lack of technical or human requirements, the lack of participation in the project, the inability to identify and provide project needs, the project not containing clear visions, the lack of project leadership, the project’s inability to evaluate its performance and assess its deviations, the lack of application of project-specific standards, the weak ability of the project to follow up on its activities and monitor their effectiveness, the lack of creative management for the project, and the weak ability of the project to grow and develop.

The Writing as a Project Handbook is a text that demonstrates the importance of the writer's formation of himself, his texts, his writings, and the project for his success and the success of his creative experience as a whole.

Chapter One

Writing as a project

Characteristics of a successful writer

There are many qualities that distinguish a writer as a talented, unique person who has a passion for writing, a desire to create wonderful, enjoyable narrative worlds, rich in ideas and characters, and strives for success so that his ideas become an adornment for every library in the home of every reader interested in narrative and passionate about reading. It is very important for the writer to maximize his planning skills and the ability to create smart goals ¹, accurate indicators, and implement an integrated creative project. Some of these qualities are what we will present in detail in the following lines.

creative

In order for a writer to be creative, ²he must go through the experience in all its details, create a convincing and real experience, do his best to find his talent, know that writing never ends, work on learning from mistakes, think deeply about the way he works, provide himself with education clearly, convincingly and authentically in order to achieve his goals, prove his theories, formulate his characteristics and options, work on using visuals and moments that convey his experience better, touch on the human experience, spend time forming the idea and knowing its applicability, develop the ability to adapt and learn from failures, work on refining his talent and obtaining the experience of writing texts quickly and continuing in it and undergoing a competitive, advanced and diverse experience.

The writer must know that he is responsible ³for crafting the best possible experience, and to create himself, his feelings, his experience, and his voice instead of imitating others, and to develop his knowledge of the genres and formats that suit him and help him write, and to develop his ability to inspire new voices and improve existing works and to re-function the meaningless text writing in the creative game, and his ability to create texts and characters and to continue writing and never give up and not rush and keep things simple and direct and easy and visual and coordinated and consistent and to develop the ability in the field of writing itself to form the scene and the structure of the story and the functions of the character and dialogue and subtext and transitions and pace and so on so that the writer can portray them in an original way.

1 <https://creately.com/ar/usage/%D9%82%D8%A7%D9%84%D8%A8-%D8%A7%D9%84%D8%A3%D9%87%D8%AF%D8%A7%D9%81-%D8%A7%D9%84%D8%B0%D9%83%D9%8A%D8%A9/>

2 <https://ujeeb.com/%D9%85%D8%A7-%D9%87%D9%8A-%D8%A7%D9%84%D8%B5%D9%81%D8%A7%D8%AA-%D8%A7%D9%84%D8%B4%D8%AE%D8%B5%D9%8A%D8%A9-%D9%84%D9%83%D8%A7%D8%AA%D8%A8-%D8%A7%D9%84%D9%85%D8%A8%D8%AF%D8%B9>

3 <https://kotobnaspace.com/ar/%D9%85%D8%B3%D8%A6%D9%88%D9%84%D9%8A%D8%A9-%D8%A7%D9%84%D9%83%D8%A7%D8%AA%D8%A8-2/>

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It is important to work on the writer's formation of his voice and skill, the experience of improving as a writer, enhancing his story and making it better, the ability to write under deadlines, the ability to control the basic story rhythms ⁴and descriptions, gaining interest in his work, the ability to make money and create magic in his texts.

The writer must be objective ⁵, experienced, able to manage his time, rewrite, and make difficult choices in the necessary creative modifications and additions that he conjures up to make the story better, and work on proofreading, searching for spelling, grammatical and punctuation errors and paying attention to them to improve the reading of his text and make a name for himself in the world of creativity with satisfaction, efficiency, commitment, enjoyment, participation, partnership, fame and idealism, and to create specific and imaginative texts, filled with those feelings, moments and images to make it an amazing experience and to try different things and in a way that constitutes a refreshing challenge for the writer and makes writing an entertaining and well-constructed experience, and uses tools, techniques, devices, tricks, tests and discoveries.

It is good for a writer to try new things, to listen carefully to everyone else's experience, to develop his skills, rhythms, spaces, scenes, strategies, experiences, goals, connections, themes, relationships, achievements, treatments, implications, assumptions, emotions, explorations, surprises he may encounter, inspiration he gets, references, publications, stories, goals, not to be afraid of unhappy endings and endless terrible comments he may receive, to work on writing what he knows, to apply his experiences, views, beliefs and emotions in any story he writes, to share personal feelings, views and experiences, and to move forward in his professional life while identifying the positions, values and experiences that will activate his work as a writer who presents unique texts ⁶.

The writer should get feedback, learn from others' experiences, trust himself, create important stories, take care of himself, write professionally, draw inspiration from his life, experiences, curiosity, motivations, benefit, reading, and viewing, work on using story points, character types, dialogue patterns, conflict types, twists and turns, plants, and detectors, and work differently to create good structures, stories, and experiences, and increase his ability to ignore the annoying voice, build his skills in managing success and dealing with failure, and be less defensive about his work and more open to constructive criticism, and constantly improve his craft, and stay up to date with publishing, and acquire new tools that will help him write better and more efficiently, and be honest with himself and his writing, and see that most reactions to his work are just subjective opinions, and learn how

⁴ <http://www.aklaam.net/newaqam/index.php/~130/~137/198-2008-12-22-11-44-55>

⁵ <https://www.al-jazirah.com/2015/20150905/cu3.htm>

⁶ <https://www.aljazeera.net/blogs/2018/8/22/%D8%A8%D9%8A%D9%86-%D8%A7%D9%84%D9%83%D8%A7%D8%AA%D8%A8-%D9%88%D9%85%D8%A7-%D9%8A%D9%83%D8%AA%D8%A8>

Writing as a project

to ignore critics, trust himself, and learn to confront naysayers, rejection, resistance, stopping, wasting time, breaking down, and despair ⁷.

It is important for the writer to be able to survive, be creative, be passionate, not worry, deal with pressure, understand the audience, find the basic tones of the story and characters, make appropriate adjustments, stay in touch with everyone around his experience and creative project, deal with difficult conversations, neglect, chaos, frustration, resentment, forgetfulness, length, boredom, absorb what is useful and ignore what is not useful to him, and create a practical, close, broad, deep, moderate, wise, exciting, and great creative experience, and know that there are no overnight successes and that he may be exposed to failure, rejection, and obstruction. He must trust his feelings and allow himself the freedom to change, grow, explore, and rest, and avoid what harms his creative experience, and increase excessive preparation, depth, and knowledge of trends and directions in the publishing industry around him, and avoid risks and exposure to ridicule ⁸.

The writer must be distinguished by perseverance in making his mark in his creative environment, working on practicing learning, avoiding anxiety and over-negotiation, being wary of failure and personal bias, following his career, avoiding the trap of going through the same stories that the audience already knows, avoiding procrastination and falling into the trap of scenes and long character backgrounds, working on getting a good opening that readers can enjoy and enjoy the writing profession, not being distracted, ensuring adaptation, and avoiding complacency. When he feels comfortable, he feels satisfied with himself, and when he feels very satisfied, he stops challenging the creative muscles and works to pay close attention to how he writes and to be passionate ⁹.

The writer should not enter into multiple projects, ensure good growth for him as a writer, avoid stereotypes, ensure diversity, avoid having to confront others and adapt to them, avoid risk and repetition, work on keeping up with the momentum, avoid writing embarrassing moments in his text, avoid mistakes and learn from his professional life, activate personal communications or private conversations, know his artistic genre, avoid exaggeration, laxity and comfort, work on getting to know the audience and building trust with them, protect himself and his creativity, work on projects that suit his professional life and are consistent with his personal standards, and know all his creative rights ¹⁰.

⁷ <https://www.alfalq.com/%D8%A7%D9%84%D9%83%D8%A7%D8%AA%D8%A8-%D9%88%D8%A5%D8%B4%D9%83%D8%A7%D9%84%D9%8A%D8%A9-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9/>

⁸ <https://anwaar.squ.edu.om/ar/%D9%86%D8%B4%D8%B1/ArticleID/4524/quot-%D8%A7%D9%84%D8%AD%D9%83%D8%A7%D9%8A%D8%A9-%D9%88%D9%85%D8%A7-%D9%81%D9%8A%D9%87%D8%A7-%D9%84%D8%B3%D8%B1%D8%AF-%D9%85%D8%A8%D8%A7%D8%AF%D8%A6-%D9%88%D8%A3%D8%B3%D8%B1%D8%A7%D8%B1-%D9%88%D8%AA%D9%85%D8%A7%D8%B1%D9%8A%D9%86-quot>

⁹ <https://www.alethead.ae/news/%D8%AB%D9%82%D8%A7%D9%81%D8%A9/4322434/%D9%87%D9%88%D9%8A%D8%A9-%D8%A7%D9%84%D9%83%D8%A7%D8%AA%D8%A8-%D9%88%D9%85%D8%A7%D9%87%D9%8A%D8%A9-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9>

¹⁰ https://ar.wikipedia.org/wiki/%D8%AD%D9%82%D9%88%D9%82_%D8%A7%D9%84%D8%AA%D8%A3%D9%84%D9%8A%D9%81_%D9%88%D8%A7%D9%84%D9%86%D8%B4%D8%B1

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A writer should set a strict writing schedule for himself, ¹¹avoid quick success and disappointment, set reasonable writing goals for himself, avoid getting bogged down in too many details, live a life without regrets, focus on trying to avoid failure and rejection, avoid legal problems ¹²and freezing, be prepared to talk about his background and personal life, be careful not to let his imagination run wild, avoid stereotypes, embrace archetypes, avoid relying too heavily on excessive and unnecessary influences, avoid over-analyzing the creative process, and avoid bad decisions ¹³.

The writer should work to be part of a supportive community through various writing groups, peer groups, family, friends, and a strong support network, ¹⁴and work to avoid isolation and loneliness as they are a major risk to mental and physical health, and have a creative instinct and the ability to plan and face fears and negative energy that flows through him, and be confident, persistent, wise, polite, communicative, and behavioral, and have great ideas for stories and characters, and control his writing, ¹⁵and be reassured and try to regulate the anxiety and fear he feels, trust his intuition, accept situations and work harder to overcome them, calm the voices, and allow his natural instincts to fight or flee, and be brave in his instincts, ideas, and writing, and develop his ability to control and strike rhythms, characters, and stories to take him where you want to go ¹⁶.

A writer has to be patient, do the work, get feedback, increase his competitiveness, adjust his analytical instincts accordingly, use the same level of scrutiny in story choices, focus on his tools and practices of success and what he wants to do, focus on using his passion for story to pitch his projects, focus on the time period, franchises, fun, drama and horror in his script, focus on body language, build his confidence and vitality, showcase the real story, historical event, inspired scripts and adaptations of stories, characters and worlds he has created ¹⁷.

The writer is the one who writes more and new texts, builds his capabilities in these areas, increases the chances of his success, focuses on telling texts that make him unique and distinctive, maintains the rhythm and flow, applies unconventional storytelling techniques, concepts, plots and characters, works on gaining momentum and creating the habit of writing regularly without feeling the pressure of having to write and work continuously on the story and characters, focuses on the text and what interests him, focuses on the textual elements, glory and

¹¹ <http://saaid.org/Doat/mubarak/4.htm>

¹² https://ar.wikipedia.org/wiki/%D9%82%D9%81%D9%84%D8%A9_%D8%A7%D9%84%D9%83%D8%A7%D8%AA%D8%A8

¹³ <https://alroya.com/post/251975/6-%D8%A3%D8%B3%D8%A8%D8%A7%D8%A8-%D9%88%D8%B1%D8%A7%D8%A1-%D8%A7%D8%AA%D8%AE%D8%A7%D8%B0-%D9%82%D8%B1%D8%A7%D8%B1%D8%A7%D8%AA-%D8%AE%D8%A7%D8%B7%D8%A6%D8%A9-%D8%A5%D9%84%D9%8A%D9%83-%D8%A7%D9%84%D8%AD%D9%84%D9%88%D9%84>

¹⁴ <https://fargad.sa/?p=33412>

¹⁵ <https://www.albiladpress.com/posts/860136.html>

¹⁶ <https://www.omandaily.com/%D8%A3%D9%81%D9%83%D8%A7%D8%B1-%D9%88%D8%A2%D8%B1%D8%A7%D8%A1/na/%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D9%8A-%D9%88%D8%A7%D9%84%D9%85%D8%B9%D9%88%D9%82%D8%A7%D8%AA-%D8%A7%D9%84%D8%AB%D9%84%D8%A7%D8%AB%D8%A9>

¹⁷ <https://chss.ksu.edu.sa/ar/node/4994>

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motivation, avoids wasting time on details, and finds solutions to obstacles, trials and tribulations, magnifies glory, freedom of discovery, consistency and consistency, works on telling wonderful texts, finds the distinctive humor within them and makes the audience relate to that and can see it in their own lives ¹⁸.

Writing is a healing experience and it is the desired game that every writer should strive to achieve and focus on his writing career and possess the creative instinct and confidence in it whether in the process of writing texts or in job interviews and presentation sessions and in his body language and when he is afraid and anxious and exhausted and forced to speak and when he feels negative energy.

The creative instinct guides him to plan, to follow through, to prepare, to be wise, to understand, to explore, to refine, to be strong, to correct mistakes, to give correct answers, to go forth, to communicate, to behave well, to be clear, to be objective, and to have those great ideas for stories and characters if he actually allows his creative part to control his writing. And during the journey of writing the script, the writer will always hear a voice whispering in his ear to trust his instincts and to let the creative process take root as long as everything seems fun and true to the characters and situations he is conjuring up ¹⁹.

It is important for the writer to be brave in his instincts and ideas and to know what is the best writing that helps in building his creative instincts and improving his writing and the ability to understand something immediately and make lucky decisions by opening up to intuition and following his instincts ²⁰.

Challenger

It is important for a writer to be able to challenge himself, his creativity, his strengths and weaknesses to bring out the best stories and characters in his texts, to challenge the comfort zone he may fall into, to challenge the fear of adventure, routine, narration, patterns, forgetfulness, nervous pressure and difficulties ²¹.

The writer must work on refining the craft, making efforts, dealing with different situations, and working on challenging himself by addressing different types during the journey of writing the text, and the challenge of

18 <https://www.syria.tv/%D8%B9%D9%86-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9%D9%8A%D8%A9-%D9%88%D9%85%D9%81%D9%87%D9%88%D9%85-%D8%A7%D9%84%D8%A3%D8%AF%D8%A8-%D8%A7%D9%84%D9%85%D8%B3%D8%AA%D9%86%D8%B3%D9%8E%D8%AE-%D9%81%D9%8A-%D8%A7%D9%84%D8%B9%D8%B5%D8%B1-%D8%A7%D9%84%D8%AD%D8%AF%D9%8A%D8%AB>
19 <https://jadalbookskw.com/ar/categories/12422>
20 <https://alittihad.info/%D8%A3%D9%8E%D9%87%D9%92%D9%88%D9%8E%D8%A7%D9%84%D9%8F-%D8%A7%D9%84%D9%92%D9%83%D9%90%D8%AA%D9%8E%D8%A7%D8%A8%D9%8E%D8%A9%D9%90-%D9%88%D9%8E%D9%85%D9%8E%D8%AA%D9%8E%D8%A7%D9%87%D9%8E%D8%A7%D8%AA%D9%8F/>
21 <https://fastercapital.com/arabpreneur/%D8%A7%D9%84%D8%AA%D8%BA%D9%84%D8%A8-%D8%B9%D9%84%D9%89-%D8%AA%D8%AD%D8%AF%D9%8A%D8%A7%D8%AA-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D8%A7%D9%84%D9%85%D8%B3%D8%AA%D9%82%D9%84%D8%A9.html>

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increasing access to technology and limited skills in dealing with it, and the challenges of listening and listening, making relationships, satisfaction, research, learning, development, improvement, access, advancement, professionalism, growth, problem solving, experimentation, motivations, confrontations, tests, and abilities that distinguish him as a writer, and finding the ideal balance in his real and creative world, and the challenge of the writer protecting himself, his texts, and his creations, and the challenges of convincing others of his talent and creations, and the challenge of writing a convincing, attractive, and enjoyable text with a wonderful plot.²² The writer must be more prepared to face the upcoming challenges in his own creative journey, whether in his family circle or in creative and academic circles, and at the level of competition, analysis, frankness and depth, in addition to the challenges of time, places, personalities, culture, news, challenges related to communication, commitment and rejection, challenges related to opportunities, fears, adaptation, deception, steadfastness, determination and strength, challenges related to methods, production, priorities, success, exploration and falling behind, challenges related to writing, will, proactivity and norms, and challenges related to the conditions surrounding the writer and his creative journey ²³.

expert²⁴

It is important for the writer to have experience in his creative field or in the work that serves his creative experience such as communication, public relations, planning and many others. Hence, the writer must have experience in the field of writing, competition, methods of presenting information, in the field of exceptions, passion, sensitivities, acquisitions, assumptions, interviews and recordings, and to have credibility and real experience in the field of creativity, law, entertainment, copyright, authorship, generating ideas, emotion and good practices in accepting feedback, experience in taking risks, continuity, creative movement, writing texts, marketing them, selling them and bringing the text to the right conclusion ²⁵. The writer must have experience in dealing with schedules, failure, direction, referrals, legitimacy, experience received from other writers, experience in his own creative specialty, increased experience in the skills required for his own creative genre, his ability to be self-sufficient in his own creations, in addition to experience in his observations, concepts, characters, perceptions, the reality of the work he does, his experiences in the field of competitions he enters, and in the field of developing his talent, work, creativity, knowledge, emotions, viewpoints, observations, relationships, experiences, friendships, and how he puts all of that in his own texts ²⁶.

²² <https://thaqafat.com/2014/12/24738>

²³ <https://www.alriyadh.com/2038148>

²⁴ <https://islamonline.net/%D8%B9%D9%86-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D9%88%D8%A7%D9%84%D8%AE%D8%A8%D8%B1%D8%A9/>

²⁵ <https://chss.ksu.edu.sa/ar/node/4991>

²⁶ <https://www.aljazeera.net/culture/2019/6/5/%D9%81%D9%86-%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D8%A7%D9%84%D8%B1%D9%88%D8%A7%D9%8A%D8%A9>

Writing as a project

talented²⁷

Talent is important for every person in general and the writer in particular, as his creative experience as a whole depends on his talent and the extent of its presence and strength. Every person has a talent, which is the key to his success. The true talent of a text writer is revealed when he is able to convey the heart and soul of a brief moment in the text without having to go into details and his ability to write presentations, plans, experiences, locations, times, characters, situations, conflicts and repercussions, which enhances everyone's belief in his possession of a unique talent for creative writing that does not depend on knowledge and luck, but rather depends on talent, perseverance, the writer's creative stock, the sum of his previous works and achievements, and his ability to experiment, make mistakes, try, narrate, rhythm, wonder and control the details so that his true talent is revealed and makes him one of the professionals, distinguished, diligent and successful in creative writing and storytelling, and keen not to lose it from him ²⁸.

brave²⁹

A true writer is one who defies conventional wisdom and is brave and fearless in showing his work to the public, not afraid that no one will understand the vision he has described in his text or that his text is not good enough. The writer should not be afraid to ask questions and be brave when receiving answers, and be brave when receiving failure and be confident and intelligent and learn new things and break the restrictions and free himself and his creativity from them, and not be afraid to make mistakes, and be brave in front of enemies, and not be afraid of writing or bad circumstances or anger or pain or reactions or embarrassing situations or resistance or laziness or lack of time or doubt and insecurity and the writer should realize that he is brave and able to overcome fear and negative feelings and the writer should work to defend what he believes in and not be afraid of winning and success and especially the writer should be brave and not afraid of writing and continuing in it until the end

³⁰.

wise³¹

27 <https://ramibadrah.com/%D9%83%D9%8A%D9%81-%D8%A7%D8%B9%D8%B1%D9%81-%D8%A7%D9%86-%D9%84%D8%AF%D9%8A-%D9%85%D9%88%D9%87%D8%A8%D8%A9-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9/>

28 <https://www.alkhaleej.ae/2021-03-12/%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D9%85%D9%88%D9%87%D8%A8%D8%A9-%D9%88%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9/%D9%83%D9%84%D9%85%D8%A7%D8%AA/%D8%A7%D9%84%D8%B1%D8%A3%D9%8A-%D8%B2%D9%88%D8%A7%D9%8A%D8%A7%D8%A7%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D8%A7%D9%84%D8%A7%D8%AF%D8%A8-%D9%88%D9%85%D9%81%D8%B1%D8%AF%D8%A7%D8%AA%D9%87-%D8%A8%D9%8A%D9%86-%D8%B4%D8%AC%D8%A7%D8%B9%D8%A9-%D8%A7%D9%84%D9%83%D8%A7%D8%AA%D8%A8/>

29 <https://kitabab.com/%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D8%A7%D9%84%D8%A7%D8%AF%D8%A8-%D9%88%D9%85%D9%81%D8%B1%D8%AF%D8%A7%D8%AA%D9%87-%D8%A8%D9%8A%D9%86-%D8%B4%D8%AC%D8%A7%D8%B9%D8%A9-%D8%A7%D9%84%D9%83%D8%A7%D8%AA%D8%A8/>

30 <https://fastercapital.com/arabpreneur/%D8%A7%D9%84%D8%B4%D8%AC%D8%A7%D8%B9%D8%A9-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D8%A7%D9%84%D8%AC%D8%B1%D9%8A%D8%A6%D8%A9-%D9%83%D9%8A%D9%81%D9%8A%D8%A9-%D8%A7%D8%AD%D8%AA%D8%B6%D8%A7%D9%86-%D8%A7%D9%84%D9%83%D8%A7%D8%AA%D8%A8-%D8%A7%D9%84%D8%B9%D8%A7%D8%B1%D9%8A-%D8%A8%D8%AF%D8%A7%D8%AE%D9%84%D9%83.html>

31 <https://ahmalassaf.com/882/%D9%85%D9%86-%D8%AA%D8%AC%D8%A7%D8%B1%D8%A8-%D8%A7%D9%84%D9%83%D8%AA%D9%91%D9%8E%D8%A7%D8%A8-%D9%88%D8%A3%D9%82%D9%88%D8%A7%D9%84%D9%87%D9%85/>

Writing as a project

A writer is supposed to be wise, able to handle directions, endings, twists, turns, devices, choices, uses, concepts, directions, advice, comments, creations, information, points, details, moments, texts, words, facts, and battles wisely. Evidence of a writer's wisdom includes knowing where creativity comes from, what it creates, what information and common wisdom to consider, how to choose the paths to take wisely, knowing when to advance, retreat, and move, knowing how to deal wisely with readings, exchanges, blogs, interviews, concepts, stories, and freedoms, knowing the wisdom of writing solid, exciting, and attractive stories that use nostalgia for the past, write strong descriptions, use his knowledge and experience to make his decisions wisely, work on using characters to legitimize his text, and use the methods, reasons, and decisions that ensure the flow of his creative experience with great wisdom ³².

systematic³³

The writer must be systematic in all his creative practices and when writing his own texts, and determine the broad outlines that he practices in his creativity and ensure the methodology of the different styles of his writings and the treatments, plans, methodologies and reforms that he makes in his creations and writings and the descriptions that he provides for his characters and conflicts within the texts that he writes within the creative genre in which he specializes, and work to be systematic in all steps of his creative work and his creative genre and his creative motives and his original works and his creative maps and the brainstorming that he does before writing, and when flowing in writing and discussing the different ideas and new methods that he uses ³⁴.

The writer must ensure his methodology in plans, readiness, preparedness, ability, expectations, ideas, behaviors, and approaches that he undertakes, as well as when he is informed of other creations, in his own correspondence, in the methods of communication that he undertakes, and in the deals that he is committed to achieving, and ensure the methodology in the narration, scenes, sequences, and moments that he creates within the text, and in the stages of rewriting, formulation, techniques, rhythm, sequence, complexity, and finding appropriate ways to correct errors and produce drafts, and the methodology of maintaining simplicity, excitement, truth, success, and his own creative freedom ³⁵.

It is important for the writer to deal systematically through the concepts, hypotheses and conventions of creative writing and to ensure that his voice and authenticity reach the audience and to be distinguished by methodology

32 <https://ain-marfa.com/article/%D8%B9%D8%A8%D8%A7%D8%B1%D8%A7%D8%AA-%D9%88%D8%AD%D9%83%D9%85-%D8%B9%D9%86-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8>

33 <https://www.alquds.co.uk/%D9%85%D9%86%D9%87%D8%AC-%D8%A7%D9%84%D9%83%D8%AA-%D8%A7%D8%A8%D8%A9-%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9%D9%8A%D8%A9/>

34 <https://al-thalabi.com/ar/pages/Author's-Approach-in-Writing-the-Book>

35 <https://midad.com/article/213837/%D9%81%D9%8A-%D9%85%D9%86%D9%87%D8%AC%D9%8A%D8%A9-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9>

Writing as a project

in his dealings with everyone around him, especially those connected to his creative experience, such as publishing houses and readers, and when preparing to write and when immersing himself in it and when entering into difficult questions related to his stories, characters and discoveries. The methodology guarantees at least the ease of dealing with writing as a difficult task, dealing with publishing houses as an exhausting task, and dealing with the audience as a complex task ³⁶.

In general, it is difficult for a writer to be methodical in the writing process due to his various life biases, which may bring his texts and himself into controversy with people who are different from him or with researchers and academics, and this may affect him negatively in terms of anger, frustration, feelings of guilt, negative physical, intellectual and emotional responses, and the presence of obstacles in the writer's path towards his creative direction ³⁷.

The methodology helps the writer avoid confrontations, increase understanding and respect for his creative work, advance his career, create a successful model for other creators, understand more the material and historical components, locations, threats, characters and places he includes in his stories, understand the culture he wants to highlight, what situations he deals with, what events he addresses, and the examples he provides when dealing with the past, present and future, laws and sciences, and protect the writer from making mistakes, exaggerations, complexity, lack of brevity and wasting the text on useless details ³⁸.

The methodology helps to ensure that the text is good and is characterized by plot, characters, conflict, credibility, brilliance, and the construction of a good, adequate, comprehensive, trial-and-error narrative world that respects readers, is successful, accurate, and is characterized by logic, reasoning, meaning, a scientific approach, self-criticism, planning options, the emotional side, creative intuition, imaginative inspiration, and visualization. The writer ensures his methodology by maintaining simplicity and creativity and dealing with the mechanisms of planning, formulation, rewriting, processes, routines, workflow methods, techniques, and approaches that the writer follows in his creative experience ³⁹.

36 [https://www.alukah.net/literature_language/0/102039/%D9%85%D8%A7%D9%87%D9%8A%D8%A9-%D8%B9%D9%85%D9%84%D9%8A%D8%A7%D8%AA-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-](https://www.alukah.net/literature_language/0/102039/%D9%85%D8%A7%D9%87%D9%8A%D8%A9-%D8%B9%D9%85%D9%84%D9%8A%D8%A7%D8%AA-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9/)

37 <https://bookfairsnews.com/%D8%B5%D8%AF%D9%88%D8%B1-%D9%83%D8%AA%D8%A7%D8%A8-%D9%85%D9%86-%D9%87%D8%AC-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9%D9%8A%D8%A9-%D9%84%D9%84%D9%83/>

38 <https://fastercapital.com/arabpreneur/%D8%A7%D9%84%D8%A8%D8%AD%D8%AB-%D8%A5%D8%AA%D9%82%D8%A7%D9%86-%D9%81%D9%86-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D9%85%D9%86%D9%87%D8%AC-%D9%82%D8%A7%D8%A6%D9%85-%D8%B9%D9%84%D9%89-%D8%A7%D9%84%D8%A8%D8%AD%D8%AB.html>

39 <https://online.thatahsalasil.com.kw/shop/%D9%85%D9%86%D9%87%D8%AC-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9%D9%8A%D8%A9-%D9%83%D9%8A%D9%81-%D8%AA%D9%83%D8%AA%D8%A8-%D9%82%D8%B5%D8%A9-%D9%82%D8%B5/>

Writing as a project

The writer must ensure his methodology in his conversations, follow-ups, positions, movements, skills, acquisitions, novels, narratives, approaches, philosophies, reflections, principles, foundations, freedoms, restrictions, advantages, changes, expectations, communications, certainty, stability, safety, security, trends, convictions, opportunities, instincts, creativity, states, standards, sales, dreams, contributions, positions, relationships, resistance, fame, problems, doubts, assumptions, experiences, commitments, professionalism, effectiveness, contracts, transfers, sensitivity, knowledge, worlds, research, and information. His ideas, his imaginations, his texts, his inquiries, his efforts, his comments, his tones, his audiences, his teaching, his balances, his presentations, his details, his gaps, his contradictions, his risks, his compensations, his excesses, his discussions, his curiosity, and the way he appears to others ⁴⁰.

It is important for the writer to ensure that he takes a positive approach to writing the text or receiving feedback, defending his case, choosing his battles wisely, using information that helps him create an approach to writing his own original work plan, and maintaining his enthusiasm, methodology, experiences, memories, and adaptations ⁴¹.

The methodology helps the writer to have a good concept, an approach, a creative vision, sustainable development methods, enhances his understanding, reduces his exposure to suppression, violations, stabs, shocks, seizure, harm, blame, pessimism, turns and shadows, and helps him to find the right answers and use intelligent craftsmanship to achieve a specific purpose for storytelling, mastering the craft, enjoying it, solving its mysteries and managing it in an effective and timely manner ⁴².

The writer must increase the learning curve and develop an approach to the rewriting process, overlooking abuses, making use of approaches, embodiments, possibilities, choices, information, and applying functions or methods that can help him easily enter the text and write freely and emotionally with quality, a plan, and procedures for implementation that contribute to the emergence of the creative work to light ⁴³.

⁴⁰ <https://expertishouse.com/%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9%D9%8A%D8%A9/>

⁴¹ <https://academy.syrian-youth.org/blog/creative-writing-path/>

⁴² <https://www.aljazeera.net/culture/2012/6/28/%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9%D9%8A%D8%A9-%D8%A8%D9%8A%D9%86-%D8%A7%D9%84%D9%85%D9%88%D9%87%D8%A8%D8%A9>

⁴³ <https://www.scribd.com/doc/266743058/%D9%85%D9%86%D9%87%D8%AC%D9%8A%D8%A9-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D8%A7%D9%84%D8%A3%D9%83%D8%A7%D8%AF%D9%8A%D9%85%D9%8A%D8%A9-%D9%88-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D8%A7%D9%84%D9%85%D9%87%D9%86%D9%8A%D8%A9>

Writing as a project

excited⁴⁴

Lack of enthusiasm in the writer is one of the problems that can stop his creative career. Enthusiasm is the spark that stimulates the writer's imagination to create and makes him enthusiastic about writing and able to inspire ideas for wonderful stories. Therefore, the writer must be enthusiastic about his creative experience and maintain a high degree of enthusiasm throughout his writing work.

decision maker⁴⁵

It is important for the writer to make a decision based on everything that is beneficial to him and his literary experience and to ignore what is not beneficial and to practice every day some self-learning from life, others and his personal experience in order for his decisions to be rational and wise and to give him every day a degree of confidence regarding himself or his creations.⁴⁶

professional⁴⁷

It means that the writer is distinguished by a set of characteristics that indicate his professionalism, including that he writes like a professional, writes quickly, applies notes, meets expectations, and rewrites as needed. He is distinguished by being independent and self-reliant, cooperating with others, working hard to develop the text and its detailed plans, being able to define the broad outlines of the text and its special treatments, being able to work in a short period of time, and adhering to deadlines ⁴⁸.

A writer's professionalism is evidenced by the fact that he or she is able to sell his or her texts or win awards through them, knows what needs to be changed in his or her writing process and why, is able to write extensively, develop and rewrite the text after receiving feedback, uses some fun and innovative ways to hone his or her storytelling skills and abilities, develops his or her creative muscles and gets those imaginative juices flowing, is able to think outside the box and develop the writing responses he or she needs, benefits from peers, writing

44 <https://ijnet.org/ar/story/writers-block-%D9%83%D9%8A%D9%81-%D8%AA%D9%87%D8%B2%D9%85-%D9%82%D9%81%D9%84%D8%A9-%D8%A7%D9%84%D9%83%D8%A7%D8%AA%D8%A8-%D9%88%D8%AA%D8%B4%D8%B9%D9%84-%D8%B4%D8%B1%D8%A7%D8%B1%D8%AA%D9%83-%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9%D9%8A%D8%A9%D8%9F>

45 <https://subol.sa/Dashboard/Articles/ArticleDetails/87>

46 https://qcdc.org.qa/ar/career_guidance/your-complete-guide-to-better-decisions/

47 <https://amiratef.com/read-as-writer/>

48 <https://ramibadrah.com/%D8%A5%D9%84%D9%8A%D9%83-10-%D8%B5%D9%81%D8%A7%D8%AA-%D9%88%D8%A7%D8%AC%D8%A8-%D8%AA%D9%88%D8%A7%D9%81%D8%B1%D9%87%D8%A7-%D9%81%D9%8A-%D9%83%D8%A7%D8%AA%D8%A8-%D8%A7%D9%84%D9%85%D8%AD/>

Writing as a project

groups, text consultants, readers, family and friends, can rely on them, is able to repeat the creative steps he or she has taken, and the outline covers each individual story and personal tone ⁴⁹.

Evidence of a writer's professionalism is that he can communicate what he wants to say, is able to do the work himself, develops into working in different creative forms, is able to play creative games that help him build his writing skills, and is prepared for changes that occur in his life and writing process. He does not do endless rewriting, does not do open-ended writing tasks, writes and develops materials, and is able to get an actual contract that pays him for writing lines and drafts ⁵⁰.

A professional writer answers questions such as what will change in the writing process? What should be changed? Writes outlines that detail all the events of the story and characters from beginning to end. Rewrites as needed, writes the outline, repeats steps as needed, and responds to publishers' comments based on their creative and production needs ⁵¹.

A professional writer must know the difference between notes, that each story has an individual feature and a personal tone, that he can communicate what is seen and said, that he can rely on peers, writing groups, advisors, and his own readers, that he has the knowledge, skill, confidence, and ability to tell stories, develop writing, rewrite, and market the text, that he flexes his creative muscles and ensures the flow of those special imaginative juices, that he has previous successful projects, that he is able to represent himself, that he is able to write for life, that he has been exposed to success and failure, but he continues to write, that he has publishing houses that publish for him, that he has the ability to market and promote, and that he is committed, that he has self-confidence and a deep knowledge of everything around him, that he has useful contacts, and that he is constantly growing and advancing his profession and creative talent ⁵².

A professional writer is a clear and unique person who has a unique creative identity and is surrounded by a useful, inspiring, diverse and critical community, able to provide feedback, has ideas that have a real and creative impact, is able to learn and participate in competitions, has the skills of hard work, discipline, choosing what is appropriate for him in writing, and obtaining continuous inspiration, and is able to treat writing difficulties if he experiences them by emphasizing his nature and the nature of his creative work and trying some useful suggestions for him and taking a break from creative work and moving from a state of boredom to a state of activity through trips or

49 <https://katebpro.com/>

50 <https://arsco.org/articles/article-detail-14722/>

51 <https://anwan.me/9a54d3682d97-10-%D9%85%D9%87%D8%A7%D8%B1%D8%A7%D8%AA-%D9%8A%D8%AC%D8%A8-%D8%A3%D9%86-%D9%8A%D8%AA%D9%85%D8%AA%D8%B9-%D8%A8%D9%87%D8%A7-%D9%83%D8%A7%D8%AA%D8%A8-%D8%A7%D9%84%D9%85%D8%AD%D8%AA%D8%B1%D9%81>

52 <https://www.wattpad.com/1096098034-%D9%83%D9%8A%D9%81-%D8%AA%D9%83%D8%AA%D8%A8-%D9%85%D8%B4%D8%A7%D8%B9%D8%B1-%D8%A7%D9%84%D8%B4%D8%AE%D8%B5%D9%8A%D8%A7%D8%AA-%D8%A7%D9%84%D8%B1%D9%88%D8%A7%D8%A6%D9%8A%D8%A9%D8%9F/page/2>

Writing as a project

sports or listening to music or enjoying the things he loves and solving some of the most difficult situations he faces and presenting his best and moving forward boldly and doing the unexpected and trying new things and playing and searching for new inspiration and a new perspective and new friendships and most importantly knowing why he writes and for whom and how ⁵³.

sensitive⁵⁴

The writer's sensitivity to opinions, which may push him to decide to quit writing, is a stupid act, especially if he has come a long way from work and creative experience. He must make such a decision after studying all the options and weighing the pros and cons, and he must be honest with himself and his decisions should not be a kind of self-deception, and his decision should be objective and carefully studied, as writing is an important part of the writer's soul and mind, and it is difficult to give it up or quit it. He must be fully aware that the desire to write has left him and that he is no longer fascinated by it, and he must know what his goals are in life outside of writing, and whether he has a job outside of it that he lives on, and what he will do in life in general if he is not a writer, and what is his new passion that will replace writing and what he wants to be in his future life ⁵⁵.

Confident⁵⁶

The writer must be confident in himself and his creative experience in order to be able to continue writing and increase his chances of maximizing and succeeding in his creative career and knowing where he wants to be in the future and to be confident in himself, his relationships, the environment in which he lives, his meetings, his interviews, and in all aspects of life ⁵⁷.

To build confidence, the writer must work on learning confidence, jumping over obstacles, believing in himself without arrogance, not despairing when failing or missing opportunities, or when facing blows and life tests, or when questions are difficult, choices are numerous, and living victories or facing lack of confidence in constructive reactions and frightening analyses, and confidence in himself, readiness, and the necessity of acting in difficult situations or when attracting attention. In the subject of confidence specifically, the writer must focus not only on his conversations, but also on his body language, behaviors, the way he sits, uses his hands, looks,

⁵³ <https://alaaalhasan.com/content-writing/>

⁵⁴ <https://thawra.sy/?p=500575>

⁵⁵ <https://www.aljazeera.net/blogs/2017/5/15/%D8%A3%D9%86%D8%AA-%D9%84%D8%B3%D8%AA-%D9%83%D8%A7%D8%AA%D8%A8%D8%A7>

⁵⁶ <https://www.lamiana.com/%D8%A8%D9%82%D8%A9-%D8%A7%D9%84%D9%83%D8%A7%D8%AA%D8%A8-%D8%A8%D9%86-%D8%A7%D9%84%D9%86%D9%91%D9%82%D8%AF-%D9%88%D8%A7%D9%84%D9%87%D8%AC%D9%88%D9%85/>

⁵⁷ https://www.alukah.net/literature_language/0/133676/%D8%A7%D9%84%D9%83%D8%A7%D8%AA%D8%A8...-%D9%88%D8%A3%D8%B2%D9%85%D8%A9-%D8%A7%D9%84%D8%AB%D9%82%D8%A9/

Writing as a project

breathing, presence, actions, and need for help, or when writing his autobiography so that he appears confident but not arrogant or conceited, but rather appears professional, talented, skilled, and creative ⁵⁸.

cooperating⁵⁹

Writing may seem like an individual experience, but in reality it is a collaborative experience involving individuals, institutions, and perhaps countries. Therefore, the writer must be a sincere collaborator. For example, if the writer chooses an event that he liked in a local newspaper as the idea for the next text he will write, this means that the local reporter who covered the event was a collaborator with the writer in creating this text ⁶⁰.

The writer's readings about the reasons that created this event, whether psychological, mental, physical, political, social or economic, and working to identify their details in specialized psychological or mental books, or analyzing the economic, political or social reason that was written in opinion columns in newspapers, magazines and websites, or studies that examine the details and results of these reasons, indicate that there are hundreds of individuals and institutions who cooperate, even indirectly, with the writer in writing the text ⁶¹.

The information that the writer obtains before or when writing the text should give him the feeling that cooperation is an important and essential matter in writing good texts, and that it is not scary to work with others for fear of the idea of the text being stolen or the like, as uniqueness is not always in the idea but in the uniqueness of the writer's own voice and the method of writing that he adopts ⁶².

The writer must include collaboration in his creative process, value every idea or contribution from others, minimize their fears, answer their questions, choose the information they give him in the way that suits him, and adhere to their rules, guidelines, and expectations, knowing when he can break them or ignore them if they do not actually benefit his creative experience or do not serve the text and his characters ⁶³.

The fruitful method for the writer in favor of his creative experience is to be cooperative, with the importance of caution that this cooperation does not cause him to lose the uniqueness of his voice and creative method, and

58<https://www.islamweb.net/ar/article/233470/%D9%81%D9%82%D8%AF%D8%A7%D9%86%D9%8F-%D8%A7%D9%84%D8%A8%D9%82%D8%A9>

59https://mawdoo3.com/%D9%85%D8%A7_%D9%87%D9%88_%D8%A7%D9%84%D8%AA%D8%B9%D8%A7%D9%88%D9%86

60 <https://islamonline.net/%D8%A7%D9%84%D8%AA%D8%B9%D8%A7%D9%88%D9%86-%D8%A3%D9%87%D9%85%D9%8A%D8%AA%D9%87-%D9%85%D9%8A%D8%A7%D8%AF%D9%8A%D9%86%D9%87-%D9%88%D9%85%D8%B9%D9%88%D9%82%D8%A7%D8%AA%D9%87/>

61https://mawdoo3.com/%D8%A3%D9%87%D9%85%D8%A8%D8%A9_%D8%A7%D9%84%D8%AA%D8%B9%D8%A7%D9%88%D9%86

62<https://ideascale.com/ar/%D8%A7%D9%84%D9%85%D8%AF%D9%88%D9%86%D8%A9/%D8%A7%D9%84%D8%AA%D8%B9%D8%A7%D9%88%D9%86-%D8%A8%D9%8A%D9%86-%D8%A7%D9%84%D8%B1%D8%B1%D9%8A%D9%82/>

63<https://yas.twofour54.com/ar/%D8%A7%D9%84%D8%A3%D8%AE%D8%A8%D8%A7%D8%B1/%D8%A7%D9%84%D8%AA%D8%B9%D8%A7%D9%88%D9%86-%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9%D9%8A-%D9%85%D8%B3%D8%AA%D9%82%D8%A8%D9%84-%D9%88%D8%A7%D8%B9%D8%AF-%D9%84%D9%84%D9%85%D9%88%D8%B8%D9%81%D9%8A/>

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that the lack of desire for cooperation between the writer and those around him from sponsors and supporters of his creative experience may stop the publication of his text due to the writer's lack of desire or approval of modifications or rewriting of the text or the lack of desire to meet the needs of publishing houses and institutions sponsoring creativity around him ⁶⁴.

One of the advantages of writing is that it does not require a signature to come and go from the office or institution. It is a free activity in which the writer carries his imagination throughout the day and in any place. He can empty this imagination on paper or on the notes application on his smartphone at any time and place where inspiration comes to him and he releases ideas from within him to paper. All of the above does not mean that writing is a random activity that enables the writer to write without planning or preparation for it. Writing is in fact the most exhausting, demanding and controlling human activity. The writer who does not give writing a large part of his time and effort will not produce many original creations that can devote his name and creative experience unless he is sincerely diligent for it ⁶⁵.

To be a positive collaborator, a writer must be confident in your work, not have arrogance, respect collaborative effort and where good ideas come from, believe in simplicity, teamwork, professionalism, respect for standards, facilitating participation, professionalism, organization, respect for spaces, and be distinguished by collaborative skills, hoping for the best and preparing for the worst, dealing with tasks, change, development, awareness, interaction, response, understanding, respect, friendliness, creating a strong relationship with the people he will work with, learning how to deal with notes, and working with people who understand the writer's vision and help him overcome difficult moments and create a clearer vision. ⁶⁶

Evidence of a writer's cooperation includes being humble, interactive, well-communicated, creative, interested in improving his text and ensuring that his content is appropriate, targeted, relevant, non-negative, presented in a professional, positive, purposeful manner, linked to the writer's professional life, relevant, showing good and necessary work ethics, containing rhythms, layouts, and terminology that make it a professional text, showing the writer's creative power, and having complete creative control over the text. To enhance cooperation between the writer and others, he must work on developing alliances, addressing divisions, managing conflicts, efforts, ambitions, impressions, processes, appearances, products, backgrounds, recommendations, means, participation,

⁶⁴<https://fastercapital.com/arabpreneur/%D8%A7%D9%84%D8%AA%D8%B9%D8%A7%D9%88%D9%86-%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9%D9%8A-%E2%80%8B%D8%A7%D9%84%D8%A7%D8%A8%D8%AA%D9%83%D8%A7%D8%B1-%D9%85%D9%86-%D8%AE%D9%84%D8%A7%D9%84-%D8%A7%D9%84%D8%AA%D8%B9%D8%A7%D9%88%D9%86-%D8%A7%D8%AD%D8%AA%D8%B6%D8%A7%D9%86-%D8%B4%D8%B1%D8%A7%D9%83%D8%A7%D8%AA-%D8%A7%D9%84%D9%85%D8%A4%D8%AB%D8%B1%D9%8A%D9%86-%D8%A7%D9%84%D9%85%D8%A8%D8%AF%D8%B9%D9%8A%D9%86.html>

⁶⁵ <https://karchoufa.com/%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9/>

⁶⁶ <https://fastercapital.com/arabpreneur/%D8%A5%D8%B4%D8%B9%D8%A7%D9%84-%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9-%D8%BA%D9%84%D9%8A-%D8%A7%D9%84%D9%85%D8%AD%D9%8A%D8%B7-%D9%88%D8%AA%D9%81%D9%83%D9%8A%D8%B1-%D9%85%D8%A8%D8%AA%D9%83%D8%B1%D8%A9.html>

Writing as a project

problem solving, surprises, settlements, developments, memberships, knowledge, methods, environments, formulas, plans, invitations, preparations, skills, and leadership in the team or others around him. And working on being open to cooperation, staying in touch with those around him, having difficult conversations, overcoming difficulties, confrontation, and dealing with notes and comments ⁶⁷.

Collaboration can spark the writer's professional life instead of isolation and staying in his comfort zone, and increase creative potential, enhance the writer's creative perspective, and surround him with people who enhance his creative side, especially the good ones among them who love the writer and believe in his talent, while maintaining the writer's humility, interaction, cooperation, trust, readiness, and everyone's understanding of his sacrifices, commitments, and creative investment ⁶⁸.

The writer must defend what he believes in regarding his text, story and characters, while giving those around him the opportunity to give notes, interventions and comments, and to acknowledge, discuss and apply them, if possible, in a way that can make the creative work better. The writer must master the arts of cooperation and self-reliance, and his ability to show that he is a good collaborator and to know that writing is a planned collaborative effort, and that his inability to cooperate makes his creative journey take more time and effort and makes the writer slow in reaching creative professionalism ⁶⁹.

sophisticated

There are many tools that a writer must develop because of their importance in developing his talent and creative experience, including developing goals, purposes, readiness, instincts, developing contact points and methods, influences, speed, forming plans, developing readiness, understanding, production, discussion and debate methods, developing the writer's creative voice, developing his abilities in storytelling, receiving notes and comments, dealing with information, developing the creative perspective, growth, activating creative processes, developing ideas, energies, abilities, vision, and developing the ability to defend one's own ideas.

The writer must develop the ability to create interesting writings and good characters, develop the writer's personal traits such as talent, courage, and modesty, develop ways of dealing with individuals and institutions around him, and develop creative habits that make the writer effective and successful in coming up with a great

⁶⁷<https://fastercapital.com/arabpreneur/%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9-%D8%A5%D8%B4%D8%B9%D8%A7%D9%84-%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9-%D9%85%D9%86-%D8%AE%D9%84%D8%A7%D9%84-%D8%A7%D9%84%D8%B9%D9%88%D8%A7%D9%85%D9%84-%D8%A7%D9%84%D9%8A%D9%88%D9%85%D9%8A%D8%A9.html>

⁶⁸ <https://www.bbc.com/arabic/vert-cul-55623198>

⁶⁹ <https://esoftskills.com/ar/%D9%85%D9%86-%D9%85%D9%87%D8%A7%D8%B1%D8%A7%D8%AA-%D8%A7%D9%84%D8%AA%D9%81%D9%83%D9%8A%D8%B1-%D8%A7%D9%84%D8%A7%D8%A8%D8%AF%D8%A7%D8%B9%D9%8A-%D8%A7%D9%84%D8%B7%D9%84%D8%A7%D9%82%D9%87-%D9%88%D8%A7/>

Writing as a project

idea, defining the story, developing characters, brainstorming, and developing the writer's creative muscles completely ⁷⁰.

The development works with the writer by improving his writings, exploring different ways to develop his skills, developing the creative concepts of his writings, arriving at the best solutions and concepts, developing his network of benefits, creating attractive projects, and a clear sense of value in terms of his creative works, in addition to the writer developing his skills in literary management, competitions, awards, dealing with publishing houses, marketing, distribution, sales, and building relationships with those familiar with and influential in his creative experience ⁷¹.

In addition to the above, the writer can develop his listening skills, methods of developing texts, exploring methods of storytelling, methods of being patient, methods of creating distinctive and original texts, developing the writer's understanding of the topics of his own contracts and agreements, developing the writer's talent in his own narrative genre, how to avoid pitfalls and obstacles, methods of developing and writing the ideas of others, developing skills of dealing with others and communicating with them, developing skills of making deals, selling, concessions, agreements, negotiating and maneuvering with others, and methods of dealing with rejection, failure and compensation ⁷².

The writer must develop ways to deal with the tasks of writing, creativity, building relationships, ways to attract others, and develop skills of speaking, presentation, independence, experimentation, openness, listening, kindness, friendliness, knowledge, attractiveness, value, quality, benefit, and development in the field of correspondence, especially via e-mail and inquiries, developing concepts, knowing where the writer's story will go, developing the detailed plan, tone, summary, scenes, moments, sequence, and arrangement of the creative text, and developing the planning to assemble scenes within his creative text ⁷³.

In the same vein, the writer can develop his aspirations, the characters of his texts, his stance, his voice, his tone, his themes, his writings, his battles, his abilities, his desires, his experiences, his decisions, his imaginations, his characteristics, his sales, his research, his plans, his creative projects, his vision, his conversations, his rules, his practices, his stories, his freedoms, his restrictions, his appointments, his concepts, his characteristics, his

⁷⁰ <https://www.annajah.net/%D8%A7%D9%84%D9%85%D8%AD%D8%AA%D9%88%D9%89-%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9%D9%8A-%D9%88%D8%B7%D8%B1%D9%82%D9%87-article-36426>

⁷¹ <https://niuversity.com/ar/%D9%85%D9%87%D8%A7%D8%B1%D8%A7%D8%AA-%D8%A7%D9%84%D8%AA%D9%81%D9%83%D9%8A%D8%B1-%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9%D9%8A/>

⁷² <https://dralidashti.com/creativity/the-concept-of-creativity-has-development/>

⁷³ <https://learning.aljazeera.net/en/Blogs/%D9%83%D9%8A%D9%81-%D8%A3%D8%B7%D9%88%D8%B1-%D9%85%D9%87%D8%A7%D8%B1%D8%AA%D9%8A-%D9%81%D9%8A-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9>

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requirements, the support he receives, his ability to develop the wonderful idea and professional storytelling, developing the character, structure and speed within his creative texts ⁷⁴.

Continuous learning helps the writer to develop and therefore he must learn in a range of topics including the standards by which the text can be measured and learning in the field of managing emails, phone calls, meetings, applying for competitions and awards and learning a range of readings, tools, plans, records, summaries, elements, standards, approaches, formations, responsibilities, inputs, shots, specifications, options, hypotheses, contents, voices, means, risks, positions, assumptions, procedures, destinations, backgrounds, experiences, needs, ambitions, procedures, data, drafts, specializations, dynamics, networks, strategies, powers, pressures, intentions, obstacles, components, lessons, ambition, madness, revolutions, disasters, and pursuit ⁷⁵.

Development helps the writer to be diverse, kind, honest, serious, empathetic, powerful, persuasive, productive, conceptual, changeable, imaginative, empowered, focused, time, energy, discipline, motivation, inspiration, learning, vision, mission, success, and to develop better writing habits that fit the writer's schedule and philosophy, develop time frames, schedule writing sessions, develop better writing habits, develop writing outlines, develop passion, and filter systems before presenting the text to readers ⁷⁶.

Development helps the writer develop ways to create clients, readers, critics, analysts, publishers, and key players in the writer's creative experience, develop solutions, concepts, hopes, dreams, appearance, identity, and the appropriate voice for the writer, develop the logical and creative line of the text, develop research methods, develop positive traits of the writer and his texts, and ways to develop meanings, tactics, techniques, descriptions, symbols, highlights, patterns, additions, deletions, reductions, priorities, uses, perceptions, titles, strokes, impressions, connections, future collaborations, necessities, notes, applications, changes, and possibilities that create different ways for the writer to tell his story more creatively. It is important for the advanced writer to seek to build his capabilities by participating in workshops and fellowships and obtaining training in the field of writing in which he specializes to bridge his gap and return again to writing professionally and start writing again after obtaining capacity building and experience to taste the flavor of success ⁷⁷.

⁷⁴ <https://www.meshbak.sa/2019/12/01/%D9%83%D8%A7%D8%AA%D8%A8-%D8%A7%D9%84%D9%85%D8%AD%D8%AA%D9%88%D9%89-%D9%85%D9%86-%D8%A3%D9%86%D8%AA%D8%9F/>

⁷⁵ <https://oktubli.com/post/CktqoAdA-i/%D8%A3%D9%87%D9%85-%D8%A7%D9%84%D9%85%D9%87%D8%A7%D8%B1%D8%A7%D8%AA-%D8%A7%D9%84%D9%85%D8%B7%D9%84%D9%88%D8%A8%D8%A9-%D9%84%D9%84%D8%AD%D8%B5%D9%88%D9%84-%D8%B9%D9%84%D9%89-%D9%88%D8%B8%D9%8A%D9%81%D8%A9-%D9%83%D8%A7%D8%AA%D8%A8-%D9%85%D8%AD%D8%AA%D9%88%D9%89-%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9%D9%8A>

⁷⁶ <https://blog.mawahib.ma/ar/%D9%84%D9%84%D9%85%D8%A8%D8%AA%D8%AF%D8%A6%D9%8A%D9%86-8-%D9%86%D8%B5%D8%A7%D8%A6%D8%AD-%D8%A8%D8%B3%D9%8A%D8%B7%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-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9>

⁷⁷ <https://blog.qalam.ai/a/%D8%AA%D8%B9%D8%B1%D9%B1-%D8%B9%D9%84%D9%89-%D9%83%D9%8A%D9%81%D9%8A%D8%A9-%D8%AA%D8%B7%D9%88%D9%8A%D8%B1-%D9%85%D9%87%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9>

Writing as a project

There are some turns in the writer's creative life where he receives negative opinions because of his literary experience or his difference from society or his independence from the literary priesthood that is prevalent in some authoritarian countries so that despite his unique talent he becomes unable to continue writing because of the continuous attack or belittling of his literary experience and the influence on him and his criticism regarding the low quality of his creations or getting his creations rejected by publishing houses or failing to win local, regional or international literary competitions by giving up writing ⁷⁸.

The subject of the writer's ability to develop is based on the extent of the writer's endeavor to build his capabilities, and how capacity building can refine the writer's experience, talent and creativity to become of high quality and accessible to readers in a good way. The subject of training and capacity building for the writer and developing his literary experience is very important and the writer should not believe, no matter how great his talent, creativity and literary history are, that he is good enough and no longer needs training, and that some other writers do not know the importance of training to refine their creative experience or others know that they need training and capacity building but do not have the knowledge about where, when, how and how much they will get capacity building for their talent in the field of writing. ⁷⁹.

What the writers in this course need to know is that training is important for any writer, regardless of his literary and creative level, in order to become familiar with the latest experiences, practices and techniques in the field of writing, which he may not have reached and which can develop his creative experience. On the other hand, work must be done to introduce writers who do not realize the importance of capacity building in refining their talent to the importance of training, and to enrich those who do not have information about training places and institutions in their local environment or via the Internet with information about them so that they can benefit from it in developing their literary experience ⁸⁰.

There will be answers on the subject, what training opportunities can writers and creators get, what is available on the Internet, and which institutions specialize in this aspect globally, whether in reality or on the Internet, and that he be able to benefit from unique experiences, and that the writer's success in his creative journey is a mixture of his ability to benefit from unique experiences around him, hard and planned work, a little luck, and a package of public relations with the right people who contribute to his success and hone his talent and have the knowledge

78 <https://blog.mostaql.com/how-does-a-content-writers-develop-their-writing-skills/>

79 <https://www.for9a.com/learn/%D9%85%D8%A7-%D9%87%D9%8A-%D9%85%D9%87%D8%A7%D8%B1%D8%A7%D8%AA-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D9%88%D9%83%D9%8A%D9%81-%D8%A7%D8%AA%D8%B9%D9%84%D9%85%D9%87%D8%A7>

80 <https://www.andetop.com/2024/02/Effective-writing.html>

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and specialization in the literary genre in which the writer specializes, who will be smart if he surrounds himself with people who believe in him and push him to succeed ⁸¹.

There are ways that help the novice writer succeed in how to break into this world and gain a foothold in it, the most important of which is for the writer to follow his dreams and strive to achieve them and plan to reach his goal no matter how long-term and exhausting the task is, as success is a race to reach the goal in the end, and then obtain a place in the world of writing and literature ⁸².

One of the most important ways is for the writer to get to know those who came before him in this world and benefit from their experiences and learn about their mistakes to avoid falling into them and listen intensively and learn from every piece of information he obtains from people with experience in writing and ask for their simple help that can shorten large periods of time and money ⁸³.

The writer at the beginning of his literary career, whose talent helped him enter through the door to those people, institutions and experiences and benefit from them, and it is important for the writer to have the desire to travel and get to know new and diverse cultures and undergo different experiences ⁸⁴.

It is shameful for a writer to rely on his talent alone without producing a text that enhances, develops and polishes this talent to continue in subsequent writings that make the writer's name in the literary street and among readers as well, and to be a future contributor to polishing new literary talents that will enter through the same door that he entered through at an earlier time. The writer's possession of the desire to travel and get to know new and diverse cultures and undergo different experiences that enrich him with continuous, new, different and varied inspiration for the texts he is writing or to get out of a tiring text that he has finally finished is considered one of the most important tools that contribute to his development, and helps him know the readers' opinions about his texts and benefit from these opinions in developing his creative experience. There may be obstacles related to travel laws between countries or because of their high costs ⁸⁵.

The writer can choose cheap and nearby places to go to and change the stifling atmosphere around him to return to writing with new energy and enthusiasm. These areas may include inner cities in the writer's hometown or

81 <https://www.andetop.com/2024/02/Effective-writing.html>

82 <https://anwan.me/3b9af93aea86-%D8%AA%D8%B1%D9%8A%D8%AF-%D8%A3%D9%86-%D8%AA%D8%B5%D8%A8%D8%AD-%D9%83%D8%A7%D8%AA%D8%A8-%D8%A7-%D8%A5%D9%84%D9%8A%D9%83-7-%D9%83%D8%AA%D8%A8-%D8%AA%D8%B9-%D9%84%D9%85%D9%83-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9>

83 <https://ahmedslibrary.com/2020/08/20/%D9%86%D8%B5%D8%A7%D8%A6%D8%AD-%D9%84%D9%84-%D9%83%D8%AA%D8%A7%D8%A8-%D8%A7%D9%84%D9%85%D8%A8%D8%AA%D8%AF%D8%A6%D9%8A%D9%86/>

84 <https://elmodaqiq.com/%D8%B9%D8%B4%D8%B1-%D9%86%D8%B5%D8%A7%D8%A6%D8%AD-%D8%B9%D9%85-%D9%84%D9%8A%D9%91%D8%A9-%D9%84%D8%A3%D8%AC%D9%84-%D8%AA%D8%B7%D9%88%D9%8A%D8%B1-%D8%A7%D9%84%D8%A3%D8%B3%D9%84%D9%88%D8%A8-%D8%A7%D9%84/>

85 <https://sahehly.com/blog/%D9%83%D9%8A%D9%81-%D9%8A%D9%85%D9%83%D9%86%D9%83-%D8%A3%D9%86-%D8%AA%D8%B7%D9%88%D8%B1-%D9%85%D9%86-%D9%85%D9%87%D8%A7%D8%B1%D8%A7%D8%AA-%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D8%A7%D9%84%D9%85%D8%AD%D8%AA%D9%88%D9%89>

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outings within the writer's own city. A simple trip can make the writer a different person upon returning from it, and it can bring to the writer ideas and concepts for excellent stories, characters and texts to come ⁸⁶.

It is important for the writer to develop a linguistic, conceptual and intellectual wealth. The writer is not a doctor who specializes in information specific to his medical specialty. He is not a carpenter who can list his practical tools on a single sheet of paper by heart. He is not a politician who is aware of all the political interactions in his society and acts on the basis of them. The writer is every person, every specialty, every gender, every type and every color ⁸⁷.

When the writer creates characters, he must ensure that there is a minimum level of understanding of what he is doing. He is aware of some diseases and their characteristics to enrich the character of the doctor within his text. He knows the problems of some people of different colors and the nature of their solution to them. He can understand how a jealous, loving, or angry woman thinks in different situations. He is aware of the tricks of politics, the tricks of trade, and the conflict of societies and their individuals because of ideas or differences on issues. The writer creates an entire society within the pages that form his creative text ⁸⁸.

It is considered shameful that there are errors in some dialogues, discussions or narrative pieces in the text, and this is what prompts and motivates the writer to read in all fields from those around him and obtain information about anything and everything written about him or about him, and this is what ultimately requires him to have intellectual wealth and concepts to be able to write artistic and creative texts. In the same vein, it is important for the writer to benefit from resources, and there are many resources that the writer can benefit from when writing, such as internal contemplation, dialogue with oneself, and benefiting from others and their experience or advice, or obtaining answers and ideas through newspapers, books, magazines, films, series and even songs, and through the people around him or through the creators in his community, and through the institutions that support him and surround him, so that he can form a conceptual and intellectual wealth and answers to questions that the writer asks when developing the text he is writing ⁸⁹.

Looking inward and asking tough questions so that good ideas for writing can be developed and written is the way to reach the final version of the text. Finding the answers is what determines the ceiling of the writer's

86 <https://www.aljazeera.net/blogs/2020/9/30/%D9%85%D8%B1%D8%A7%D8%AD%D9%84-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D9%88%D8%AF%D9%88%D8%B1-%D8%A7%D9%84%D9%82%D8%B1%D8%A7%D8%A1%D8%A9-%D9%81%D9%8A-%D8%A7%D8%A8%D8%AA%D9%83%D8%A7%D8%B1>

87 <https://www.iedunote.com/ar/%D8%AA%D9%82%D9%86%D9%8A%D8%A7%D8%AA-%D9%84%D8%AA%D8%B7%D9%88%D9%8A%D8%B1-%D9%85%D9%87%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-2>

88 <https://www.for9a.com/learn/19-%D9%83%D8%AA%D8%A7%D8%A8-%D8%B9%D8%A7%D9%84%D9%85%D9%8A-%D9%84%D8%AA%D8%B5%D8%A8%D8%AD-%D9%83%D8%A7%D8%AA%D8%A8%D8%A7-%D8%A3%D9%81%D8%B6%D9%84>

89 <https://e3arabi.com/%D8%A7%D9%84%D8%A2%D8%AF%D8%A7%D8%A8/%D9%83%D9%8A%D9%B1-%D9%8A%D9%85%D9%83%D9%86-%D8%A7%D8%B7%D9%88%D9%8A%D8%B1-%D9%85%D9%87%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9%D8%9F/>

Writing as a project

ambitions in developing his text ⁹⁰. In the subject of benefiting from resources, the writer can benefit from what is presented to him in terms of opportunities, situations, relationships, characters, ideas, strategies, messages, machines, tools, evaluations, feelings, appointments, seminars, events, possibilities, ideas, stories, news, signs, formulations, categories, levels, places, merchants, assumptions, competencies, interactions, depth, benefits, records, laws, legislation, institutions, companies, information, elements, sizes, markets, audiences, discoveries, temptations, feelings, moments, circumstances, interests, consequences, preparations, moral principles, wealth, knowledge, information, reviews, sales, answers, dealings, groups, conversations, networks of friends, and professional texts ⁹¹.

precise⁹²

The writer must beware of randomness and be precise in his writings, creations, responses, signals, marks, classifications, interactions, information and definitions. And his relationships, movements, sequences, and terms, and that all his expressions are accurate, simple, uncomplicated, clear, typical, natural, good, appropriate, and elegant, and that he ensures writing the right words and focusing on the fine details and unanswered elements, and that he is wise and avoids quarrels and negative impressions about him in all his interactions, whether he is sad, angry, happy, determined, funny, smart, and crazy. The writer must be distinguished by careful planning, reasonable developments, the ability to adapt, and quick wit, adapting to things as they come to him, allocating time to answer the questions directed to him, and the delicate balance in interacting with all those around him, and interacting accurately with suggestions, notes, changes, characters, and all the details that surround him and his creative experience ⁹³.

Unique⁹⁴

The writer must remain unique in his writings and not be a copy of any experience. He is not supposed to resemble anyone and to realize that ideas exist more than anything in the world, but putting them in a unique

90 <https://medium.com/@nadaabdfatah68/%D8%AE%D8%B7%D9%88%D8%A7%D8%AA-%D8%AA%D8%B7%D9%88%D9%8A%D8%B1-%D9%85%D9%87%D8%A7%D8%B1%D8%A7%D8%AA-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D9%81%D9%8A-%D8%A7%D9%84%D9%8D8%B8%D8%A9-%D8%A7%D9%84%D8%B9%D8%B1%D8%A8%D9%8A%D8%A9-828f2b48eccd>

91 <https://www.for9a.com/learn/%D9%85%D8%A7-%D9%87%D9%8A-%D9%85%D9%87%D8%A7%D8%B1%D8%A7%D8%AA-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D9%88%D9%83%D9%8A%D9%81-%D8%A7%D8%AA%D8%B9%D9%84%D9%85%D9%87%D8%A7>

92 <https://mostaqi.com/portfolio/1868378-%D8%A7%D9%84%D8%AF%D9%82%D8%A9-%D9%81%D9%8A-%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D8%A7%D9%84%D9%85%D9%82%D8%A7%D9%84%D8%A7%D8%AA-%D9%88-%D9%88-%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9-%D9%81%D9%8A-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9%D9%8A%D8%A9-%D9%88-%D8%A7%D9%84%D8%A7%D8%AD%D8%AA%D8%B1%D8%A7%D9%81%D9%8A%D8%A9-%D9%81%D9%8A-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D8%B9%D9%84%D9%88-%D8%A7%D9%84%D8%A3%D9%86%D8%AA%D8%B1%D9%86%D8%AA>

93 <https://lookinmena.com/functional-creative-writing/>

94 <https://annabaa.org/arabic/annabaaarticles/32755>

Writing as a project

text is the most difficult. Writing is a talent and he must deal with it carefully. He must realize that talent only comes as a gift or divine grant, and he must polish it with practice, continuous writing, and reach professionalism. All he needs is a wonderful imagination and courage to do this work ⁹⁵.

There is a problem that may surround the writer, his text, or his literary experience, and it is related to his extreme sensitivity towards others and what he writes and working to fulfill anyone's desire to modify the text or add ideas to it, which eliminates its uniqueness and voice. We are not saying here that the writer should not accept any ideas and comments to develop his text, but that he should be objective and careful in dealing with the interventions of others in his text, and that he should learn to rely on himself after a certain point of modifications to the text ⁹⁶. There are many qualities that make a writer capable of creativity and contribute to the success of his creative experience and to realize the uniqueness of what he does, and that the people who follow their dreams, especially in the field of writing, are a small part of a very small percentage of the population. Most of the public follow their office or routine work and contribute to building the family and continue to live only, but the writer alone seeks to achieve the dream of earning a living from writing ⁹⁷.

The writer is an uncommon type and a special and unique case that makes him the absolute creator of the text he writes and he has the freedom to create any character and any situation he wants and bring any concept or character or a particular story to life and there is a sense of power to that. It is not an inherent feeling of greed or vanity. It is something that feeds the writer's soul in ways that no one else understands and provides him with a state of passion and power and the ability to create worlds and bring them to life and from here stems the uniqueness of what he does and his difference from others ⁹⁸. The writer alone has the moment when he discovers a new character, and stumbles upon happy incidents, he will quickly realize the enthusiasm and uniqueness of what he does and play in the world of magic that he created, and there are only a few audience who get this opportunity to present such magic to others, and the writer is one of the few who work on developing the audience around them and changing them and increasing their awareness of political and social issues, and there are people who try to implement what he does but it is about talents and great ideas and effort that many possess but to no avail. Only the talented writer has the ability to do this unique act, and only writing has this magic and uniqueness ⁹⁹.

95 https://ecoonee.com/blog/%D9%83%D8%A7%D8%AA%D8%A8-%D9%85%D8%A8%D8%AF%D8%B9/a-2093676627?srsltid=AfmBOorlANM0_Kp58JnOV5Cig7Oc5f5YA2aHqnvVWztZafzie53ebtf2

96 [https://maarifcenter.ma/%D8%B1%D8%A4%D9%8A%D8%A9-%D9%81%D9%8A-%D8%A7%D9%84%D9%83-%D8%AA%D8%A7%D8%A8%D8%A9-%D8%A7%D9%84%D8%A7%D8%A8%D8%AF%D8%A7%D8%B9%D9%8A%D8%A9-%D9%85%D9%86-%D8%AD%D9%8A%D8%AB-%D8%A7%D9%84%D8%AA%D9%88%D9%82%D9%8A%D8%AA-%D9%88%D8%A7%D9%84%D8%A3%D9%87%D8%AF%D8%A7%D9%81-article-41157](https://maarifcenter.ma/%D8%B1%D8%A4%D9%8A%D8%A9-%D9%81%D9%8A-%D8%A7%D9%84%D9%83-%D8%AA%D8%A7%D8%A8%D8%A9-%D8%A7%D9%84%D8%A7%D8%A8%D8%AF%D8%A7%D8%B9%D9%8A%D8%A9/)

97 <https://www.annajah.net/%D8%A7%D9%84%D9%81%D8%B1%D9%82-%D8%A8%D9%8A%D9%86-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D8%A7%D9%84%D9%88%D8%B8%D9%8A%D9%81%D9%8A%D8%A9-%D9%88%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9%D9%8A%D8%A9-%D9%85%D9%86-%D8%AD%D9%8A%D8%AB-%D8%A7%D9%84%D8%AA%D9%88%D9%82%D9%8A%D8%AA-%D9%88%D8%A7%D9%84%D8%A3%D9%87%D8%AF%D8%A7%D9%81-article-41157>

98 <https://fastercapital.com/arabpreneur/%D8%AF%D9%88%D8%B1-%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9-%D9%81%D9%8A-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D8%A7%D9%84%D9%85%D8%B3%D8%AA%D9%82%D9%84%D8%A9.html>

99 <https://kitabata.com/%D8%AA%D8%B1%D9%88%D9%8A%D8%B6-%D8%A7%D9%84%D9%81%D9%83%D8%B1%D8%A9-%D8%B9%D9%84%D9%89-%D8%B5%D9%87%D9%88%D8%A9-%D8%A7%D9%84%D8%A7%D8%A8%D8%AF%D8%A7%D8%B9/>

Writing as a project

competitor¹⁰⁰

There is certainly no conspiracy against the writer, actually, as creative writing is in essence very difficult, and the competition between writers of all kinds is fierce and heated, and publishing houses, no matter how large, their resources remain limited, and they are restricted by the practices of the creative industry and its policies and programs in the field of publishing. They have become more selective every day about the texts they publish so that they can succeed and sell on distribution platforms, and thus only distinctive and unique texts can reach the printing machines ¹⁰¹.

The writer will not reach the stage of the printed book except by working to cross the threshold of competition, and all the reasons that have been listed may lead to an important and fundamental reason that is not related to the weakness of the writer but to his failure in the first place, and the reason is stopping writing. In order for a writer to be able to compete, it is important for him to be concerned with knowing that the odds are long and the competition is fierce, but it is necessary and to try to get ahead of his competitors and achieve his competitive advantage by knowing the methods that have proven their effectiveness, understanding the guidelines of the publishing industry, meeting expectations and taking multiple steps forward in the competitive market through desirable texts ¹⁰².

In the same vein, the writer must build relationships with people and institutions that help him compete and succeed, including research, obtaining awards, fellowships, academic studies, good investment of time and money, developing effective strategies for work, entering the competition that is appropriate for him and his creative type, working to rise above the competition, reaching and maintaining the audience, feeling the urgency to reach it, and dealing positively with failure, rejection, and negative reactions ¹⁰³.

A writer can master dealing with fierce competition through good contributions, great texts, knowledge of competitors, having his own creative project, having his own voice, having a successful history, being distinguished by dreams, imagination, goals, professionalism, mastery, good performance, supportive networks,

100 <https://np.psau.edu.sa/ar/article/2023/11/1699860428>

101 <https://www.annajah.net/%D8%A7%D9%84%D9%85%D9%8A%D8%B2%D8%A9-%D8%A7%D9%84%D8%AA-%D9%86%D8%A7%D9%81%D8%B3%D9%8A%D8%A9-%D9%85%D9%81%D9%87%D9%88%D9%85%D9%87%D8%A7-%D9%88%D8%A3%D9%87%D9%85%D9%8A%D8%AA%D9%87%D8%A7-%D9%88%D8%A3%D9%86%D9%88%D8%A7%D8%B9%D9%87%D8%A7-%D9%88%D8%AE%D8%B5%D8%A7%D8%A6%D8%B5%D9%87%D8%A7-article-39192>

102 <https://www.alkhaleej.ae/2023-11-07/%D9%85%D8%A4%D9%84%D9%81%D8%A7%D8%AA-%D8%AA%D9%86%D8%A7%D9%81%D8%B3%D9%8A%D8%A9/%D9%83%D9%84%D9%85%D8%A7%D8%AA/%D8%A7%D9%84%D8%B1%D8%A3%D9%8A-%D8%B2%D9%88%D8%A7%D9%8A%D8%A7>

103 <https://www.aljazeera.net/ebusiness/2023/5/8-%D8%B9%D9%86%D8%A7%D8%B5%D8%B1-%D8%AA%D9%85%D9%86%D8%AD%D9%83-%D9%85%D9%8A%D8%B2%D8%A9-%D8%AA%D9%86%D8%A7%D9%81%D8%B3%D9%8A%D8%A9-%D9%84%D9%85%D8%B4%D8%B1%D9%88%D8%B9%D9%83>

Writing as a project

effective communication, learning, time management, cooperative colleagues who can be relied upon, and his ability to deal with his creative tasks and write quickly, with quality and skill.¹⁰⁴

successful¹⁰⁵

The stage of success is considered one of the difficult stages that the writer experiences in his creative career, and therefore he must manage his success responsibly before he begins to feel the intensity of competition around him and begins to confront others, whether those who work in the same field or those who do not agree with the writer in opinion about the concepts or ideas of his text. This is what is supposed to make the writer benefit from life experiences related to the way he deals with competitors, opponents and supporters alike¹⁰⁶.

After the success stage comes an important stage, which is the writer's continuity in his creative career and the sustainability of the textual products that come out of him. One text is not enough for the writer to succeed in his personal experience or his success in influencing the literary street, as well as raising the quality of his literary experience and the quality of his writings in the future, which requires him to continue writing to maintain his level of success¹⁰⁷.

Dealing with success is difficult, especially if the writer has an unjustified belief in luck, optimism, hope, and confidence in the future. The writer knows that he is vulnerable to rejection and failure, and therefore he must learn from every step he takes and adapt and develop through it. Therefore, the writer must know whether he is ready for success and whether he realizes that success may stumble from one failure to another. He must not lose enthusiasm and know that weakness can be found in surrender¹⁰⁸.

The surest way to success is always to try again and many of life's failures are people who did not realize how close they were to success when they gave up. Failure is not fatal, and the courage to continue writing is important. He cannot succeed if he does not try, and the more he tries, the greater his chance of succeeding again¹⁰⁹.

In order for the writer to continue to succeed, he must study the negative comments on his text and understand it, deal with his correspondence with interest and professionalism, obtain inquiries and answers, address others'

104 <https://www.altaqadomi.org/?p=1830>

105 https://mawdoo3.com/%D9%85%D9%82%D9%88%D9%85%D8%A7%D8%AA_%D8%A7%D9%84%D9%83%D8%A7%D8%AA%D8%A8_%D8%A7%D9%84%D9%86%D8%A7%D8%AC%D8%AD

106 <https://blog.samawy.com/the-successful-writer-is-a-risk-taker/>

107 <https://www.alquds.co.uk/%D9%86%D8%AC%D8%A7%D8%AD-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8-%D9%88%D9%81%D8%B4%D9%84%D9%87/>

108 <https://ekhtibarat.com/exam-questions/219c1c9c-8c6d-430d-9de8-96a15120b8bb/%D9%8A%D8%B1%D9%89-%D8%A7%D9%84%D9%83%D8%A7%D8%AA%D8%A8-%D8%A3%D9%86-%D8%B3%D8%A8%D8%A8-%D8%A7%D9%84%D9%86%D8%AC%D8%A7%D8%AD->

109 <https://almerja.com/reading.php?idm=157439>

Writing as a project

lack of understanding of him and his texts, believe that what he writes is unique and different and deserves success, increase his inner strength, find and understand that nothing he does will be successful or unsuccessful, as every experience can develop in a different way from the other, and understand that critics are not everything and critical acclaim is not the only way to measure the success of the text, and work on learning from other writers and increasing his level of analysis, exploration, clarity, and achieving goals, and realizing what it means to be a successful creative writer, and work on adapting to success and realizing the need for cooperation to achieve success.¹¹⁰

Overnight success is actually the direct result of several years of working on multiple scripts, the writer not questioning his intentions or how far he will go in success, working to surround himself with people who believe in him and who are literally willing to lift him up and succeed, applying smart notes, dreaming big and working to achieve them, knowing that the twists and turns, the austerities and endings measure the level of success, and that success is not measured by money or power or rank, but rather success is measured by discipline, production, dreaming, and paying attention to the common obstacles that will prevent the writer from achieving his dreams¹¹¹.

The success of a writer is related to having a ready plan to overcome obstacles and pave the way to success, writing great texts, taking care of publishing, marketing and promotion, and acquiring the skills necessary to properly utilize the writer's creative networks and finding stories that no one else tells is the real secret to excellence that can reach its peak in the writer's favor and tip the scales in his favor and write great and amazing stories¹¹².

The writer should read the success stories of others, get positive reviews, create success without rushing, enjoy every small step in the creative process, work on publishing widely, choose the feelings and topics that will provide the highest rate of success, know that rejection is part of the work even for the most successful scriptwriters, deal with competition and opposition, invest in opportunities and relationships, and not measure success by money or the size of the work, and that success should be an opportunity to hone talent and creative craft¹¹³.

110 <https://www.ejaba.com/question/%D9%85%D8%A7-%D9%87%D9%8A-%D8%A3%D8%B3%D8%B1%D8%A7%D8%B1-%D8%A7%D9%84%D9%86%D8%A7%D8%AD-%D9%81%D9%8A-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D8%A7%D9%84%D8%B9%D8%B1%D8%A8%D9%8A%D8%A9>

111 <https://www.aletihad.ae/news/%D8%A8%D9%82%D8%A7%D9%81%D8%A9/4452374/%D9%85%D8%AD%D8%A7%D8%B6%D8%B1%D8%A9-%D8%AA%D8%AA%D9%86%D8%A7%D9%88%D9%84-%D9%82%D9%84%D9%82-%D8%A7%D9%84%D9%83%D8%A7%D8%AA%D8%A8-%D9%88%D8%A7%D9%84%D8%B7%D8%B1%D9%8A%D9%82-%D8%A5%D9%84%D9%89-%D8%A7%D9%84%D9%86%D8%AC%D8%A7%D8%AD>

112 <https://www.annajah.net/%D9%82%D8%B5%D8%A9-%D9%86%D8%AC%D8%A7%D8%AD-%D8%A7%D9%84%D8%B1%D9%88%D8%A7%D8%A6%D9%8A-%D8%A8%D8%A7%D9%88%D9%84%D9%88-%D9%83%D9%88%D9%8A%D9%84%D9%88-%D9%88%D8%A3%D9%87%D9%85-%D9%85%D8%A4%D9%84%D9%81%D8%A7%D8%AA%D9%87-article-29869>

113 <https://maal.com/2024/05/%D9%87%D9%84-%D8%A7%D9%84%D9%86%D8%AC%D8%A7%D8%AD-%D9%81%D8%B1%D8%B5%D8%A9%D8%9F/>

Writing as a project

In fact, there is no secret formula for success except for realizing the importance of commitments, information, theories, levels, facts, struggles, discoveries, luck, experiences, methods, assistance, relationships, theses, correspondence, answers, critical impressions of the text and the writer, his ability to compete, work hard, and be creative, and how to maintain creativity in the face of the odds against success, recognizing these odds, then writing the best possible text, and providing the motivations, facts, and achievements that measure the quality of the writer's work based on his success and ability to overcome difficulties and impasses and do the work until he is able to succeed without stopping and correctly, while being distinguished by curiosity, openness, a comprehensive view, and knowing the benefit of everyone around him and trying to reach his own goal ¹¹⁴.

One of the signs of success is that the writer is a leader, guide and mentor in his creative work, quick to learn and comprehend, produces many creative products, knows that any success story needs years to achieve and passes through paths full of successes and failures, works on building his capabilities as a writer in the field of achieving success and dealing with it and ensuring its continuity, learns how to write like a professional, increases his ability to publish, market, promote and sell, ensures his happiness, enjoyment and safety, and the prosperity of his creative profession and its non-stop, activates communication with useful people, writes logical, convincing, attractive and successful texts, and realizes that success does not come easily ¹¹⁵.

For a writer to succeed, he must do the work, provide opportunities for himself, take the lead, work and have those difficult conversations and ask the right questions. Writing requires effort, repetition, learning and struggle for success and distinction with positivity, constructive optimism, faith, readiness for success and dealing with it, focus, investing time, perseverance and always focusing on the desired goals, ensuring a continuous flow of small victories and gradual progress, activating positive relationships, respect and personal relationships, the presence of warm feelings, teamwork, attractiveness, quality, depth and distinction, understanding the reasons for rejection and failure and addressing them, and providing kindness, confidence, the ability to change, develop, confront and address personal and creative flaws, making successful decisions even if they are exhausting and implementing them, and not being afraid of difference and dissimilarity. ¹¹⁶ Writing requires the writer to succeed in defending his cause, his creativity, his interaction, his access to sources and information, his ability to struggle, his following of standards, his distinction in responsibility, gratitude, boldness, courage, intelligence, discovery, not despairing, professionalism, cooperation , investing in friendships, creating creative concepts, stories and good characters,

¹¹⁴ <https://www.al-binaa.com/archives/article/182463>

¹¹⁵ <https://sharjah24.ae/ar/Articles/2022/02/21/kmr493m>

¹¹⁶ <https://www.cvallwan.com/%D9%83%D9%8A%D9%81-%D8%AA%D8%B5%D8%A8%D8%AD-%D9%83%D8%A7%D8%AA%D8%A8-%D8%B9%D9%84%D8%A7%D9%82%D8%A7%D8%AA-%D8%B9%D8%A7%D9%85%D8%A9-%D9%85%D8%AD%D8%AA%D8%B1%D9%81/>

Writing as a project

learning from mistakes, not feeling sorry for himself, angry about his failure, frustrated by failure, rejection and weakness, and working to create good judgments ¹¹⁷.

The writer must look inward, reflect on himself, be honest, be steadfast, not be vulgar, not despair, face difficulties, invest in the right moments, make an effort, and draw the path to distinguished, prosperous, continuous, planned, readable, different, and attention-grabbing success. Surviving failure is easy, but surviving success is very difficult. Among the tools of success that help the writer in his creative journey is his ability to read and absorb the largest possible number of articles, books, and interviews, critics, teachers, and those familiar with the creativity and creative experiences of the writer or other writers, and understand that there is no end-all answer to writing a successful text ¹¹⁸. All successful writers have all taken a journey in their lives to follow their dreams, even if they were in difficult situations, and focused on the quality of their lives and creativity, starting with the idea, concept, writing, proofreading, and addressing spelling, grammatical, and punctuation errors, and rewriting several times to reach successful and brilliant texts, ensuring that each story contains the elements of its success, providing the requirements for a successful relationship between the writer of the text and others around him, learning from successful writers, and creating successful collaborations that contributed to representing, reading, choosing, purchasing, printing, and publishing the text as a text. Creative, clear, wonderful, comfortable, charming and successful ¹¹⁹.

patient

One of the most important skills that a writer must possess in order to be able to do so is patience. Writing is an exhausting and demanding process, from working on outlining the text and doing the preparatory work that creates the world of his story until the text reaches the reader. ¹²⁰

free¹²¹

117 <https://www.alrakoba.net/2281851/%D8%A7%D9%84%D8%A3%D8%AF%D9%8A%D8%A8-%D8%A7%D9%84%D8%B3%D9%88%D8%AF%D8%A7%D9%86%D9%8A-%D8%A3%D9%85%D9%8A%D8%B1-%D8%AA%D8%A7%D8%AC-%D8%A7%D9%84%D8%B3%D8%B1-%D8%AA%D8%B9%D8%AF%D8%AF-%D8%A7%D9%84%D8%A3/>

118 <https://www.alkhaleej.ae/2023-11-19/%D8%A7%D9%84%D9%86%D8%AC%D8%A7%D8%AD-%D8%A7%D9%84%D8%A3%D8%AF%D8%A8%D9%8A-%D9%88%D8%B3%D9%85%D8%B9%D8%A9-%D8%A7%D9%84%D9%85%D8%A4%D9%84%D9%81/%D8%A3%D9%81%D9%82/%D8%A7%D9%84%D8%B1%D8%A3%D9%8A-%D8%B2%D9%88%D8%A7%D9%8A%D8%A7>

119 https://darsajed.website/?p=856&utm_source=rss&utm_medium=rss&utm_campaign=%25d9%2586%25d8%25b5%25d8%25a7%25d8%25a6%25d8%25ad-%25d9%2586%25d8%25a7%25d8%25b4%25d8%25b1-%25d9%2584%25d9%2583%25d8%25a7%25d8%25a8-%25d8%25ac%25d8%25af%25d9%258a%25d8%25af-%25d9%2585%25d9%2586-%25d8%25aa%25d8%25ad%25d8%25af%25d9%258a-%25d8%25a7%25d9%2584%25d9%2586%25d8%25b4%25d8%25b1-%25d8%25a5

120 <https://www.omandaily.om/%D9%85%D8%B1%D8%A7%D9%8A%D8%A7%D9%83%D8%A7%D8%AA%D8%A8-%D8%B0%D8%A7%D9%82-%D8%A7%D9%84%D8%B5%D8%A8-%D8%B1-%D9%85%D8%AD%D9%85%D8%AF-%D8%A7%D9%84%D8%B9%D8%B1%D9%8A-%D9%85%D9%8A-%D8%AD%D9%84%D9%82-%D8%A8%D9%81%D9%83%D8%B1%D9%87>

121 <https://al-sharq.com/opinion/26/04/2015/%D8%A7%D9%84%D8%AD%D8%B1%D9%8A%D8%A9-%D9%88%D8%AD%D8%AF%D9%88%D8%AF-%D8%A7%D9%84%D9%83%D8%A7%D8%AA%D8%A8-%D9%88%D9%85%D8%B3%D8%A4%D9%88%D9%84%D8%A8%D8%AA%D9%87-%D8%AA%D8%AC%D8%A7%D9%87-%D8%A7%D9%84%D8%A2%D8%AE%D8%B1%D9%8A%D9%86>

Writing as a project

It is very important for a writer to enjoy freedom, as it is the most important thing in his life as a whole. Through this freedom, he can work on his literary texts without fear of the censor's scissors, society's accusations, or the violence of the authorities. Therefore, the writer must fight for his freedom. Writing may be an escape for the writer from a difficult reality, and this is sometimes good for writers because this makes them resort to writing permanently to obtain paradise in whose corridors they can imagine, create, and produce inspiration ¹²².

hard-working¹²³

Everything in writing declares that it needs a writer who has been working hard since the idea was born, and who works hard on how to obtain it, and how to enrich it through exhausting hours of research and development, and his hard work in knowing what he will write, how he will write, where he will write, and how he will add his concepts, spirit, lines, personality and culture to the text, and how he will develop the events, characters and language, and whether he will design a detailed plan for it to know the path he will take, and when the time is right to start writing. A lazy writer will not produce any creativity in a reasonable time, and therefore a hard-working writer is one who devotes most of his life to writing. Writing is in fact an authoritarian, harsh, exhausting, and evil talent, even if it seems to others to be a beautiful and comfortable talent.

The laziness of writers in the midst of their creative experience and their unwillingness to fill the white spaces with their writings that convey specific and detailed images accompanied by specific and equal features to allow the reader to fully experience the internal environment of the text from the setting, character, situation, and general context of what the author is trying to communicate as a story will not ultimately produce any text worth reading. The writing experience is an exciting experience based on the writer's diligence and activity in creating aesthetics and filling the white spaces with events and stories that allow the reader to include and interpret information, and deliver information to him easily and give him a chance to breathe with relief when he finishes reading. Therefore, the fatigue that afflicts the writer from the time he writes the first letter of his text until it turns into a published and famous book that is sold on the shelves of libraries will not continue if the writer does not have a passion for writing as an essential part of his life in this world.

basic¹²⁴

¹²² <https://alarab.co.uk/%D8%A7%D9%84%D9%83%D8%A7%D8%AA%D8%A8-%D9%88%D8%A7%D9%84%D9%86%D8%B5-%D9%88%D8%A7%D9%84%D8%AD%D8%B1%D9%8A%D8%A9?amp>

¹²³ <https://iaalfalah.com/post/9/%D8%B7%D8%B1%D9%8A%D9%82-%D8%A7%D9%84%D9%86%D8%AC%D8%A7%D8%AD-%D8%A8%D9%8A%D9%86-%D8%A7%D9%84%D9%85%D9%88%D9%87%D8%A8%D8%A9-%D9%88%D8%A7%D9%84%D8%A7%D8%AC%D8%AA%D9%87%D8%A7%D8%AF>

¹²⁴ <https://thawra.sy/?p=188148>

Writing as a project

One of the most important signs of a writer's ability to be creative is simplicity. When a writer is simple in writing and living life, he is more successful. The writer's drowning in symbolism, difficult language, and cleverness through deep and encrypted texts through which the reader cannot understand what the writer wants to convey makes many or most readers avoid reading the writer's texts, which may find some solace with professional readers or those who are at the same level of the writer's culture and who may be able to decipher the symbols and codes of the text. However, this will make the writer's sales, which are perhaps the most important goals of this booklet, which considers writing a project with goals specific to quality as well as goals specific to sales, decline so that the writer ultimately becomes a bad investment for publishing houses or cultural and creative institutions around him¹²⁵. What was mentioned above does not mean that the writing becomes of low quality to the point of not contributing to enriching the reader's imagination, language and creativity with good and excellent literary texts, but it means that the text is able to balance quality and simplicity in order to gain the admiration of specialists and succeed in selling the text to ordinary readers. The most important reasons for success in literary texts are adopting simplicity in writing, conflict, plot, character building, their interaction and relationships, and that all pages of the text are understandable, well-constructed, carefully and simply drawn, and target a wide audience¹²⁶.

It is good for writers to ignore simplicity in writing and challenge themselves to work on writing interesting texts, and some professional writers can succeed in this challenge, but on the other hand, there are many writers who make things unnecessarily complicated, which weakens the narrative in general and makes the text go towards failure, and the writer's position on his text and knowing how he can be objective about it so that he is not optimistic about its quality and success without real knowledge of its quality and potential for success, or pessimistic about its failure without knowing what the reasons for failure are means that the writer is exhausting himself without real and intelligent planning for his creativity¹²⁷.

objective¹²⁸

The writer must be objective and deal with his text objectively when writing or after finishing it and look at the text with the eyes of the reader and not the author and stay away from any personal feelings towards the text to realize the strengths and weaknesses and work on strengthening the strengths and addressing the weaknesses in the text and that the writer's awareness of the extent of his quality objectively encourages him to take the text outside of his creative isolation and start receiving feedback from his surroundings, and deal with those feedbacks

¹²⁵ <https://al-sharq.com/opinion/26/07/2022/%D8%A7%D9%84%D8%A8%D8%B3%D8%A7%D8%B7%D8%A9-%D8%B3%D8%B1-%D9%86%D8%AC%D8%A7%D8%AD-%D8%A7%D9%84%D8%AD%D9%8A%D8%A7%D8%A9>

¹²⁶ <https://www.asjp.cerist.dz/en/article/212890>

¹²⁷ <https://www.thebookhome.com/product/index/27107/%D8%A8%D8%B3%D8%A7%D8%B7%D8%A9-%D8%A7%D9%84%D8%AA%D8%BA%D9%8A%D9%8A%D8%B1>

¹²⁸ <https://www.al-jazirah.com/2015/20150905/cu3.htm>

Writing as a project

objectively and invest them in the interest of the text and increase its level of quality before finally taking it out to the wider environment around him of individuals and institutions in his society or his country or the entire world. In reality, living in the imagination for success, fame and influence is a beloved space for every person in this world and especially for writers. With every page they write, it makes them drown more in dreams of success and move away from reality. This is the most severe type of self-destruction for them and their creativity when dealing with the reality of creative work, its challenges and circumstances ¹²⁹.

realistic¹³⁰

In order for the bad reality not to affect the writer's psyche or creativity, it is important for him, above all, to be realistic in knowing the extent of his creative experience, the extent of literary competition, the circumstances and challenges of creative work and the publishing industry around him, and in order for the writer to protect himself from falling into the position of accusing others and tarnishing their reputation due to a difference in point of view or blaming them if his text fails to obtain sponsorship, printing and publication, or to drown with his collision with the challenges of creative work in waves of fear and disappointment from the experiences he goes through, especially when the texts he created are rejected. Instead, he can be realistic in dealing with his surroundings and focus on working to know the reasons that led to the rejection and addressing them and learning from them and dealing positively with the recommendations and advice given to him. The writer's focus on the idealism of the text and bringing his text to the stage of perfection will only lead him to drown in writing endlessly. Every time he reads his text, he will inevitably find some errors and will work to correct them. In general, drowning in a series of endless corrections will only lead the writer to not releasing any of his texts to the public, and sometimes the extremes of some writers can lead him to writer's paralysis and the inability to develop the text and bring it out to readers. Perfection can paralyze the writer and can be a stumbling block in his way ¹³¹.

rational¹³²

It is important for the writer to be rational in his private, public and creative life. After spending efforts to obtain and nurture the idea and enter into exhausting writing on all intellectual, psychological, physical and family levels, receiving criticism, rejection or an apology for publishing his text will open volcanoes of anger in his heart that

129 <https://io.hsoub.com/content/126048-%D8%A7%D9%84%D9%83%D8%A7%D8%AA%D8%A8-%D9%84%D8%A7%D8%A8%D8%AF-%D8%A3%D9%86-%D9%8A%D9%83%D9%88%D9%86-%D9%85%D9%88%D8%B6%D9%88%D8%B9%D9%8A%D8%A7-%D9%81%D9%8A-%D9%83%D8%AA%D8%A7%D8%A8%D8%AA%D9%87>

130 <https://www.aljazeera.net/culture/2019/6/30/%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9-%D8%A7%D9%84%D8%A3%D8%AF%D8%A8%D9%8A-%D8%A7%D9%84%D8%B1%D9%88%D8%A7%D9%8A%D8%A9>

131 <https://www.syria.tv/%D9%8A%D8%AF-%D8%A7%D9%84%D9%83%D8%A7%D8%AA%D8%A8-%D8%A8%D9%8A%D9%86-%D9%85%D9%86%D8%B7%D9%82%D9%8A%D8%A9-%D8%B9%D8%A7%D9%84%D9%85-%D8%A7%D9%84%D8%B1%D9%88%D8%A7%D9%8A%D8%A9-%D9%88%D8%B9%D8%A8%D8%AB%D9%8A%D8%A9-%D8%A7%D9%84%D9%88%D8%A7%D9%82%D8%B9>

132 <https://www.sayidaty.net/%D8%AA%D8%B7%D9%88%D9%8A%D8%B1-%D8%A7%D9%84%D8%B0%D8%A7%D8%AA-%D9%88%D8%A7%D9%84%D8%AA%D9%85%D9%83%D9%8A%D9%86/%D8%AA%D8%B7%D9%88%D9%8A%D8%B1-%D9%88%D8%A%D9%86%D9%85%D9%8A%D8%A9/1732516-%D8%A7%D9%84%D8%B9%D9%82%D9%84%D8%A7%D9%86%D9%8A%D8%A9-%D9%85%D9%82%D8%A7%D8%A8%D9%84-%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9-%D9%83%D9%8A%D9%81-%D8%AA%D8%A4%D8%AB%D8%B1-%D8%A7%D9%84%D8%B4%D8%AE%D8%B5%D9%8A%D8%A9-%D8%B9%D9%84%D9%89-%D8%B9%D9%85%D9%84%D9%8A%D8%A9>

Writing as a project

will make him aggressive towards everyone who deals with him or his text in a way that he believes is less than what the text deserves. Because of this, the writer may end up losing those who can support his creative career and experience in the present and future. In fact, rejecting the text is not a rejection of the writer except in very rare cases where there are hostilities between the writer and some of his literary circle or publishing houses, and these are often known to the writer himself. It is foolish for the writer to go to a publishing house that he is hostile to or that is hostile to him as a result of previous experiences or differences in the past. In the absence of known or previous hostilities, it is important for the writer to understand that rejecting the text is not rejecting it, and to deal rationally when rejecting, apologizing, or accepting with some conditions, and to deal with matters rationally and seriously and with faith in the coming success and pushing himself forward more, and focusing on the positives and knowing that rejection or failure is a way to obtain the knowledge and information that makes his writing better, so celebrating optimism is the most important form of strength ¹³³.

renovated¹³⁴

The writer who renews and adds to the world of creativity is fundamentally and fundamentally important. Working to add something new to the world of literature has become extremely difficult, and finding a new concept for a completely new story or text is the most difficult task. The predecessors discussed and wrote about everything, and what is new is nothing but new treatments with modern techniques for old ideas. The concept on which the text is based in the beginning, or the idea that the story discusses, is supposed to be new, exciting, and attractive, and most importantly, it should be new. It is boring to always go around in traditional stories and forms copied from other texts, especially if the text is alive and interactive with readers and able to attract them to read it. In fact, enough good stories have been written, and writing a text that adds a new, individual addition and a quality of work to literature has become extremely difficult. The writer must work hard to search for these unconventional concepts and ideas, and this is very exhausting, but it is enjoyable ¹³⁵.

modest¹³⁶

133 <https://fastercapital.com/arabpreneur/%D8%A7%D9%84%D9%83%D8%B4%D9%81-%D8%B9%D9%86-%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9-%D8%A7%D8%B3%D8%AA%D9%83%D8%B4%D8%A7%D9%81-%D8%A3%D8%B9%D9%85%D8%A7%D9%82-%D8%B9%D9%82%D9%84-%D8%A7%D9%84%D9%83%D8%A7%D8%AA%D8%A8-%D8%A7%D9%84%D8%B9%D8%A7%D8%B1%D9%8A.html>

134 <https://www.asjp.cerist.dz/en/article/222551>

135 <https://hbrarabic.com/%D8%A7%D9%84%D9%85%D9%81%D8%A7%D9%87%D9%8A%D9%85-%D8%A7%D9%84%D8%A5%D8%AF%D8%A7%D8%B1%D9%8A%D8%A9/%D8%A7%D9%84%D8%AA%D8%AC%D8%AF%D9%8A%D8%AF-%D9%88%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9/>

136 <https://alroya.om/post/227921/%D8%AA%D9%88%D8%A7%D8%B6%D8%B9-%D8%A7%D9%84%D9%85%D8%A8%D8%AF%D8%B9-%D8%AD%D8%A7%D9%84%D8%A9-%D9%85%D9%86-%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9-%D8%A3%D8%AE%D8%B1%D9%89>

Writing as a project

Ambition and success should not lead the writer to arrogance and haughtiness towards others, colleagues, owners of cultural and literary institutions surrounding the writer, or arrogance towards readers and the public. The writer must be humble towards his family, colleagues in creative work, partners, peers and audience. An inflated ego is considered one of the problems, obstacles or traps that can befall the writer in his literary career. Ego exists in every human being and can be found in writers and talented people. The writer must control it so that his talent or literary experience is not destroyed in the presence of a high ego that harms him and his texts through the writer's view of himself as above the rules and can break them, although writing is done through precise rules, expectations and requirements to come out in an elegant, simple and carefully designed way.

The high ego pushes some writers to exhaust all their efforts in writing a masterpiece that is mysterious and difficult to understand. Writing needs to be simple, creative and more focused, with a tangible structure and not drowned in mystery, free of errors and showing the writer as a professional, skilled and able to provide a high-quality product without complications. Complex texts do not receive the support of publishing houses in printing and publishing them, as they will not be sold profitably in a way that guarantees the enthusiasm of publishing houses to work on them. Usually, publishing houses do not read materials that they know will not sell in the literary market and consider them unwanted materials ¹³⁷.

I am satisfied¹³⁸

It is important for the writer to be financially self-sufficient, as the problem of job security is one of the most important problems that can hinder the writer's career and stop it, especially in a poor social environment or in authoritarian countries, poor countries, or countries that do not protect authors' rights. In such areas, writers suffer from their inability to meet their daily needs and those of their families in terms of food, drink, housing, education costs, and health, which prompts them to look for jobs with good job security that guarantee them and their families a decent living, which makes them consume the hours that are supposed to be allocated to creativity at work, and this exhausts them and makes them unable to give creative and literary activity enough time and attention to produce good texts for readers ¹³⁹. Writers who live in these bad conditions must work on carefully planning their daily work and their relationships with their families, as well as setting writing times and adhering to them strictly in order to produce at least a good text at specific times. Of course, the products of writers and

¹³⁷ <https://www.almasryalyoum.com/news/details/3076519>

¹³⁸ <https://al-sharq.com/tags/%D8%A7%D9%84%D8%A5%D9%86%D8%AA%D8%A7%D8%AC-%D8%A7%D9%84%D8%A3%D8%AF%D8%A8%D9%8A>

¹³⁹ <https://www.omandaily.com/print-article?articleId=1164192>

Writing as a project

creators in such a bad environment will not be continuous and dense like their peers in developed countries that sponsor writers and creators and care about their dedication to creative work, but with planning, it is possible to compete and produce good texts, even if they are spaced out in time ¹⁴⁰.

honest¹⁴¹

Honesty is one of the highest values that a writer should not underestimate. One of the most important problems of a writer and writing is the desire of some writers to delve into heavy and complex topics that they cannot later complete or finish or encompass all their details or collect the information they need to accomplish them. Therefore, they flee to lying in the information and events included in the text, which causes readers to distrust the text and feel that the writer is manipulating. This leads to distrust in his future writings. Honesty is the most important element in writing, which must emerge from real feelings and ideas ¹⁴².

dominant

The writer needs to work on completing his unfinished projects, and to engage in writing and practice it to reach control over the text and finish it, and to engage in the challenge and bring his texts to the readers and accept failure as well as success, and to have the ability to understand critical opinions and respect them and implement them if they will add positively to their creative experience, as writing ultimately requires the production of periodic and continuous literary products, and the writer's description is of no importance to those who hide their creative works out of fear or shyness, and the writer's description is of no importance if he is not productive and brings out to the world around him at all times new and good creations. The writer must work on planning the publication and dissemination of his creations and work to be a creative producer of more and new things for the literary market and to constitute a renewable tributary of the literary experience in his society. The writer must control his professional life, his texts, his mistakes, control those around him and how they interact with him and his creations, ensure his objectivity, control his own content, media, characters, emotions, stories, clients, properties, dealings, efforts, and the teams that work with him, control his anxiety, control who responds to his texts and who does not, who buys them and who rejects them, control energy, time, writing, decisions, movements, obstacles, challenges, hostilities, successes, follow-ups, changes, capabilities, partnerships, paths, possibilities, orbits, ideas, and voices, whether those of the writer or the voices of those surrounding his creative experience.

¹⁴⁰ <https://www.maannnews.net/articles/982816.html>

¹⁴¹ <https://a5dr.com/bookidea/%D8%A3%D9%87%D9%85%D9%8A%D8%A9-%D8%A7%D9%84%D9%85%D8%B5%D8%AF%D8%A7%D9%82%D9%8A%D8%A9-%D9%88%D8%AD%D9%83%D8%A7%D9%8A%D8%A9-%D8%A7%D9%84%D9%82%D8%B5%D8%B5/>

¹⁴² <https://www.alwatan.com.sa/article/1113148>

Writing as a project

clear¹⁴³

A true writer is a person who is clear in his writings, opinions, relationships, and understanding of others and others' understanding of him. Lack of clarity for the writer can hinder his creative and life path and increase the possibility of misunderstanding and mutual understanding between the writer and those around him from family, friends, other writers, managers of cultural and literary institutions, and those specialized in publishing, and everyone who has a relationship with the writer or his literary experience. Lack of clarity between the writer and his social environment may result in misunderstandings that may lead him to many daily problems that pose a danger to his life and safety, especially if the other party is the dictatorial authority or an extremist group active in his society, or a society that cannot understand his creativity.¹⁴⁴

What the writer must do in these cases is to be clear in his independent opinions or those included in the texts he creates and to be careful not to reach a stage that is dangerous to his life, safety and his ability to devote himself to creativity, or to spend his valuable time explaining himself, his opinions and the texts he writes in front of others, which exhausts his thinking and reduces his focus on the creative process he is experiencing ¹⁴⁵.

flexible¹⁴⁶

Flexibility is important for a writer, but not to the point where the writer loses his or her own voice by catering to all the opinions around him or her. It is important, but not to the point where the writer loses the benefit of his or her own creativity because he or she cannot negotiate the financial or moral resources that the text gives him or her. There are many writers who go in every direction with the audience who tell them that they need to write this or that concept or idea instead of what the heart, mind, and soul of the writer wants ¹⁴⁷.

In such cases, the writer must ask himself what he likes to do and what he should see in the texts he writes and works on because they are what will shape his image as a writer and author in front of readers. The writer must

143 <https://masarat-sy.org/%D9%83%D8%A7%D8%AA%D8%A8-%D8%A7%D9%84%D9%85%D8%AD%D8%AA%D9%88%D9%89-%D8%B1%D8%AD%D9%84%D8%A9-%D8%A8%D9%8A%D9%86-%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9-%D8%A7%D9%84%D8%B9-%D9%82%D9%84-%D9%88%D8%B6%D8%BA%D8%B7/>

144 <https://www.aljazeera.net/blogs/2016/12/26/%D8%AA%D8%AD%D9%88%D9%84%D8%A7%D8%AA-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9%D9%8A%D8%A9-%D8%A7%D9%84%D8%AA%D8%A8%D8%A8-%D9%81%D9%82%D8%AF%D8%A7%D9%86-%D8%A7%D9%84%D8%A7%D8%A8%D8%AF%D8%A7%D8%B9-%D9%81%D9%8A-%D8%A7%D9%83%D8%AA%D9%88%D8%AA%D9%88%D8%B4%D8%AA%D8%AA-%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9-%D9%85%D9%86-%D8%AE%D9%84%D8%A7%D9%84-%D8%A7%D9%84%D9%85%D8%B1%D9%88%D9%86%D8%A9.html>

145 <https://ar.quora.com/%D9%85%D8%A7-%D8%B3%D8%A8%D8%A8-%D9%81%D9%82%D8%AF%D8%A7%D9%86-%D8%A7%D9%84%D8%A7%D8%A8%D8%AF%D8%A7%D8%B9-%D9%81%D9%8A-%D8%A7%D9%83%D8%AA%D9%88%D8%AA%D9%88%D8%B4%D8%AA%D8%AA-%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9-%D9%85%D9%86-%D8%AE%D9%84%D8%A7%D9%84-%D8%A7%D9%84%D9%85%D8%B1%D9%88%D9%86%D8%A9.html>

146 <https://fastercapital.com/arabpreneur/%D8%A7%D9%84%D8%AA%D9%81%D9%83%D9%8A%D8%B1-%D8%A7%D9%84%D8%B9%D9%83%D8%B3%D9%8A-%D8%AA%D8%B9%D8%B2%D9%8A%D8%B2-%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9-%D9%85%D9%86-%D8%AE%D9%84%D8%A7%D9%84-%D8%A7%D9%84%D9%85%D8%B1%D9%88%D9%86%D8%A9.html>

147 https://www.researchgate.net/profile/Qaied-Alsadaee-qayd-bdallh-bdalrhmn-alsdy/publication/351272549_atrh_almrwnt_alastratyjt_fy_thqyq_alada_almnzy_mn_khlal_alabda_drast_mydanyt_fy_kiyat_almjtm_baljmhwryt_alymnyt_The_Impact_of_Strategic_Flexibility_on_Achieving_Organizational_Performance_through_In/links/608ec534a6fdccaebd02c80c/atrh-almrwnt-alastratyjt-fy-thqyq-alada-almnzy-mn-khlal-alabda-dras-t-mydanyt-fy-kiyat-almjtm-baljmhwryt-aly-mnyt-The-Impact-of-Strategic-Flexibility-on-Achieving-Organizational-Performance-through-In.pdf

Writing as a project

be flexible, setting limits to his flexibility that others do not exceed. Flexibility can help the writer to recognize any harm, deficiency or conflict in his movements, plans, writings, adaptations and stories, and to compare himself, his abilities, stories and ingenuity with others. It helps him discuss his ideas. Flexibility is generally defined as the ability to recover quickly from difficulties; it is the real key to success in the writer's creative experience or creative projects. It envisions himself with flexibility and ease in work and creative thinking, and helps him read and filter texts, rearrange and play with mind maps according to his own preferences. It helps the writer promote social change. Flexibility increases the writer's qualities of kindness, sympathy, compassion, experience, success, and more flexibility in facing difficulties, conflicts, and rejection, especially since the journey of writing is a long and arduous journey in which there is a continuous confrontation with difficult challenges and continuous rejection. It enables the writer to ask for help and not be ashamed of his weaknesses. It enhances his cooperation with others and enhances his creative presentations and dealing with negative interactions with him through rejection or bad comments. The method of creating the text requires a flexible, cooperative, developed writer who is open to learning in general ¹⁴⁸.

independent¹⁴⁹

It is important for the writer to realize that man is intellectually and creatively independent, and that the only one who can limit his imagination is himself, not his family, his society, or that authority that can torture him to limit his imagination and creativity. The writer is the only one who can bind his hands with shackles, and the truly talented write what they think, use the weapon of truth, repeat the saying of faith, practice a courageous act every day, and in every age form the conscience of society. They always have a position, stances, and points of view, and they look at the arts as a means of societal criticism and societal change for the better. ¹⁵⁰

The writer must maintain his independence and fight for it, because without it there is no real creativity. In the beginning, the writer relies on talent and passion, but with the passage of time, experience and practice are supposed to lead the writer to professionalism in his creative activity. If these experiences and practices do not lead the writer to become professional, this means that there is a major defect in his creative experience. The writer's building of his talent to reach professionalism means that he has succeeded in creating his name, history, and nature in writing and his continuity in it ¹⁵¹.

148 <https://sadazakera.wordpress.com/2024/03/02/%D9%85%D8%B1%D9%88%D9%86%D8%A9-%D8%A7%D9%84%D9%82%D8%B5-%D9%88%D9%81%D8%A7%D8%B9%D9%84%D9%8A%D8%A9-%D8%A7%D9%84%D8%B1%D9%85%D8%B2-%D9%81%D9%8A-%D8%AD%D9%83%D8%A7%D9%8A%D8%A7%D8%AA-%D8%A7%D9%84%D8%A8/>

149 <https://www.alkhaleej.ae/2016-08-17/%D8%AD%D9%82-%D8%A7%D9%84%D9%85%D8%A8%D8%AF%D8%B9/%D8%A8%D9%82%D8%A7%D9%81%D8%A9>

150 <https://yemen-nic.info/contents/cultr/books/28.pdf>

151 <https://www.alkhaleej.ae/%D9%85%D9%84%D8%AD%D9%82/%D9%87%D9%84-%D9%8A%D9%85%D9%83%D9%86-%D8%A3%D9%86-%D8%AA%D8%AA%D8%AD%D9%88%D9%84-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9%D9%8A%D8%A9-%D8%A5%D9%84%D9%89-%D9%85%D9%87%D9%86%D8%A9%D8%9F>

Writing as a project

The writer's independence means the independence of his creations, which he fights for and takes proactive measures to protect and enhance his participation in the creative community around him, support his opportunities for education, training and cooperation, know when to write and for whom to write, make his texts his own, enhance his passion for his independence and be prepared to leave the partnership if you try to control his independence ¹⁵².

It is important for the writer to work to stay away from those who try to control him for their own interests and to be prepared for many years of struggle and to refine his good, successful and independent profession and to search for independent creative makers. To enhance his independence, the writer must search for experiences, creativity, articles, stories, experiments, wisdom, interviews, independent advice, impressions, goals, decisions, and invest technology in this matter and work on his independence in adapting, feeling, creativity, work, specifications, writing texts, enjoying, getting assistance, and independence in obtaining ideas, specifications, techniques, compositions, differences, responsibilities, levels, options, participations, communications, competitions, fellowships, rights, imagination, inspiration, techniques, development, production, self-reliance, determining the path, following directions, control, making a name, money, fame, and independence in making the elements of stories, characters, and the writer's own text so that he can, through his independence, show his unique voice ¹⁵³.

Steadfast

This is related to the extent of the writer's ability to produce good texts that can succeed and reach printing machines, library shelves, and the hands of readers. The writer must be patient with the idea to flourish and persevere in writing the text to become stronger, develop writing skills to serve the text, and withstand all the difficulties that may stand in his way when writing, whether they are psychological difficulties or material difficulties that most writers experience, or difficulties in publishing and dealing with publishers or difficulties related to readers. If the writer is able to overcome difficulties and reach the shelves of libraries, and to endure and be patient in the face of failure or rejection that the writer may face when his text is released to the world, and on the other hand, positively and upon success, it is important to endure and be patient in the face of the needs of success ¹⁵⁴.

¹⁵² <https://fastercapital.com/arabpreneur/%D9%83%D9%8A%D9%81%D9%8A%D8%A9-%D8%A7%D9%84%D8%AA%D8%BA%D9%84%D8%A8-%D8%B9%D9%84%D9%89-%D8%A7%D9%84%D8%B9%D9%88%D8%A7%D8%A6%D9%82-%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9%D9%8A%D8%A9-%D9%83%D9%83%D8%A7%D8%AA%D8%A8-%D9%85%D8%B3%D8%AA%D9%82%D9%84.html>

¹⁵³ <https://www.omandaily.com/%D8%A7%D9%84%D8%AB%D9%82%D8%A7%D9%81%D8%A9/%D9%85%D8%A7%D9%87%D9%8A-%D8%AD%D8%A7%D8%AC%D8%A9-%D8%A7%D9%84%D8%A3%D8%AF%D8%A8-%D9%84%D9%84%D9%86%D9%82%D8%AF%D8%8C-%D9%88%D9%87%D9%84-%D9%84%D8%AF%D9%8A%D9%86%D8%A7-%D9%86%D9%82%D8%A7%D8%AF-%D8%AD>

¹⁵⁴ <https://bookfairsnews.com/%D8%A5%D8%A8%D8%B1%D8%A7%D9%87%D9%8A%D9%85-%D9%86%D8%B5%D8%B1-%D8%A7%D9%84%D9%84%D9%87-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A7%D8%AA-%D8%A7%D9%84%D9%81%D9%84%D8%B3%D8%B7%D9%8A%D9%86%D9%8A%D8%A9/>

Writing as a project

streaming¹⁵⁵

The writer's ability to maintain his creative flow is considered one of the important tools in the field of writing and increasing the momentum he needs to finish his story while he still has the spirit and enthusiasm to finish it and pass the hours in writing with pleasure and write the pages of the text and build scenes easily and build the characters of the text with quality and continue the creative flow, and that the blank pages are the most valuable tools for the writer because they are his space to empty what is inside him on them and reach success without suffering from failure in the middle of the carefully planned writing and built piece after piece carefully and with love and a desire to create amazement in the readers, as writing is a kind of pure inspiration and a kind of passion and love that the writer practices through the pages ¹⁵⁶.

My future¹⁵⁷

The writers who are able to survive are the ones who shape the literature of the future. With the presence of many platforms for developing literary work, including advanced, interactive and smart technological platforms, the writer will always find different opportunities to present amazing stories in new and exciting ways. Writers will be invited to submit stories that are introduced to virtual reality, interactive videos, video games, social media posts, branded content, web series, and new technology to come up with narrative experiences that generate understanding of a new culture. Readers' feelings towards the book will remain. The writer gives a great deal of confidence and ways to push the boundaries of creative writing to the limits of imagination. Reading will not end now or even in the future. Readers will still and will continue to enjoy creative texts wherever they want in airports, cars, libraries, cafes, and the comforts of their homes whenever they want, whether during lunch breaks, on vacation, and before bed, which allows readers to be excited by the writer's vision present in the text's descriptions using his own imagination, and providing different interpretations that follow his feelings and delve into the thoughts and backgrounds of the characters in the text he writes until it becomes successful and his texts reach the audience ¹⁵⁸.

155 <https://emastered.com/ar/blog/overcoming-writers-block>

156 <https://maal.com/2024/06/%D8%A7%D9%84%D8%AA%D8%AF%D9%81%D9%82-%D8%A7%D9%84%D9%85%D8%B9%D8%B1%D9%81%D9%8A-%D9%88%D8%B9%D9%84%D9%85-%D8%A7%D9%84%D9%86%D9%81%D8%B3-%D8%A7%D9%84%D8%A5%D9%8A%D8%AC%D8%A7%D8%A8%D9%8A-%D9%88/>

157 <https://www.shorouknews.com/columns/view.aspx?cdate=17122023&id=0a5b203d-98bd-461c-9029-3b6f8362bdb1>

158 <https://alrai.com/article/251054/%D9%85%D9%84%D8%A7%D8%AD%D9%82/%D8%A7%D9%84%D9%83%D8%A7%D8%AA%D8%A8-%D8%A7%D9%84%D9%85%D8%B3%D8%AA%D9%82%D8%A8%D9%84%D9%8A-%D9%88%D8%A7%D9%84%D9%82%D9%81%D8%B2%D8%A9-%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9%D9%8A%D8%A9-%D9%88%D9%82%D9%81%D8%A9-%D9%85%D8%B9-%D9%85%D9%88%D8%AA-%D9%84%D8%A7-%D8%A3%D8%B9%D8%B1%D9%81-%D8%B4%D8%B9%D8%A7%D8%A6%D8%B1%D9%87-%D9%84%D9%85%D9%81%D9%84%D8%AD-%D8%A7%D9%84%D8%B9%D8%AF%D9%88%D8%A7%D9%86>

Writing as a project

If a writer does not develop himself, this means that he will go around in a vicious circle of ideas, methods, and literary and creative practices without developing them, and this means that his creative experience will stop after some time, no matter how unique his talent is ¹⁵⁹.

reader¹⁶⁰

It is important for the writer to work on developing himself daily through reading, obtaining information, expanding his circle of relationships, diversifying his sources of information, building his experiences, going through a diverse writing experience, and learning from the creative experiences around him. As for the text and its development, it is important for the writer to consider this a daily duty and focus on increasing the inspiration for the idea of the story, its development, and the way to obtain it, and going through those moments of discovering new and creative ideas, and working on intensifying the analysis to make decisions about the text, its characters, events, and special effects, and investing the magical moment of writing to create a great text ¹⁶¹.

adventurer¹⁶²

Writing is an amazing adventure that can only be undertaken by those who have a sense of adventure, the necessary information to win it, and the ambition to win it and overcome its challenges to reach their goal. Ambition without a plan to reach what a person aspires to is a truncated dream that has no importance or impact on the writer's life. To achieve his ambition, the writer must design the plan that he will work on to achieve his ambition and determine the type of adventure that he would like to embark on, and determine the literary genre that the writer wants to embark on and deal with its difficulties and challenges, whether it is historical, romantic, or a novel that immerses him and the readers in the atmosphere of historical and spiritual Sufism ¹⁶³.

Analyst¹⁶⁴

The writer can work on studying and analyzing the surrounding and influencing factors in all situations in his life, studying the options available to him, building his ability to anticipate the positive and negative results of each of

159 <https://al-sharq.com/article/07/02/2021/%D9%83%D8%AA%D8%A7%D8%A8-%D8%A7%D9%84%D9%85%D8%B3%D8%AA%D9%82%D8%A8%D9%84-%D9%81%D8%B1%D8%B5%D8%A9-%D9%84%D8%A7%D9%83%D8%AA%D8%B4%D8%A7%D9%81-%D8%A7%D9%84%D9%85%D8%A8%D8%AF%D8%B9%D9%8A%D9%86-%D8%A7%D9%84%D9%88%D8%A7%D8%B9%D8%AF%D9%8A%D9%86-%D9%88%D8%AA%D8%B7%D9%88%D9%8A%D8%B1-%D9%82%D8%AF%D8%B1%D8%A7%D8%AA%D9%87%D9%85>

160 <https://a5dr.com/bookidea/%D8%A7%D9%84%D9%83%D8%A7%D8%AA%D8%A8-%D9%88%D8%A7%D9%84%D9%82%D8%A7%D8%B1%D8%A6/>

161 <https://www.alquds.co.uk/%D8%A7%D9%84%D9%83%D8%A7%D8%AA%D8%A8-%D9%88%D8%A7%D9%84%D9%82%D8%A7%D8%B1%D8%A6-%D8%B9%D9%84%D8%A7%D9%82%D8%A9-%D9%85%D8%B9%D9%82%D8%AF%D8%A9/>

162 <https://www.alaraby.co.uk/culture/%D9%85%D8%BA%D8%A7%D9%85%D8%B1%D8%A9-%D8%A7%D9%84%D9%83%D8%A7%D8%AA%D8%A8>

163 <https://ar.pressbee.net/show8638392.html?title=%D9%85%D8%BA%D8%A7%D9%85%D8%B1%D8%A9-%D8%A7%D9%84%D9%83%D8%A7%D8%AA%D8%A8>

164 <https://www.amazon.ae/%D8%A7%D9%84%D8%B1%D9%88%D8%A7%D9%8A%D8%A9-%D9%88%D8%A7%D9%84%D8%AA%D9%8AD%D9%84%D9%8A%D9%84-%D8%A7%D9%84%D9%86%D8%B5%D9%8A-%D8%AD%D8%B3%D9%86-%D8%A7%D9%84%D9%85%D9%88%D8%AF%D9%86/dp/9953876894>

Writing as a project

his decisions, developing his abilities and skills in creating alternatives, and building his abilities in knowing the results associated with each of his decisions so that he can ultimately choose the best decision for himself, his family and social environment, and most importantly, choosing the best decision for his talent, experience, and creative project ¹⁶⁵.

entrepreneur

The writer must be proactive in dealing with change, because the writer is ultimately the one who brings about change in the lives of societies through his creativity. It would seem incomprehensible for the writer not to believe in change and its importance and what change brings about in his life as a creative person, and to be proactive and work on managing his initiatives within his personal life or within his creative project.¹⁶⁶

versed

The more the writer masters his tools, the more often the writing increases the quality of the text in a double way, and enables the writer to know the concept of the text, the story, the characters, the topics he deals with, and his own voice in the text, and then develop the text and increase creativity in the narrative approach. When rewriting and trying to develop the entire text and rethinking the general idea of the plan in which the stories and characters proceed, and investing in rewriting to obtain sufficient space for discovery about the shortcomings in the text, and working on technical coordination, developing internal ideas, and developing the mental map of the writing to become enlightened writing, of really high quality, and mastery in all activities that follow the writing process, such as communications, marketing, promotion, sales ¹⁶⁷, etc.

good listener

It is important for a writer to be a good listener to many of them before designing his own goals for writing or for his creative project as a whole. A writer may find that the ideas and concepts of those around him are not useful and regret sharing his goals with them if he finds that his original vision has deviated and his text lines have been distorted. However, there is always the opportunity that allows the writer to ignore the ideas of those around him and always return to his original plan. It is important for the writer to go through this stage because its positive

¹⁶⁵https://minhaji.net/lesson/9145/%D8%A7%D9%84%D9%81%D9%87%D9%85_%D9%88%D8%A7%D9%84%D8%AA%D8%AD%D9%84%D9%8A%D9%84

¹⁶⁶ [https://www.bibalex.org/ar/news/details?documentid=45016&keywords =](https://www.bibalex.org/ar/news/details?documentid=45016&keywords=)

¹⁶⁷ <https://rattibha.com/thread/1307592956182966275>

Writing as a project

results are often more than negative ones. Ideas and advice are invaluable and they result from the writer's interaction and sharing of goals with those around him ¹⁶⁸.

interactive

It is important for the writer to be able to ensure his interaction with readers and their interaction with him and with his creations and creative products, and to work on developing himself in the field of attracting readers to his texts by using some techniques, the most important of which is suspense and maintaining the reader's interaction on every page by surprising the reader with new events on every page and stimulating his excitement and curiosity to know more, as curiosity is a basic human feeling that the writer can invest in to the maximum extent he can reach ¹⁶⁹. The writer's fulfillment of the readers' expectations is an important part of his plan for success, which prompts the writer, after finishing each scene, to make sure that he knows the nature of each character and realizes that the readers need to know what the characters feel so that they can entangle themselves with them in the ropes of emotion and follow-up, and not to fear mistakes, as every mistake can be corrected and modified if the writer has the courage to admit it ¹⁷⁰.

positive

The writer must be positive and optimistic because these qualities have the ability to support him to continue his experience and creative project. Writers are divided into three types: "optimists, pessimists, and realists." The optimist is the one who expects a possible outcome for his writings, and this is good for the writer because it helps him deal with difficult situations and enjoys greater flexibility in dealing with his surroundings from the public, publishing houses, family, and others. Pessimists are skeptical and need tangible evidence of something before submitting to any belief. They tend to focus only on all the negative aspects of any topic they can get. They preach gloom in any topic that concerns them and give nothing but negative comments ¹⁷¹. Realists are characterized by looking at things as they are and focusing greatly on how they work today and how to improve it tomorrow. They can do well in writing and choose their projects based on the latest trends or popular and successful currents, but they are not willing to even think about new ways to shine in the future ¹⁷².

¹⁶⁸ <https://ahewar.net/debat/show.com.asp?coid=93208>

¹⁶⁹ <https://www.aletihad.ae/wejhataricle/54216/%D8%A7%D9%84%D9%85%D8%AB%D9%82%D9%81-%D8%A7%D9%84%D8%AA%D9%81%D8%A7%D8%B9%D9%84%D9%8A-%D9%85%D9%87%D9%85%D8%A9-%D8%A7%D9%84%D8%AA%D8%A3%D8%B3%D9%8A%D8%B3-%D9%88%D8%A5%D8%B1%D8%A7%D8%AF%D8%A9-%D8%A7%D9%84%D9%81%D8%B9%D9%84>

¹⁷⁰ <https://www.hespress.com/%D8%A7%D9%84%D9%86%D9%82%D8%AF-%D9%88%D8%A7%D9%84%D8%A3%D8%AF%D8%A8-%D8%A7%D9%84%D8%AA%D9%81%D8%A7%D8%B9%D9%84%D9%8A-1301801.html>

¹⁷¹ <https://alarab.co.uk/%D8%A7%D9%84%D9%83%D8%A7%D8%AA%D8%A8-%D9%88%D8%AF%D9%88%D8%B1%D9%87-%D8%A7%D9%84%D8%A5%D9%8A%D8%AC%D8%A7%D8%A8%D9%8A>

¹⁷² <https://youdo.blog/2022/03/21/audience-effects-on-the-creator/>

Writing as a project

If a writer needs the best recipe for success, he can be a realistic optimist who wants to have the best possible chance to survive, practice writing and succeed as a writer, with the importance of benefiting from the pessimism of pessimists in order to avoid many of the pitfalls, tricks, and dead ends that creative people face all the time. It helps a writer a lot with others when they see that he has a positive attitude and an optimistic outlook on life and his professional ambitions. They will be more inclined to want to cooperate with him, with the importance of seeing the realistic aspects of the writer to know that he is aware of what the expectations of the world of literature and creativity are and that the writer's expectations are close to their expectations and do not float somewhere in the clouds with unrealistic dreams and expectations that they are unable to deal with or achieve¹⁷³. The writer is supposed to have a positive attitude, and not drown in a sea of negativity? And he follows the standards and practices of the world of writing and publishing and tries new things in writing and experiences going to the farthest limits of creativity and promotes new and creative ideas and chooses his paths wisely to reach the realization of his dream of success. The writer must be positive, optimistic, and expect success as well as failure, and build a creative career in writing, and have the ability to give every situation its due in terms of realism, sarcasm, mockery, criticism, encouragement, love, or enthusiasm, and to face life and its challenges to achieve success. The writer is the one who is distinguished by wisdom and strength, and is aware of the facts of things, and is accepting and understanding of others, and is not afraid to present his creativity to readers, publishing houses, institutions sponsoring literary competitions, cultural journalism, and cultural activists in his environment, and to learn from mistakes, and deal with the guidelines and expectations related to publishing without losing his voice and authenticity¹⁷⁴.

specialized¹⁷⁵

One of the signs of a writer's ability to be creative is his respect for his creative specialization and other creative specializations around him, such as design, proofreading, and dealing with traditional and social media and his participation in them. Therefore, the writer must activate his dealings with specialists in creative and writing research and those specialized topics more, such as electronic specializations such as research, data entry, or managing the writer's accounts, such as e-mail, his personal website, or his pages on social networks, and

173 <https://darelthaqafa.com/product/%D9%82%D9%88%D8%A9-%D8%A7%D9%84%D8%AA%D9%81%D9%83%D9%8A%D8%B1-%D8%A7%D9%84%D8%A7%D9%8A%D8%AC%D8%A7%D8%A8%D9%8A/>

174 <https://darfikir.com/?q=paidbook/%D8%BA%D8%B1%D8%A7%D8%B3-%D8%A7%D9%84%D8%A3%D9%85%D9%84-%D9%86%D8%B8%D8%B1%D8%A7%D8%AA-%D9%81%D9%8A-%D8%A7%D9%84%D8%AA%D9%81%D9%83%D9%8A%D8%B1-%D8%A7%D9%84%D8%A5%D9%8A%D8%AC%D8%A7%D8%A8%D9%8A>

175 <https://fastercapital.com/arabpreneur/%D8%AA%D8%AD%D9%82%D9%8A%D9%82-%D9%85%D8%B9%D8%B8%D9%85-%D9%85%D9%87%D8%A7%D8%B1%D8%A7%D8%AA-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D9%85%D9%86-%D8%AE%D9%84%D8%A7%D9%84-%D8%A7%D9%84%D8%AA%D8%AE%D8%B5%D8%B5.html>

Writing as a project

managing his appointments, interviews, or creative activities within his creative project, and managing financial accounts, and writing his own content on the Internet, marketing, blogging, or electronic marketing ¹⁷⁶.

Ensures quality¹⁷⁷

Quality and the importance of ensuring it in the writer's creative product are strong evidence of his talent. A writer who is truly interested in his text works hard to complete it in the best possible way. The lack of interest among some writers makes them believe that simply working on the text until it emerges in the creative flow stage is all they can do. This is a misconception. Some writers consider their work finished and those around them and interested people should accept it as it is without considering its quality, completeness, the intelligence of its treatments, or the uniqueness of its language and events. This is a stupid and negative approach to the writer's creative talent and project ¹⁷⁸.

Master of his position

In the creative process, the writer must realize that he is the master of the situation. Every day he lives, it is important that he does not stop making decisions about his life, his talent, his creativity, and the fate of the characters in the texts he writes. It is important that he works on choosing positivity in his choices, and that he believes that he is the master of the situation he lives in, and that faith in his talent is what will lead him to success and move confidently towards his goals and dreams that come from him and express him and his confidence in himself and the uniqueness of his talent and not copying it from anyone else, and his distancing himself from the traditional approach on the personal and creative level.

thinker¹⁷⁹

It is important for the writer to focus on his thinking and critical thinking skills as a skill that helps him analyze and criticize all his life and creative practices and know how he can manage and plan his personal, professional and creative life successfully, and helps him know the types of thinking and its methods and practice critical thinking skills in life, professional and creative matters, and how to face the pressures of work or creativity or life

176 <https://fastercapital.com/arabpreneur/%D9%81%D9%88%D8%A7%D8%A6%D8%AF-%D8%A7%D9%84%D8%AA%D8%AE%D8%B5%D8%B5-%D9%81%D9%8A-%D9%86%D9%88%D8%B9-%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D9%85%D8%B9%D9%8A%D9%86.html>

177 https://mawdoo3.com/%D9%85%D8%B9%D8%A7%D9%8A%D9%8A%D8%B1_%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9

178 <https://www.hespress.com/%D9%85%D9%82%D9%88%D9%85%D8%A7%D8%AA-%D8%A7%D9%84%D8%AC%D9%88%D8%AF%D8%A9-%D9%81%D9%8A-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D8%A7%D9%84%D8%A5%D9%86%D8%B4%D8%A7%D8%A6%D9%8A%D8%A9-%D8%A7%D9%84-423707.html>

179 <https://ar.wikipedia.org/wiki/%D9%85%D9%81%D9%83%D8%B1>

Writing as a project

in general, and his knowledge of good practices for making appropriate decisions for his life and creativity, and investing it in judging his creative, practical or life ideas ¹⁸⁰.

The writer must have sufficient skill to come up with ideas, decisions and practices that are clear, understandable, have a purpose and goal, are correct, reliable, accurate, and contain complete information without deficiency or excess, and are characterized by depth, comprehensiveness, logic, organization, sequence, coherence, understandable meaning, and reasonable arguments capable of persuasion. In the event of delving deeper into the subject of thinking and critical thinking, the writer can work on increasing his skills in the field of cognitive thinking, concentration, clarifying problems and goals, raising questions, observation, and the skill of collecting, remembering, organizing, comparing, classifying, arranging, coding, and recalling information, analyzing it, identifying its characteristics and components and distinguishing them, identifying the relationships, patterns, and methods that link them, and investing cognitive thinking and the information that results from it in conclusions or predicting the future or developing basic ideas and given information, and enriching it with important details and additions that lead to new creative ideas and products ¹⁸¹.

The writer should add new meaning to the information by changing its image or representing it with symbols, charts, or graphs. He should be distinguished by the skills of integration and merging in cognitive thinking and information, including summarizing, reconstructing, evaluating, assessing, making decisions, providing evidence of the quality of those decisions or practices he makes, identifying and addressing errors, predicting problems and designing solutions for them, identifying obstacles and envisioning practices that can overcome them, in addition to the importance of the writer building his mentality in the field of intelligence, thinking, memory, comprehension, learning skills, control, planning, monitoring, and evaluation, and in positive daily life practices ¹⁸².

open minded¹⁸³

180 <https://alghad.com/Section-114/%D9%85%D9%82%D8%A7%D9%84%D8%A7%D8%AA-%D8%A7%D9%84%D9%8A%D9%88%D9%85/%D8%A8%D9%8A%D9%86-%D8%A7%D9%84%D9%83%D8%A7%D8%AA%D8%A8-%D9%88-%D8%A7%D9%84%D9%85%D9%83%D8%B1-1341359>

181 <https://www.youm7.com/story/2020/1/28/%D9%83%D8%A7%D8%AA%D8%A8-%D9%88%D9%85%D9%81%D9%83%D8%B1-%D9%84%D8%A7-%D9%8A%D9%85%D9%83%D9%86-%D8%AA%D8%B3%D9%8A%D8%B1-%D8%A7%D9%84%D8%AD%D9%8A%D8%A7%D8%A9-%D9%83%D9%84%D9%87%D8%A7-%D9%88%D9%81%D9%82%D8%A7%D9%8B-%D9%84%D9%85%D9%86%D9%87%D8%AC-%D9%85%D8%B4%D8%A7%D9%8A%D8%AE/4605874>

182 <https://albaladnews.net/article/361300>

183 <https://maaal.com/2024/07/%D8%A7%D9%84%D8%A7%D9%86%D9%81%D8%AA%D8%A7%D8%AD-%D9%8A%D8%B9%D8%B2%D8%B2-%D8%A7%D9%84%D8%A7%D8%A8%D8%AA%D9%83%D8%A7%D8%B1-%D8%A7%D9%84%D8%B9%D9%84%D9%85%D9%8A-%D9%88%D8%A7%D9%84%D8%AA%D9%83%D9%86/>

Writing as a project

One of the qualities that a writer can possess in his personal, professional, family, social and creative life is to be open to others, their experiences, ideas, life practices, customs and traditions, because all of these things constitute an important juice for his creativity, experience and creative project ¹⁸⁴.

One of the signs that indicate the extent of the writer's openness to others is his welcoming of all different points of view from those around him and his creative project. Inspiration may come from the writer's experience, from the experiences of people around him, a national experience of the writer's community, or a piece of news in a local newspaper corner. Then, in-depth research on topics related to the idea from any, all, or various sources he finds constitutes the fertilizer that feeds the idea with details. As he begins writing, evoking the characters, images, visuals, tones, and atmospheres that he wishes to use in his text is the water that flows through the veins of the text to ultimately produce the fruit that he worked to nurture, which is his creative text ¹⁸⁵.

An open writer is supposed to have some skills, including communication skills, and to be a good and positive communicator between himself and his audience and partners, listening to them, understanding them, meeting their requirements and expectations, solving the problems they face, and helping them overcome the obstacles they face, as well as his good ability to formulate the project's goals and vision in a way that motivates them to work with him, helping them determine priorities, organizing responsibilities, learning new ways to reduce work pressure, discovering new activities that serve his creative project, making communication positive and fruitful, and the writer being more able to tolerate different points of view for his text, and making each different point of view part of the richness of the text and his creative experience ¹⁸⁶.

It is possible that the misunderstanding of some points of view between the writer and his surroundings plays a role in the emergence of the problem of the inability to accept opinions. With the misunderstanding of the other opinion, whether it is from the writer's family, friends, social environment, publishing houses, or even governments, even if the other opinion is good enough to be applied in the writer's life or in his creative career ¹⁸⁷. The writer is surrounded by many positives that could have had a positive impact on his literary and personal career. Therefore, the writer must be careful to understand the points of view of those around him well and positively, and to work carefully to ensure that his point of view is conveyed in a simple and understandable way to others. It is certain that every reading of the text is a re-creation of it in a new way in the mind of every reader, such that the text in the reader's mind may differ completely from the text in the writer's mind. If the writer deals

¹⁸⁴ <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>

¹⁸⁵ <https://www.saidyaktine.net/?p=84>

¹⁸⁶ <https://www.asjp.cerist.dz/en/article/17967>

¹⁸⁷ <https://www.clevelandclinicabudhabi.ae/ar-ae/health-byte/lifestyle/why-is-being-open-minded-important>

Writing as a project

with this matter positively, he will invest each different point of view for more diverse ideas that contribute to the success of the text ¹⁸⁸.

The writer's openness is evidenced by his ability to deal with influences and respond to them with thoughtful reactions, develop listening skills, and listen with full attention. It helps him understand the other person's point of view, reduces his communication problems with others, enhances his dealings with those around him freely and frankly, deals with difficulties, obstacles, challenges and problems, provides him with a greater amount of information, helps him understand and invest it, shows him as an interested, understanding and objective person, and refines his ability to manage his communication defects such as harshness, interruption, hasty judgment and quick and ill-considered conclusions ¹⁸⁹. Openness enhances the writer's appearance before others as a simple, clear and concise person who is able to express himself, choose an appropriate way to present himself before them, and presents him as a confident person who is able to act and react in communication, and presents him as an organized, objective and logical person who has the ability to exchange information freely, coordinate between all activities of the communication process and facilitate everyone's understanding of all the information that has been shared for the benefit of the writer's texts, experience and creative project.

healthy¹⁹⁰

The writer must be healthy and energetic to help him create a balanced and positive lifestyle, far from negative thinking, and enhance physical, spiritual and mental comfort, and reach positive thoughts and meditation, and get rid of stress to be able to perform with quality within his creative project, and his quest to create a balanced lifestyle between his personal, family, work and creative life is a quest for human perfection that he will not be able to achieve, and it is natural for one of these lives to prevail over the other, and to do what he can to reach a good, positive and successful lifestyle, and to ask for help from those around him to reach the planned lifestyle ¹⁹¹.

Passionate¹⁹²

188 <https://ar.quora.com/%D9%87%D9%84-%D8%A7%D9%84%D9%83%D8%A7%D8%AA%D8%A8-%D9%85%D8%A4%D8%AB%D8%B1-%D9%81%D9%8A-%D8%A7%D9%84%D9%85%D8%AC%D8%AA%D9%85%D8%B9>

189 <https://www.youm7.com/story/2018/7/29/%D8%A7%D9%84%D8%A7%D9%86%D9%81%D8%AA%D8%A7%D8%AD-%D8%B9%D9%84%D9%89-%89-%D8%A7%D9%84%D8%A2%D8%AE%D8%B1%D9%8A%D9%86-%D9%88%D8%A7%D9%84%D8%AA%D8%B9%D8%B1%D9%81-%D8%B9%D9%84%D9%84%D9%89-%D8%AB%D9%82%D8%A7%D9%81%D8%AA%D9%87%D9%85-%D9%88%D9%82%D9%8A%D9%85%D9%87%D9%85-%D8%B4%D9%89%D8%A1-%D8%A5%D9%8A%D8%AC%D8%A7%D8%A8%D9%89-%D8%A8%D8%A7%D9%84%D9%85%D8%A7%D9%8A%D8%A7%D9%8A%D9%8A%D8%B3/3890702>

190 <https://www.alraimedia.com/article/1512868/%D9%85%D9%82%D8%A7%D9%84%D8%A7%D8%AA/%D8%A7%D9%84%D8%AA%D8%B9%D8%A7%D9%81%D9%8A-%D8%A8%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9>

191 <https://www.un.org/ar/180027>

192 <https://www.alayam.com/Article/courts-article/410032/Index.html>

Writing as a project

A writer is a human being like any other human being, but when he has a passion, this makes him able to deal with time, effort, money, thinking, passion, love, protection, practice, exercise, fatigue, mental and physical exhaustion to succeed. Passion helps the writer deal with problems and difficulties and enhances his ability to negotiate, reach compromises, adapt, ensure happiness in his life experience, success in his creative experience, and increase his ability to plan, be patient, commit, and defend his texts ¹⁹³.

The writer must love his creative experience and believe that passion generates creativity, helps him write, and enhances his talent with ideas to produce a unique text. Passion should lead him to consider creative writing as his special characteristic by which the audience knows him and through which it makes him proud of his experience and creative project ¹⁹⁴.

Passion for writing will produce unique texts that create an audience for the writer that is capable of being the first line of defense to protect the writer from conflict with himself, his family, his society, and his ruling institutions, and to support the writer's creative journey towards the fame and status he deserves. It is important for the writer to have a passion for story, writing, and creative work ¹⁹⁵.

The writer must continue to have passion and talent to achieve success, as passion helps the writer increase enthusiasm and quality of his work, readiness and acceptance of criticism, maintaining the spark of creativity and confidence in work, refining his talent, enjoying fun, patience, perseverance, readiness, strength, clarity, improvement, attention, conviction, professionalism, satisfaction, and the development of the writer's life, the ability to plan, reach results, the ability to confront, the ability to help others, address weaknesses, increase strengths, create success, professionalism, determination, operation, and the ability to change and develop ¹⁹⁶.

Passion helps the writer to love what he does and thus makes him happy in creating a unique creative experience and achieving his goals and treating the creative anxiety that may affect him and the desire and ability to achieve more progress and activate cooperation with others and feel comfort and pleasure and the desire to settle and cooperate and excel and develop professionally and improve the writer's creative reputation and increase the impact of his talent and spread good feelings that reach the audience of readers in a way that makes them love the texts presented by the writer and thus increases his sales and success and societal influence and his ability to

193 <https://www.annajah.net/%D9%87%D9%84-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D9%87%D9%8A-%D8%B4%D8%BA%D9%81%D9%83-article-38658>

194 <https://www.aljazeera.net/blogs/2019/1/5/%D8%A3%D9%86-%D8%AA%D9%81%D9%82%D8%AF-%D8%A7%D9%84%D8%B4%D8%BA%D9%81-%D9%81%D9%8A-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D8%A7%D9%84%D9%86%D8%B3%D9%8A%D8%A7%D9%86-%D8%A7%D9%84%D8%B0%D8%A7%D9%83%D8%B1%D8%A9-%D8%A7%D9%84%D8%AD%D9%82%D9%8A%D9%82%D9%8A%D8%A9-%D9%88%D8%A7%D9%84%D8%B5%D8%AD%D8%A7%D9%81%D8%A9-%D8%B3%D8%A8%D8%A8-%D8%AA%D8%B9%D8%AF%D8%AF/6234926>

195 <https://www.youm7.com/story/2023/7/7/%D9%85%D8%A8%D8%AF%D8%B9%D9%88%D9%86-%D8%B9%D9%86-%D8%B4%D8%BA%D9%81-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D8%A7%D9%84%D9%86%D8%B3%D9%8A%D8%A7%D9%86-%D8%A7%D9%84%D8%B0%D8%A7%D9%83%D8%B1%D8%A9-%D8%A7%D9%84%D8%AD%D9%82%D9%8A%D9%82%D9%8A%D8%A9-%D9%88%D8%A7%D9%84%D8%B5%D8%AD%D8%A7%D9%81%D8%A9-%D8%B3%D8%A8%D8%A8-%D8%AA%D8%B9%D8%AF%D8%AF/6234926>

196 <https://raseef22.net/article/103968-%D9%84%D9%85%D8%A7%D8%B0%D8%A7-%D9%86%D9%83%D8%AA%D8%A8%D8%9F-%D8%B4%D8%BA%D9%81-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D9%81%D9%8A-%D8%B9%D9%8A%D9%88%D9%86-%D8%A8%D8%B9%D8%B6-%D8%A3%D8%B4%D9%87>

Writing as a project

convince his audience of the importance of the texts he writes and the importance of passion in increasing inspiration and enthusiasm in presenting wonderful creative texts. The loss of passion is considered the basis for losing his ability to write and create and lead his creative project and increasing errors in the texts, and increasing his problems with his team or partners or those he works with and the writer enters into the ordeal of not being able to write and confront and professionalism and makes his creative experience pass through with great difficulty and increases the amount of criticism on him and reduces his ability to accept criticism, comments and notes on his texts and creative experience ¹⁹⁷.

The loss of passion for the writer increases the loss of confidence, objectivity, and negative reactions of the writer to the interventions of others, the writer's inability to challenge himself and his surroundings and to go out into the world with wonderful and inspiring concepts and texts, and reduces the importance of the writer's creative voice, increases the cases of failure and rejection that the writer gets, and makes him live difficult times in his creative experience, and makes the writer far from achieving his dreams, victories, and successes, and activating his creative profession and creative intelligence and continuing on the right creative path, and makes the writer and his texts appear ugly in front of others. The writer can use inspiration to increase the writer's passion, maintain his creative magic, choose the ideal time and place to start writing, devote himself to his creative experience, not submit to the pressures of others, and give him time, place, emotion, thought, mastery, cooperation, and creative talent ¹⁹⁸.

ambitious¹⁹⁹

Ambition is the fuel that enables the writer to reach his creative goals easily, smoothly and quickly. It is what drives him to obtain the creative idea, fight self-doubt, not be afraid, and train the writer himself in his creative profession. Therefore, the writer, in order to maintain his ambition, must work on following the advice related to that, continue writing, and work on maintaining balance, understanding the details, achieving accomplishments and goals, and reducing problems, obstacles, and pitfalls ²⁰⁰.

197 <https://ar.quora.com/%D8%A3%D9%85%D8%AA%D9%84%D9%83-%D8%B4%D8%BA%D9%81-%D8%A8%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D9%88%D9%84%D9%83%D9%86-%D9%83%D9%8A%D9%81-%D8%A3%D8%B7%D9%88%D8%B1%D9%87%D8%A7-%D9%88%D8%A3%D8%AD%D9%88%D9%84>

198 <https://www.alrakoba.net/2436751/%D8%AF%D8%B1%D8%AC%D8%A9-%D8%A7%D9%84%D8%B4%D8%BA%D9%81/>

199 <https://arsco.org/articles/article-detail-14719/>

200 <https://www.omandaily.com/%D8%AB%D9%82%D8%A7%D9%81%D8%A9/na/%D8%A3%D8%AD%D9%85%D8%AF-%D8%B9%D8%A8%D8%AF-%D8%A7%D9%84%D9%84%D8%B7%D9%8A%D9%81-%D8%B7%D9%85%D9%88%D8%AD%D9%8A-%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D8%B9%D9%85%D9%84-%D8%A3%D8%AD%D8%A8-%D9%82%D8%B1%D8%A7%D8%A1%D8%AA%D9%87-%D9%81%D8%A7%D9%84%D8%A5%D9%84%D9%87%D8%A7%D9%85-%D8%A3%D9%87%D9%85-%D9%85%D9%86-%D8%A7%D9%84%D8%B5%D9%86%D8%B9%D8%A9>

Writing as a project

Ambition enhances the work of spreading the writer's ideas widely, increasing the level of his collaborations, creativity, desires, profits, the quality of his work, and creating his creative content. It increases the writer's ability to exert effort in his creative career and increases his belief in his creative vision, which increases his creative income, spreads his unique vision of the world, and provides fodder for his creative instincts ²⁰¹.

Ambition increases the writer's ability to survive creative death, challenge difficulties, and present texts that are coordinated, easy to read, clear, and beloved, and are characterized by sensitivity, sophistication, intelligence, taste, and objectivity, and are written in a high language and influence the writer's audience. Ambition increases the writer's creative energies and gives them free rein to go out into the world. It increases the writer's love for his characters, texts, audience, creative freedom, choices, the unlimitedness of his creativity, and the magnificence of his ideas. It gives him depth in his vision and increases his ability to deal with creative details, especially inspiration, the ability to develop ideas, freedom of expression, and the creation of attractive, wonderful, and inspiring texts ²⁰².

Ambition creates within the writer an interest in all the details of his creative experience at all times of his life, and increases the writer's uniqueness, momentum, balance, readiness to confront, and ability to deal with the possibilities of his creative experience, and increases his objectivity in his life and writings, and helps him grow and reach the peak, and the ability to deal with enemies and competitors, and the ability to control the writer's feelings in front of others on the one hand, and in front of his stories, texts, and creative characters on the other hand, and the ability to deal with feelings of joy, anger, fear, sadness, and disgust, and the ability to deal with lectures, interviews, bets, studies, texts, emotions, incidents, moments, and experiences specific to the writer in his creative experience ²⁰³.

Ambition is important for a writer to continue his creative experience, increase his chances of success, and achieve his commitments, projects, interactions, reading, and dealing with a large group of writers of all ages, genders, and backgrounds, and to share his ideas, increase his creative adventures, protect him from feelings of frustration, contempt, unhappiness, and misery, increase his participation in competitions and fellowships, raise his level of creative experience, and raise his ability to overcome difficulties and his ability to fight to serve his creative project ²⁰⁴.

201 <https://takweenkw.com/blog/7182/single>

202 <http://marwanaden.arablog.org/2015/08/18/%D8%B7%D9%85%D9%88%D8%AD-%D9%83%D8%A7%D8%AA%D8%A8-%D9%88%D8%B5%D8%AF%D9%85%D8%A9-%D8%A7%D9%84%D9%88%D8%A7%D9%82%D8%B9/>

203 <https://almasdaronline.com/articles/294684>

204 <https://www.ejaba.com/question/%D9%85%D8%A7-%D9%87%D9%8A-%D8%A7%D9%84%D8%B7%D9%85%D9%88%D8%AD%D8%A7%D8%AA-%D8%A7%D9%84%D8%AA%D9%8A-%D9%8A%D8%B9%D8%A8%D8%B1-%D8%B9%D9%86%D9%87%D8%A7-%D8%A7%D9%84%D9%83%D8%A7%D8%AA%D8%A7%D8%A8-%D9%81%D9%8A-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8>

Writing as a project

Ambition is important for a writer to make his intentions and dreams come true. It also helps him to stick to his schedule and deadlines in front of others. It refines the writer's talent and makes him honest with himself, his creativity and his ideas. It helps him to get out of his comfort zone and control his ego. It increases²⁰⁵ his self-respect and gets the respect he deserves from others. It increases his desire to influence and tell a simple, attractive, intelligent, convincing and realistic story. Ambition motivates the writer to participate and be attractive in his creative environment, makes his participation essential, helps him succeed and win, increases others' respect for him and listening to them, helps him obtain money, work, live well, and become entrenched in his creative experience²⁰⁶.

ready²⁰⁷

The writer being always prepared means that he is working on planning his work and creative experience and thus is able to achieve success. Therefore, he must be prepared for everything he may receive in his personal and creative life in terms of his conversations, sayings, publications, and texts, and be prepared to accept failure or success, accept deals, and be prepared to deal with the people and institutions around him²⁰⁸. The writer must work to be prepared for everything through knowledge and research into everything related to the writer's personal and creative life so that he can confidently deal with everything he interacts with realistically, intelligently, acceptingly, and with the ability to deal with what he faces and be prepared to confront his fears and be prepared to provide answers and be prepared to confront the shocks, conspiracies, and breaches that befall him in addition to being prepared to crystallize his message, vision, paths, abilities, and creative content for the benefit of his creative experience. The writer must be ready to develop, change, write, rise or fall in his creative experience, be ready to take care of himself and his creative experience, be ready to deal with the audience and sell his texts to them, be ready to invest in his creative project as a whole, support it, finance it and sell it, be ready to work on everything related to his creative experience such as writing, scenes, moments, plans, outlines, advice, struggle, learning, embodiment and be ready to be able to deal with messages, calls, meetings, details and creative texts. The writer must be kind, courageous, humorous, willing to learn, help, adapt, procedures, beliefs, advice, teachings, habits, dreams, features, communication, discussion, sacrifices, stories, gifts, blogs, information, leadership, accessibility, difficult conversations, willing to work hard, build knowledge, tolerance, attitudes, and differences between the writer and his creative environment²⁰⁹.

205 <https://www.albayan.ae/culture-art/culture/2022-05-08-1.4429649>

206 <https://www.aljazeera.net/culture/2015/8/11/%D8%B7%D9%85%D9%88%D8%AD-%D8%A7%D9%84%D9%82%D8%B1%D8%A7%D8%A1-%D8%A7%D9%84%D8%AC%D8%AF%D8%AF>

207 <https://learning.aljazeera.net/en/Blogs/%D9%83%D9%8A%D9%81-%D8%A3%D8%B7%D9%88%D8%B1-%D9%85%D9%87%D8%A7%D8%B1%D8%AA%D9%8A-%D9%81%D9%8A-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9>

208 <https://acesaudi.org/%D9%85%D9%87%D8%A7%D8%B1%D8%A7%D8%AA-%D8%A7%D9%84%D8%A7%D8%B3%D8%AA%D8%B9%D8%AF%D8%A7%D8%AF-%D9%84%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D9%85%D9%87%D8%A7%D8%B1%D8%A7%D8%AA-%D9%85%D8%A7-%D9%82%D8%A8/>

209 <https://takweenkw.com/blog/338/single>

Writing as a project

disciplined²¹⁰

Every writer needs discipline in order to be able to develop and work on developing his creative voice, developing his ability to express himself, increasing his life and cultural experiences, and increasing his influence as a creator in the surrounding society, in addition to the contribution of discipline in the development of the writer. The writer must be disciplined in his personal and creative life, including his social relationships, sports, nutrition, diet, self-control, goals, deadlines, avoiding procrastination, quick motivation, discipline with motivations, success, vitality, being forced to write, adhering to the writer's schedule and time plan, and discipline with family, social, health, vitality, and creativity responsibilities through discipline in writing schedules or finding ideas, information, inspiration, scheduling, time management, and discipline in family, recreational, creative, work, mental, psychological, health, and physical activities, as discipline plays a major role in the writer's success, continuity, and lack of distraction ²¹¹.

I understand

The writer is supposed to increase his ability to understand what is required for writing, understand the structure of the story and the creative aspects of his experience, understand the creative disciplines surrounding him, understand the creative processes, understand the importance of knowledge, patience, perseverance, writing and creative design, in addition to understanding creative texts and understanding the importance of reading in the writer's understanding of everything around him, in addition to the writer's understanding of life around him and understanding his personal and creative problems. The writer must understand his audience, understand the commercial aspects of his creations, understand editing methods, writing, learning, stakes, summaries, characters, missions, situations, motives, functions, stories, puzzles, fears, goals, perceptions, understand the story, know the creative form and his literary genre. The writer must understand the creative standards and rules, understand the way to develop his creative craft, his freedoms, interactions, situations, revelations, the dramatic background of his texts, understand creative concepts, understand the governing laws, understand the ways to reach professionalism, conclude contracts, form networks, increase the number of options, understand the specifics of the audience, understand myth, emotion, culture, and understand the specifics and generalities of formatting the creative text. The writer must understand that creative work is not fixed or profitable, understand the story, characters, and conflicts within the text, understand the methods of its security and safety, understand and

210 <https://islamonline.net/%D9%81%D9%86-%D8%A7%D9%84%D8%A7%D9%86%D8%B6%D8%A8%D8%A7%D8%B7-%D9%81%D9%8A-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9/>

211 <https://www.annajah.net/%D9%81%D9%88%D8%A7%D8%A6%D8%AF-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D9%83%D9%84-%D9%8A%D9%88%D9%85-%D9%81%D9%8A-%D8%AA%D8%AD%D8%B3%D9%8A%D9%86-%D8%AD%D9%8A%D8%A7%D8%AA%D9%83-article-36195>

Writing as a project

perceive the ins and outs of attractive writing, understand what its strengths and weaknesses are, understand that he needs to stay in it for the long term, do his best to plan his creative journey, understand the competition and the specifics of the creative industry in his community, and understand the real story he is trying to tell ²¹².

dreamer²¹³

Creativity is based on dreams, and what the readers read are the writer's dreams. Therefore, the writer must be distinguished by being a dreamer and dreaming freely in his memories and thoughts, and letting his mind wander in thoughts, imagination, and daydreams to create more thoughts, imagination, storytelling, and narration for him, and dreaming in the spirituality of the inner reality of the human experience and dreaming of stories and characters in his own text ²¹⁴.

The writer should use this dream to create a new life for the characters in his texts, focusing on creating human feelings of longing, ambition, focus, yearning, struggle, freedom, joy, happiness, achievement, depth, narrative, symbolism, characters, decisions, feelings of departure, survival, recovery, continuation, lying, surrender, harsh realities of life, credibility, creating miracles or wonders, myths, aspirations, stories, goals, and deadlines for achieving those dreams, and for the dream to work to achieve attraction, faith, and friendship ²¹⁵.

The writer must be distinguished by boldness, confidence, courage and modesty in striving to achieve this dream without these dreams affecting the quality of the text's structure, techniques and elements. The writer must write in order to achieve the dream for himself, his future and fame, for his audience and fans and for his creative experience. The writer must be a dreamer of achievements, and his dream must be appropriate to his abilities. He must be distinguished by perseverance in achieving the dream and not fear failure, rejection, falling, or difficulties. He must work to believe in his dreams and achieve them so that they become a reality that the writer lives. He must know where the dream begins and where it ends, and he must do his utmost to achieve it ²¹⁶.

Dreams can come true with effort, faith, planning, programming, talent, and original and wonderful ideas. The writer should not regret his way to achieving his dreams, no matter how much time passes or how many difficulties, possibilities, and people he encounters. He should work to support his dream with talent, great ideas,

212 <https://ketabaibda.com/2024/09/15/https-wp-me-pg0aor-7x/>

213 <https://www.emaratalyoum.com/opinion/2014-12-13-1.736701>

214 <https://kunkian.com/articles/ashyaaa-oddt-lo-aarftha-kbl-an-abda-alktab-algzaa-althany-14>

215 <https://www.aljazeera.net/misc/2020/8/2/%D9%85%D8%A7-%D9%87%D9%8A-%D9%81%D9%88%D8%A7%D8%A6%D8%AF-%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D8%A3%D8%AD%D9%84%D8%A7%D9%85-%D9%83%D8%A7%D8%AA%D8%A8-%D8%B9%D8%B1%D8%A8%D9%83>

216 <https://www.aljazeera.net/blogs/2017/2/13/%D8%A3%D8%AD%D9%84%D8%A7%D9%85-%D9%83%D8%A7%D8%AA%D8%A8-%D8%B9%D8%B1%D8%A8%D9%8A>

Writing as a project

effort, struggle, fighting, production, and hope. He should be tough in his pursuit within his creative experience, and provide the time his dream needs to come true. He should make all the moves that help him achieve these dreams, and not surrender to frustration, circumstances, breakthroughs, failure, and rejection. He should be flexible in the face of failure ²¹⁷.

It is important for the writer to believe in his dream and work for it and be happy in working in pursuit of it no matter who is around him from those who reject or frustrate him and not to give up and know that achieving the dream is possible by continuing to work to achieve it and to be distinguished by inspiration and to live his dream as a reality and connect himself and his creativity to achieving the dream and continue working to achieve it and search for those who want to help him achieve his dreams no matter how long and difficult and to work on investing in his dreams on the financial, emotional, creative and personal levels and to write his dreams to be displayed before his eyes so that he does not forget them and that daydreams help the writer to develop his experience and creative texts and to work on discovering the many other possibilities against him and to be ready for the next step and to work on achieving the goals that he dreamed of achieving and learning from them and sticking to them and achieving them in the end ²¹⁸.

It is important for the writer to embrace his dreams, aspirations and goals, to define them and work to achieve them, not to allow himself to stop achieving them, to work to learn from his mistakes along the way in achieving his dreams, and to be ready to move forward regardless of the obstacles and difficulties he faces, and to talk about his dreams and goals and ask for help to achieve them from others who can help him reach the victory of achieving his dreams and invite them to believe in them and for his dreams to become a source of inspiration for others. When planning for his dreams, the writer must work to ensure that they are achieved at the right time and place so that he can live and enjoy the success of achieving the dream, and he must work to follow his dreams until the last day of his life, and he must listen to his thoughts and instincts, and he must believe that his dreams will be achieved no matter how long the wait is, and he must work to solve the problems that may hinder his journey in achieving his dream ²¹⁹.

The writer should not be afraid of losing the dream and should know that he is the only loser from losing his dreams and should ensure that his dreams are distinguished by freedom, creativity and the ability to be achieved

²¹⁷ <https://zakeraalqessa.wordpress.com/2021/05/17/%D9%81%D9%86-%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D8%A7%D9%84%D8%A3%D8%AD%D9%84%D8%A7%D9%85-%D8%AA%D8%A3%D8%B3%D9%8A%D8%B3-%D9%86%D8%B8%D8%B1%D9%8A-%D8%B3%D9%8A%D8%AF-%D8%A7%D9%84%D9%88%D9%83%D9%8A/>

²¹⁸ <https://www.lahamag.com/article/84748-%D8%A3%D8%AF%D8%A8-%D8%A7%D9%84%D8%A3%D8%AD%D9%84%D8%A7%D9%85-%D9%82%D8%B1%D8%A7%D8%A1%D8%A9-%D9%81%D9%8A-%D9%83%D8%B9%D8%A8%D8%AF%D9%87-%D9%88%D8%A7%D8%B2%D9%86-%D8%BA%D9%8A%D9%85%D8%A9-%D8%A3%D8%B1%D8%A8%D8%B7%D9%87%D8%A7-%D8%A8%D8%AE%D9%8A%D8%B7>

²¹⁹ <https://medium.com/@jawaher.alhamidi/%D8%AA%D8%AD%D8%AF%D9%8A-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-a2035d6345d5>

Writing as a project

and should realize how much time, money, blood and sweat he needs to achieve the dream and what are the procedures that must be followed to achieve it and who helps him in achieving his dreams and should focus on his goals and dreams and know what are the steps, hardships, perseverance, imagination and limits that his dreams will become upon achieving them and the role of dreams is great in pumping strength into the writer to work hard to achieve them and dreams provide the imagination with ideas that expand the limits of the writer's imagination, skills, abilities, qualifications, writings, reading, concepts, writings and inspirations And his life as a whole, whether personal or creative, and dreams enhance the writer's enthusiasm for creativity, knocking on doors, building relationships, and the readiness, ability, and desire to achieve and pursue dreams. The writer must protect himself from distraction, loss of focus, failure, confrontation, fear, loss of enthusiasm, energy and creative magic. Dreams give the writer the strength, courage and desire to achieve them and reach success, profit, stability, livelihood, happiness, leadership and victory. The presence of dreams, ideas and plans is necessary for a healthy, satisfying and creative life for the writer, and includes money, fame, respect, great texts, flexibility, winning in competition and being a fox over difficulties. Dreams can come true if the writer believes in them and pursues them until the end.

center²²⁰

The writer should be focused on the tools and practices of his success, focused on the visual elements with every word he writes, focused on what you want to do and learn from his mistakes, focused on his passion and projects, on using your passion for the story to drive the pitch, focused on how to speed up the pace of the text, focused on every single question, problem or challenge at hand, focused on the experience, challenge, details and answers, on time and time management, on the power of having real stories in his texts, focused on the clicks of support and benefits, on the fun, drama and horror of the real story, focused on the story, the victim, trust, body language, vitality, revision and non-falsity, focused on revision, condensation, highlighting the truth and creating additional events that better connect to the elements of the real story you are focusing on, focused on the historical event, inspired texts, intellectual property, character types, matches, concepts, materials, features, worlds, seasons, audiences, novelty, novelty, audience, partners, stakeholders and family ²²¹.

Likewise, a writer should be focused on his or her own career, creativity, sports, health, security, vocabulary, goals, accomplishments, solid storytelling, production, working regularly, getting critical feedback with an open

²²⁰ <https://fastercapital.com/arabpreneur/%D9%83%D9%8A%D9%81%D9%8A%D8%A9-%D8%A7%D9%84%D8%A7%D8%B3%D8%AA%D9%85%D8%B1%D8%A7%D8%B1-%D9%81%D9%8A-%D8%A7%D9%84%D8%AA%D8%B1%D9%83%D9%8A%D8%B2-%D8%B9%D9%84%D9%89-%D8%A3%D9%87%D8%AF%D8%A7%D9%81-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D8%A7%D9%84%D9%85%D8%B3%D8%AA%D9%82%D9%84%D8%A9.html>

²²¹ <https://mugtama.com/27/324813/>

Writing as a project

mind, willing to work on his or her weaknesses, and focusing his or her efforts on creating a foundation for growth. The writer should focus on himself, his team, his sites, his texts, his products, his costs, his money, his visions, his sites, his efforts, his topics, his sequences, his research, his maps, his moments, his momentum, and focus on his aspirations, opinions, capacity building, training, skills, abilities, gains, sales, possibilities, problems, attachments, struggles, discoveries, information, data, plans, projects, and strategies ²²².

A writer should focus on what makes him unique, such as his concept, perspective, or characteristics that set him apart from others; focus on his own educational highlights; focus on rhythm, flow, and unconventional storytelling techniques; focus on one concept, story, or personal problem at a time; focus on exploring all aspects of his concepts, stories, plots, and characters; focus on the story, on what interests him, textual elements, reactions, glory, motivation, obstacles, trials, tribulations, engagements, interviews, statements, his own freedoms, consistency, coherence, paths, strengths, and weaknesses ²²³.

It is important for the writer to focus on his knowledge, connections, genre, brand, unique voice, functions, genre that suits him, his movements, adventures, investments, comparisons and focus on telling a great story and finding the unique humor within it that the audience can relate to and see in their own lives. It provides a healing experience and is the desired game that every storyteller should strive to achieve. The writer should focus on his writing career and creative journey and look for any specific stories you may have that relate to the business if you don't have any just keep it simple and maybe focus on what made you write the one he liked and focus on his collections, motivations, credibility, failures, successes, relationships with others, motivations, personal opinions, aspirations, viewpoints and observations because everyone has a different opinion ²²⁴.

specialized²²⁵

The era of the comprehensive or all-encompassing writer has ended, if we really believe that this description has ever existed throughout history. Every writer throughout history had a specific specialization in writing, consciously or unconsciously. Even if the social and political movements in their eras did not take shape in the

²²² <http://mozn.net/?act=art&id=1457>

²²³ <https://belqees.net/articles/%D8%B9%D9%86-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9>

²²⁴ <https://fastercapital.com/arabpreneur/%D8%AA%D8%A8%D9%86%D9%8A-Noquote--%D8%AA%D8%B9%D8%B2%D9%8A%D8%B2-%D8%A7%D9%84%D8%AA%D8%B1%D9%83%D9%8A%D8%B2-%D9%81%D9%8A-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9.html>

²²⁵ <https://www.addustour.com/articles/55-%D8%A7%D9%84%D8%AA%D8%AE%D8%B5%D8%B5-%D9%81%D9%8A-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9>

Writing as a project

way they have taken shape in our days, we can easily discover the feminist line that Jane Austen followed, despite the lack of feminism in the way it does today ²²⁶.

The same goes for Charles Dickens and the social line that he cared about and that led him to write about the poor and their pain. In the same vein, we can add Victor Hugo to the same list as Charles Dickens in the same field. In the Arab world, we can greatly enjoy the romantic line based on love stories that Ihsan Abdel Quddous entertained us with, and we can be aroused by the stories of resistance and its literature by Ghassan Kanafani, and we can easily discover the line of rejection and anger in the stories of Abdel Rahman Munif. Many writers who wrote and perhaps did not mean themselves as interested in, affiliated with, or believing in this political trend or that social movement, but now it seems that specialization should be one of the most important decisions of the writer, even if he is at the beginning of his literary and narrative career ²²⁷.

Writing without knowledge of writing schools, reader trends, publishing house policies, society's progress, state plans, international or national social movements or national movements affiliated with international movements is writing to the wind. Every writer must, with his first decision to transform from an ordinary individual in the street to a writer who is read and influences the street itself, decide what method he will use to reach readers and within what scope, what issues affect him and for which he believes he will write better than other issues, what method he writes and will it be good in conveying his voice to the reader, and what literary school he believes his method of writing resembles what the rest of the members of this school write in. Thus, the street and critics can look at him and discuss his ideas and writings from the perspective of the production of this school as a whole ²²⁸.

The writer is part of any society, and society is not a similar society, but is always amazingly diverse in its trends, specializations, goals, visions, and diversity. In this field, we can say that the writer must be a specialist in the activity he is writing about. Therefore, if the novel is about the story of a sick woman, he is supposed to be a doctor and aware of the diseases that afflict her so that he does not make a mistake in treating her story through incorrect information in this field ²²⁹.

226 <https://fastercapital.com/arabpreneur/%D8%AA%D8%AD%D9%82%D9%8A%D9%82-%D9%85%D8%B9%D8%B8%D9%85-%D9%85%D9%87%D8%A7%D8%B1%D8%A7%D8%AA-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D9%85%D9%86-%D8%AE%D9%84%D8%A7%D9%84-%D8%A7%D9%84%D8%AA%D8%AE%D8%B5%D8%B5.html>

227 <https://chss.ksu.edu.sa/ar/node/4991>

228 <https://fastercapital.com/arabpreneur/%D9%81%D9%88%D8%A7%D8%A6%D8%AF-%D8%A7%D9%84%D8%AA%D8%AE%D8%B5%D8%B5-%D8%B5-%D9%81%D9%8A-%D9%86%D9%88%D8%B9-%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D9%85%D8%B9%D9%8A%D9%86.html>

229 <https://ar.quora.com/%D9%85%D8%A7-%D9%87%D9%88-%D8%A7%D9%84%D8%AA%D8%AE%D8%B5%D8%B5-%D8%A7%D9%84%D8%AC%D8%A7%D9%85%D8%B9%D9%8A-%D8%A7%D9%84%D8%B0%D9%8A-%D9%8A%D8%AF%D8%B9%D9%85-%D9%85%D9%87%D9%86%D8%A9>

Writing as a project

In the same vein, the writer must be an engineer if he wants to write about the collapse of a building with its inhabitants, in order to understand and write about the mistakes that caused this human catastrophe. However, it is most likely that this is an extreme form of specialization, and it may add people to the world of writing who, even if they possess scientific information, do not possess the skill or literary talent, and this will ultimately produce nothing but texts of a weak literary level ²³⁰.

We can make a simple comparison between writers and civil society, especially since the book borrows most of its steps, which are the steps related to designing and managing projects, from this civil society to obtain a model for writing as a project, which is what the book aims for. Thus, we see the possibility of relative comparison and an attempt to create similarity in specialization ²³¹.

In addition to the necessity for the writer to specialize in daily social movements and significant social events such as accidents, migrations and revolutions, and specialization in human rights as a social movement, and specialization in the historical, narrative and mythological heritage of society and religions in society and the movement of religion in it, and specialization in human categories such as childhood, women, literature for the elderly, categories with special physical conditions such as the disabled, the blind and others, categories with special human conditions such as the marginalized, the poor, the displaced and refugees, or that the writer specializes in special human and environmental conditions and specializes in prison literature, environmental literature, literature of torture, stories of love and romance, literature of wars, literature of revolutions, literature of psychology and psychological and nervous problems. And the literary movement and the social or national movement and national or international issues and specialization in cultural or commercial literature.

participant

Participation is considered a passport for the writer towards fame and recognition. It is important for him to be an active participant in his environment in literary and creative events and competitions, especially in his field of creative specialization. In the activities of participating in competitions, the writer must verify all the information published about the competition, about him and about his text, and in particular verify that his contact information is correct and the contact information of the recipient is also correct. How many texts have reached nowhere due to simple errors in a single letter that may have been written incorrectly in the recipient's email

²³⁰ <https://blog.nafezly.com/%D8%A3%D9%86%D9%88%D8%A7%D8%B9-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D8%A7%D9%84%D9%85%D8%B3%D8%AA%D9%82%D9%84%D8%A9/>

²³¹ <https://alarab.co.uk/%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D9%85%D9%87%D9%86%D8%A9-%D9%84%D9%84%D8%B9%D9%8A%D8%B4-%D8%A3%D9%85-%D9%87%D9%88%D8%A7%D9%8A%D8%A9-%D8%A3%D9%85-%D8%B4%D9%8A%D8%A1-%D8%A2%D8%AE%D8%B1%D8%9F>

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address? One of the important steps in these participations, correspondences or competitions is to ensure that the text does not contain registration rights, copyrights, publication rights or a summary of the text unless it is clearly stated that these institutions need this information. However, if their need for this information is not mentioned, it is good for the writer to let the text speak for itself in front of them ²³².

Every writer wants everyone to read his text as soon as he finishes it, but it is important for him to wait and study the market, existing institutions, and existing forms of competition, and to learn about the ways to successfully get the text to readers and plan to do so to reach the goal smoothly, and to know the ways that enable him to attract the enthusiasm of the competition judges for his text, and his knowledge of the techniques that enable him to win the literary competitions in which he participates ²³³. It is important for the smart writer not to present all the details, characters and backgrounds at the beginning of the text and to distribute them throughout the pages to keep the reader engaged from beginning to end. These skills require the writer to continue writing and hone his skills intensively and continuously to create wonderful texts. Success in literary competitions is considered an important form of marketing texts. News is circulating about texts that win national, regional or international awards, and this prompts publishing houses to be enthusiastic about publishing these texts. It also prompts readers to buy the books of the winning writer to learn about the aspects of his creativity that have received admiration and outperformed many other texts participating in the same competition. It is important for the writer, especially at the beginning of his creative experience, to work on participating in competitions to form a successful gateway to a successful professional and creative future ²³⁴.

If the writer participates in these competitions, he must work on having good text samples to participate in these competitions and win them, because winning them does not mean his ability to write creative texts such as novels, for example, but it means that he can write professional novels, and this is an excellent added value for marketing the writer in his local and regional community. The writer should not forget that all competitions in the world without exception have deadlines and he must commit to respecting these deadlines and participating in the competition at the specified time. The writer should also train himself by writing within strict deadlines while maintaining the quality of the text. One of the skills that a writer must have when participating in literary competitions is to take a close look at the competition and work on answering a set of questions, including ²³⁵:

²³² <https://www.hespress.com/%D8%A7%D9%84%D9%83%D8%A7%D8%AA%D8%A8-%D9%88%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D9%88%D8%A3%D8%A8%D8%B1-%D9%81%D9%8A%D8%B1%D8%AA%D8%B1-1340269.html>

²³³ <https://www.aletihad.ae/news/%D8%A8%D9%82%D8%A7%D9%81%D8%A9/4322434/%D9%87%D9%88%D9%8A%D8%A9-%D8%A7%D9%84%D9%83%D8%A7%D8%AA%D8%A8-%D9%88%D9%85%D8%A7%D9%87%D9%8A%D8%A9-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9>

²³⁴ <https://www.siyassa.org.eg/News/18289.aspx>

²³⁵ <https://taifpost.com/%D8%A7%D9%84%D8%AC%D9%88%D8%A7%D8%A6%D8%B2-%D8%A7%D9%84%D8%A3%D8%AF%D8%A8%D9%8A%D8%A9-%D9%84%D9%85%D8%A7%D8%B0%D8%A7-%D9%8A%D8%B4%D8%A7%D8%B1%D9%83-%D8%A7%D9%84%D9%83%D8%AA%D9%91%D8%A7%D8%A8-%D8%A7/>

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1. What organization launched the award?
2. How much is her cash and moral prize?
3. Will you print the text or not?
4. What country does the organization belong to and what culture does it follow?
5. Who is doing the judging and are they experienced, well-known, creative and knowledgeable?
6. Who are the winning writers in the past editions of the competition?
7. What are the texts that have previously won and what is their literary nature?
8. Have previous writers benefited from winning the award in the way that they obtained better publishing opportunities with publishing houses in the community or region or not?
9. Is the writer able to tolerate competition, be patient and understanding in the event of a loss?
10. Are contests worth the writer's time, money and effort?
11. What kind of competitions should a writer enter? And what texts should he send? To those competitions?
12. What are the guarantees that a writer will win by participating in this or that competition?
13. What are the most popular and trusted competitions among readers and creators?
14. How closely is the organization running the competition affiliated with political, social or cultural entities hostile to the writer's local community?
15. What's next after the award?

Winning a competition award does not necessarily mean the end of the tiring and serious work for the writer. Winning may be a new and additional form of the creative work pressures that he has suffered from since the beginning of his creative experience by turning winning into a profession to promote his writings, personality and creative experience, whether in reality or on the Internet ²³⁶.

Readers will not be as tolerant of him in future texts after the award, and their tolerance for linguistic, spelling, or plot errors in future texts will be less or perhaps non-existent, and therefore the writer must be diligent in avoiding making mistakes in his future products ²³⁷.

Winning the award will provide the writer with new windows to interact with and request new texts from him. When the writer does not have ready texts and wants to benefit from the open windows, this may put enormous pressure on him to complete many texts in record time, which contributes to his confusion and making mistakes

²³⁶ <https://www.alquds.co.uk/%D9%83%D9%8A%D9%81-%D9%8A%D9%83%D9%88%D9%86-%D8%A7%D9%84-%D8%A3%D8%AF%D8%A8-%D8%A8%D8%B9-%D8%AF-%D8%B9%D8%B5%D8%B1-%D8%A7%D9%84%D8%AC%D9%88%D8%A7%D8%A6%D8%B2-%D8%A7%D9%84%D8%A3%D8%AF%D8%A8%D9%8A%D8%A9/>

²³⁷ <https://lookinmena.com/%d9%84%d9%84%d9%83%da%da%da%91%da%a7%da%a8-%da%a7%da%84%da%85%da%a8%da%af%da%b9%da%af%da%86-%da%a3%da%87%da%85-%da%a7%da%84%da%85%da%b3%da%a7%da%a8%da%82%da%a7%da%aa-%da%a7%da%84%da%b9%da%a7%da%84/>

Writing as a project

over and over again, unless he is able to manage this critical period of his life after winning the award intelligently and calmly ²³⁸.

When a writer wins, he needs to build a new literary biography, intensify his professional and literary relationships, determine his creative priorities, design methods, plans and strategies to benefit from winning the award in his fame and creative experience, and think about good ways to invest the award amount for his personal, family and creative benefit ²³⁹. In terms of daily activities, the award may provide him with many opportunities to meet with local and regional publishing houses, cultural press, non-governmental organizations working in the same literary or cultural field, visual, audio, print and electronic media. Therefore, he must be prepared for meetings with new texts, smart answers and ready projects, and above all, calm, relaxation and dealing with pressure after winning the award in a smart way that adds positively to his creative experience.

It is important for the writer not to fall into the trap of a single point of view and to be reassured that there is no single formula or path to success, there never was and never will be, and not to leave his head in the clouds and set lofty goals for himself and stay on the ground and know that his first text will not distinguish him or contribute to his success or be sold and that he needs to hone his talent and participate and fail several times until he succeeds ²⁴⁰. The writer must work on participating in writing forums, writing groups, events and creative competitions and not rely too much on feedback from others. Comments are certainly essential for the writer's growth. However, there is a hidden trap under these positive rites of passage for the writer who relies on comments and relies on their mentors. The scriptwriters must learn to rely on themselves and look at their work as objectively as possible and trust themselves. If all goes well and success comes knocking on the writer's door, he will work confidently and attractively in writing great texts and marketing them skillfully, and the writer will manage his professional life, ensure freelance writing, make deals, do development work, win competitions and increases the writer's creative momentum ²⁴¹.

In order to achieve successful participations for the writer, he can search for questions and answers related to his participations and have constant access to news, classes, competitions, information, events, resources, articles, ideas and daily updates that interest the writer and his participations and help him to break into all the industry events around him and have a comprehensive database of any events that interest him and stay up to date with

238 <https://al-sharq.com/article/06/03/2024/%D8%B4%D8%B9%D8%B1%D8%A7%D8%A1-%D9%84%D9%80-%D8%A7%D9%84%D8%B4%D8%B1%D9%82-%D8%A7%D9%84%D9%85%D8%B3%D8%A7%D8%A8%D9%82%D8%A7%D8%AA-%D8%A7%D9%84%D8%A3%D8%AF%D8%A8%D9%8A%D8%A9-%D8%AF%D9%84%D9%8A%D9%84-%D8%A7%D9%84%D9%85%D9%88%D9%87%D9%88%D8%A8%D9%8A%D9%86-%D8%A5%D9%84%D9%89-%D8%AA%D9%86%D9%85%D9%8A%D8%A9-%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9>

239 <https://islamqa.info/ar/answers/350978/%D9%85%D8%A7-%D8%AD%D9%83%D9%85-%D8%A7%D9%84%D9%85%D8%B4%D8%A7%D8%B1%D9%83%D8%A9-%D9%81%D9%8A-%D9%85%D8%B3%D8%A7%D8%A8%D9%82%D8%A7%D8%A-%D8%A7%D8%AF%D8%A8%D9%8A%D8%A9-%D9%88%D8%AC%D9%88%D8%A7%D9%89%D8%B2%D9%87%D8%A7-%D8%AA%D8%B1%D8%B9%D8%A7%D9%87%D8%A7-%D8%A8%D9%86%D9%88%D9%83-%D8%B1%D8%A8%D9%88%D9%8A%D8%A9>

240 <https://www.albayan.ae/five-senses/culture/2014-05-10-1.2119394>

241 <https://arabicpost.net/opinions/2023/08/31/%D8%A7%D9%84%D8%A3%D8%AF%D8%A8-3/>

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industry news and trends and special product offers and know the deadlines for his participations and get to know the professional networks, businesses, government and non-governmental that he can apply to and help him reach them ²⁴². The writer must activate communication with those around the writer and his creativity and reduce the loss of a lot of time and energy, stumbling and inability to satisfy, and put himself in the position of the right person in the right place and reconcile the needs to continue developing, writing and rewriting, searching for appropriate opportunities and sending them so that the writer is strategic with his sending operations and aware of the type of competition, its size and specialization and realizes the importance of participating in it or not and conducting research on the institutions that help him activate his literary, societal and creative participation before entering the various events and competitions and reading the websites and social media accounts of the competition to know the importance of participating in it in a distinctive way ²⁴³.

In order for the writer to participate successfully, he must know some guidelines that must be followed when thinking about participating in any event, which institution owns the event, its orientations and fame, and if the participation is within a competition, what are the rules of participation, who are the judges, is the award important to the writer, his experience and creative project, and does he have ready texts capable of winning that competition or not, and who are the winners of previous competitions and what texts did they win? In the same field, the writer must work to take the initiative and apply for a competition or service that he believes is important for his texts, experience and creative project, and deal effectively with inquiries and emails, answer questions and fill out forms if any, and activate communication with the institutions that the writer is associated with through literary participation or sending a text for a competition or participating in seminars, training courses and conferences held by those institutions, agencies and companies, whether governmental, non-governmental or commercial, and whether local, regional or international. Whether it is to publish a text or to sell a text to be converted into another creative product, visual, audible or digital, with the writer's interest and knowledge of his physical age, creative age, level of professionalism, activity and fame, so that he does not participate in events and competitions that are greater or smaller than his educational level, creative age or physical age in general. Many events may be dedicated to young people, and the writer may have passed this stage by years, so he requests to participate in them and fails despite the quality of his texts, experience and creative project.

²⁴² <https://www.el-massa.com/dz/%D8%AD%D9%88%D8%A7%D8%B1%D8%A7%D8%AA/%D8%A3%D8%B7%D8%A7%D9%84%D8%A8-%D8%A8%D8%A5%D8%B9%D8%A7%D8%AF%D8%A9-%D8%A5%D8%AF%D9%85%D8%A7%D8%AC-%D9%88%D8%B2%D8%A7%D8%B1%D8%AA%D9%8A-%D8%A7%D9%84%D8%A7%D8%AA%D8%B5%D8%A7%D9%84-%D9%88%D8%A7%D9%84%D8%AB%D9%82%D8%A7%D9%81%D8%A9>

²⁴³ <https://elwassat.dz/%D8%A7%D9%84%D9%85%D8%B3%D8%A7%D8%A8%D9%82%D8%A7%D8%AA-%D8%A7%D9%84%D8%A3%D8%AF%D8%A8%D9%8A%D8%A9-%D9%85%D8%AD%D9%81%D8%B2%D9%8C-%D9%84%D9%90%D9%85%D9%88%D8%A7%D8%B5%D9%84%D8%A9-%D8%A7%D9%84%D8%A5/>

Writing as a project

Innovative²⁴⁴

There is no creative writer who is not necessarily innovative and has the spirit of innovation and risk in telling stories from interactivity to diverse voices and searching for stories and characters, innovative influences and finding innovative and refreshing ways to put wonderful and interesting texts that contain innovative and individual details in all areas that surround the writer, whether in his goals or characters and tools and concepts and descriptions and unique stories and a little madness and adaptation and depth and narration and symbols and dreams and methods and interesting ideas and the writer's creative journey as a whole ²⁴⁵.

The writer must be innovative in dealing with his family and creative environment, with the characters and institutions that he can deal with in his creative career, and in ways of cooperating with them, and innovating in mixing creative types and concepts, and innovating in challenging difficulties, performing tasks, and dealing with difficult times, and in the field of creative writing itself, to work on creating vibrant worlds in texts in terms of characters, conflict, ideas, concepts, dialogues, and other writing techniques that help the writer create something unique and distinctive, and innovate in expressions, metaphors, topics, feelings, gaps, imagination, concepts, solutions, and possibilities, and benefit from them all for the benefit of the writer's experience and creative project. security

It is important for the writer to realize the importance of his personal safety and security. Perhaps the most important positive aspect of the writer's understanding of his environment is his awareness of the importance of his personal safety in his community or when traveling in other communities. There is no writer, creator, creative experience or creative project if the writer is harmed and loses his life, freedom or ability to create. Therefore, the writer must understand the various factors that may affect his personal safety and life in his community or in the environment of other communities to which he travels, seeks refuge or immigrates ²⁴⁶. Among the knowledge or perceptions that the writer must obtain are those related to the political situation, political climate, type of government, its form and stability, the conflicts within it, what are its main groups, advantages and disadvantages, slogans and programs, and there is the media and its degree of independence, quality and strength, the events it is interested in, the degree of media freedoms, the degree of freedoms in the digital environment such as social media, and the degree of creative freedoms in his community or the communities in which he lives. The writer must know what the economic situation and climate is in the community, whether the community suffers from

²⁴⁴<https://ideascale.com/ar/%D8%A7%D9%84%D9%85%D8%AF%D9%88%D9%86%D8%A9/%D9%85%D8%A7-%D9%87%D9%88-%D8%A7%D9%84%D8%A7%D8%A8%D8%AA%D9%83%D8%A7%D8%B1/>

²⁴⁵https://www.kau.edu.sa/Files/216/Files/68115_%D9%85%D9%81%D9%87%D9%88%D9%85%D9%20%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9%20%D9%88%D8%A7%D9%84%D8%A7%D8%A8%D8%AA%D9%83%D8%A7%D8%B1.doc

²⁴⁶ <https://www.hespress.com/%D9%83%D9%8F%D8%AA%D9%91%D8%A7%D8%A8-%D9%88%D8%A3%D8%AF%D8%A8%D8%A7%D8%A1-%D8%B9%D8%A7%D8%B4%D9%88%D8%A7-%D8%B9%D9%86%D8%AF%D9%85%D8%A7-%D9%85%D8%A7%D8%AA%D9%88%D8%A7-%D8%AC%D9%85%D8%B1%D8%A9-481379.html>

Writing as a project

unemployment, inflation, political or security crisis, and the extent of its impact on the country's economy, what the local environment is like, what are the characteristics of the local climate in the environment in which the writer lives, and whether it suits him, and whether there are common diseases that the writer must protect himself from, and how he cares for his personal hygiene, general health, and psychological health in his local or national surrounding community, or even if he is outside the country ²⁴⁷.

The writer's knowledge of his own environment and his creative project in his community or communities to which he travels or immigrates helps him greatly in dealing with cultural differences and protects him from acting rashly that may harm him, and protects him from falling into misunderstanding with others, and contributes to building the writer's acceptance of a cultural awareness of the society around him and forming his own culture and cultural experiences about ways of dealing with the environment in a way that benefits the writer's creative experience and creative project, and protects the writer from error and mistake and falling into a cultural, moral or creative predicament that harms his freedom or personal safety ²⁴⁸.

In the subject of personal safety, the writer must ensure his personal safety in a way that enables him to decide on the way he carries money, credit cards, his computer or phone, the medications he needs, and the identification papers that must be with him around the clock in any society he lives in, whether his society or another society, and what are the contact points in case of an emergency, how to keep valuables, and how to deal with official institutions in the writer's society or other societies he travels to, such as customs, taxes, security, health and educational institutions. The writer must know the locations of institutions that he can benefit from, including national ones, such as his country's embassies in other societies, and how to maintain the safety of his luggage or personal safety when traveling in his personal car, taxi, bus, train, plane or ship ²⁴⁹. From the perspective of the writer's personal safety, which arises through his understanding of his environment, whether it is his original social environment or another social environment, his knowledge of road safety, traffic safety, and traffic laws in the society surrounding him, given the role of traffic accidents in the death of many people all over the world ²⁵⁰.

It is considered a priority for the writer's safety in his surroundings or outside that he be familiar with the local methods of criminals in pickpocketing and theft and know how to protect himself and his personal safety from them by not showing the valuable tools he owns to the public, and his ability to drive cars in urban and rural areas

²⁴⁷ <https://www.iie.org/programs/artist-protection-fund/>

²⁴⁸ <https://www.unesco.org/ar/articles/althqaft-alywnskw-dt-aldwl-aly-zyadt-hmayt-alfnanyn-almrdyn-likhtr>

²⁴⁹ <https://www.arabculturefund.org/ar/Programs/35>

²⁵⁰ <https://mawred.org/%D8%A3%D8%AE%D8%A8%D8%A7%D8%B1-%D8%A7%D9%84%D9%85%D9%88%D8%B1%D8%AF/%D9%83%D9%86-%D9%85%D8%B9-%D8%A7%D9%84%D9%81%D9%86-%D9%8A%D8%B4%D8%A7%D8%B1%D9%83-%D9%81%D9%8A-%D9%88%D8%A7%D9%82%D8%B9-%D8%AD%D9%85%D8%A7%D9%8A%D8%A9-%D8%A7%D9%84%D9%81%D9%86%D8%A7%D9%86%D9%8A/>

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or at least his financial ability to hire professional drivers in the field of driving and avoid driving under the influence of alcohol or drugs. The writer must know the protocols for dealing with security, police and security institutions in the country and understand the general security, human, economic, cultural, political and social environment surrounding him and how he sees society and how society sees him in general, and how the writer understands the environment around him and its negative or positive developments and how he can deal to protect himself and his safety in the event of being exposed to threatening situations by controlling the reaction, calming down, fleeing, defending himself, seeking help from the public, pretending to be sick or attacking, going to a safe place, or seeking immediate medical, psychological or emotional assistance or support from a trusted person or institution ²⁵¹.

happy ²⁵²

Despite the difficulty and exhaustion of writing, this does not mean that the writer should not be happy with himself, his creative experience, and the presentation of his own artistic masterpieces to the world. In fact, writing is difficult and can test the writer's mental stability to live happily with the certainty of uncertainty of success, but the writer must try to live happily with his experience and what he obtains and enjoy his experience as much as possible, especially if readers respond better to the texts that the writer creates, and the writer should be happy with his relationships and contracts and search for reasons for happiness in his life in order to get rid of a little of the worries, problems, and difficulties of writing so that he can return to it later, comfortable, creative, and passionate ²⁵³.

Skeptical

Doubting everything is a trait of professionals in writing and creativity, and perhaps in all aspects of life. The writer must doubt choices, ideas, summaries, files, speeches, and moods until they appear to him as true and good, and he must work on choosing his battles wisely, as well as his motives. The writer must not waste time in frustration, surrender to doubt, insecurity, fears, and wasting valuable time, but he can turn doubt into something useful that enables him to test every piece of information, feeling, plot, and activity until he is sure of its quality, safety, and benefit to his creative experience ²⁵⁴.

²⁵¹ <https://www.aljazeera.net/midan/art/finearts/2021/3/22/%D8%A7%D9%84%D8%AD%D9%84-%D9%81%D9%8A-%D8%A7%D9%84%D8%B1%D9%88%D8%AA%D9%8A%D9%86-%D9%87%D9%83%D8%B0%D8%A7-%D9%8A%D8%B3%D8%AA%D8%B7%D9%8A%D8%B9-%D8%A7%D9%84%D9%85%D8%A8%D8%AF%D8%B9%D9%88%D9%86>

²⁵² <https://alarab.co.uk/%D9%87%D9%84-%D9%8A%D9%85%D9%83%D9%86-%D9%84%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D8%A3%D9%86-%D8%AA%D8%AC%D8%B9%D9%84%D9%86%D8%A7-%D8%B3%D8%B9%D8%AF%D8%A7%D8%A1%D8%9F>

²⁵³ <https://alittihad.info/%D8%B3%D8%B9%D8%A7%D8%AF%D8%A9-%D9%83%D8%A7%D8%AA%D8%A8/>

²⁵⁴ <https://www.elbalad.news/3423713>

Writing as a project

Maher ²⁵⁵

It is important for the writer to be skilled in everything related to writing, creative experience and his own creative project, which adds greater value, better texts, deeper concepts and more refined content, making them of high quality, and he can create strong texts, hone his skills, learn from his mistakes and overcome the difficulties he faces. The writer must be careful and able to accomplish, identify the skills he needs and hone them, and acquire the tools that help him hone his skills, raise their level and achieve his creative goals through an implemented plan, good design and inventing out-of-the-box solutions. It is important for the writer to have social, creative, personal, analytical and critical skills, present his ideas effectively, achieve the required tasks, learn communication, negotiation and problem-solving skills, writing skills, language skills, character building skills, conflicts and conspiracies, discussion skills and skills related to the type of texts the writer writes ²⁵⁶.

The skills related to the writer are those related to honesty, skills related to methods of obtaining sources and information, creative, analytical, normative, narrative, emotional, textual, technical and professional skills, in addition to building his skills in follow-up, professionalism, boldness, kindness, listening, humility, learning, creativity, attractiveness, intelligence, confidence, calmness, patience, clarity, specificity, realism, modesty, authority, originality, activity, interaction, admitting mistakes, making people laugh, being aware of his surroundings, resourcefulness, emotion, keenness, sense of humor and comfort ²⁵⁷. Other important skills include the skills of defense, openness, proactivity, objectivity, leadership, objectivity, adaptability, seriousness, deconstruction, how to create characters, methods of effective speech, methods of making modifications and improving texts, the skill of chasing trends, dealing with excessive editing and deviations, knowing what information is useful, skills of dealing with intellectual property rights, dealing with realistic and digital creative platforms, the skill of creating characters, ideas, fears and creating impressions, the skill of dealing with boring texts, creative structures and dramatic background ²⁵⁸.

There are the writer's skills in dealing with his talent, when and how to use it, when and where to write, teamwork skills, skills in dealing with rejection and failure, skills in achieving goals, creating characters, resolving mistakes, physical, psychological, mental, linguistic, spiritual, educational, cultural, professional and personal skills

255 <https://www.for9a.com/learn/%D9%85%D8%A7-%D9%87%D9%8A-%D9%85%D9%87%D8%A7%D8%B1%D8%A7%D8%AA-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D9%88%D9%83%D9%8A%D9%81-%D8%A7%D8%AA%D8%B9%D9%84%D9%85%D9%87%D8%A7>

256 https://mawdoo3.com/%D9%85%D9%81%D9%87%D9%88%D9%85_%D9%85%D9%87%D8%A7%D8%B1%D8%A9_%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9

257 <https://belabeeb.com/blog/2024/05/21/%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9/>

258 <https://learning.aljazeera.net/en/Blogs/%D9%83%D9%8A%D9%81-%D8%A3%D8%B7%D9%88%D8%B1-%D9%85%D9%87%D8%A7%D8%B1%D8%AA%D9%8A-%D9%81%D9%8A-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9>

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that benefit the writer and his creative experience ²⁵⁹. Of equal importance is that the writer has skills in dealing with frustrations and disappointments, creative and rhetorical techniques, quotations, an attractive personality, skills in making drama, knowing how to present group characters in internal drama, sacrifice skills, skills in dealing with procrastination, and the positives and negatives of the writer's text ²⁶⁰.

There are skills of inspiration, inspiration, communication, simulation, feeling, marketing, distribution, promotion and selling skills, skills of dealing with writing influences and their corrections, skills of managing time and resources, integration, locations, motivation, enthusiasm, specialization, relationship management, skills of writing ideal endings, skills of forming vision, message, goals and purposes, analysis skills and methods of attracting attention ²⁶¹. There are skills of dealing with risks, pessimism, consequences and difficulties, problem-solving skills, skills of managing feelings, specialization, originality, success, focus, managing fame and success, skills of participation and making demand, skills of managing development, improvement and growth, and dealing with creative constraints. There are skills for dealing with instructions, assumptions, slogans, differences, solutions, choices, paths, formulations, skills for knowing and developing strengths and weaknesses, skills for dealing with times, skills for writing good texts, professional skills, and skills related to creative freedoms. There are skills related to managing conflicts and disputes, skills related to dealing with evidence, routine, context, adaptation, effectiveness, rhythm, and dealing with paradoxes, questions and incidents. There are skills for giving the characters of the writer's text unique voices, rewards, packaging, and dealing with the future in the writer's creative experience, and for him to possess diverse and comprehensive life skills in order to succeed in creating a balanced life ²⁶².

It is important for the writer to possess diverse and comprehensive life skills so that he can invest those skills in the interest of creating a balanced and successful life at the same time. Among those life skills are positive investigation skills, cognitive abilities, critical thinking skills, skills to increase internal control, behaviors and actions, emotional management skills, and stress management ²⁶³.

There are communication skills, negotiation and rejection skills, empathy skills, cooperation and teamwork skills, mobilization and advocacy skills, motivation skills, networking skills, thinking skills and critical thinking. All the

259 <https://anwan.me/9a54d3682d97-10-%D9%85%D9%87%D8%A7%D8%B1%D8%A7%D8%AA-%D9%8A%D8%AC%D8%A8-%D8%A3%D9%86-%D9%8A%D8%AA%D9%85%D8%AA%D8%B9-%D8%A8%D9%87%D8%A7-%D9%83%D8%A7%D8%AA%D8%A8-%D8%A7%D9%84%D9%85%D8%AD%D8%AA%D8%B1%D9%81>

260 <https://www.m3aarf.com/blog/%D9%85%D9%87%D8%A7%D8%B1%D8%A7%D8%AA-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9%D9%8A-%D8%A9>
261 <http://ruyaa.org/article/1007/>

262 <https://www.aljazeera.net/midan/intellect/literature/2021/9/10/%D9%85%D8%A7-%D9%88%D8%B1%D8%A7%D8%A1-%D8%A7%D9%84%D8%B5%D9%81%D8%AD%D8%A7%D8%AA-%D9%83%D8%AA%D8%A8-%D8%AA%D8%B9%D9%84%D9%85%D9%83-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9>

263 <https://fastercapital.com/arabpreneur/%D9%85%D9%87%D8%A7%D8%B1%D8%A7%D8%AA-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D8%AA%D8%B9%D8%B2%D9%8A%D8%B2-%D8%A7%D9%84%D8%AA%D8%B9%D8%A8%D9%8A%D8%B1-%D9%85%D8%B9-%D8%A7%D9%84%D8%B7%D8%B1%D9%8A%D9%82%D8%A9-%D8%A7%D9%84%D9%85%D8%A8%D8%A7%D8%B4%D8%B1%D8%A9.html>

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life skills that were previously mentioned are important for the writer to control his project and creativity, solve his problems and face life's challenges in a healthy, sound and effective way. In the event of interest in some life skills and possessing thinking and critical thinking skills and focusing on thinking and critical thinking skills as a skill that helps him analyze and criticize all his life and creative practices and know how he can manage and plan his personal, professional and creative life successfully, and helps him know the types of thinking and its methods and practice critical thinking skills in life, professional and creative matters, and how to face the pressures of work, creativity or life in general ²⁶⁴.

Among the good skills of the writer is his knowledge of good practices for making appropriate decisions for his life and creativity, and investing it in judging his creative, practical or life ideas, and being sufficiently skilled to come up with clear, understandable ideas, decisions and practices that have a purpose and goal, are correct, reliable, accurate, and contain complete information without deficiency or excess, and are characterized by depth, comprehensiveness, logic, organization, sequence, coherence, understandable meaning, and reasonable and persuasive arguments. The writer must possess cognitive thinking skills, and in the event of delving deeper into the subject of thinking and critical thinking, the writer can work on increasing his skills in the field of cognitive thinking, concentration, clarifying problems and goals, raising questions, observation, and the skill of collecting, remembering, organizing, comparing, classifying, arranging, coding and recalling information, analyzing it, identifying its characteristics and components and distinguishing them, and identifying the relationships, patterns and methods that link them ²⁶⁵.

It is important for the writer to invest cognitive thinking and the information it produces in conclusions, predicting the future, or developing basic ideas and the given information, and enriching it with important details and additions that lead to new creative ideas and products, or adding a new meaning to the information by changing its image or representing it with symbols, charts, or graphs ²⁶⁶.

It is important for the writer to have the skills of integration and merging in cognitive thinking and information, including summarizing, reconstructing, evaluating, assessing, making decisions and providing evidence of the quality of those decisions or practices he makes, identifying and addressing errors, predicting problems and designing solutions for them, identifying obstacles and envisioning practices that can overcome them. There is also the importance of the writer building his mentality in the field of intelligence, thinking, memory,

264 <https://sahehly.com/blog/%D8%A3%D8%B3%D8%B1%D8%A7%D8%B1-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D8%A7%D9%84%D8%A3%D9%83%D8%A7%D8%AF%D9%8A%D9%85%D9%8A%D8%A9-%D8%AA%D8%B9%D8%B1%D9%81-%D8%B9%D9%84%D9%89-%D9%85%D9%87%D8%A7%D8%B1%D8%A7%D8%AA%D9%87%D8%A7-%D9%88%D9%83%D9%8A%D9%81%D9%8A%D8%A9-%D8%A7%D9%83%D8%AA%D8%B3%D8%A7%D8%A8%D9%87%D8%A7>

265 <https://ketabafaniyya.com/m/%D9%85%D8%A7-%D9%87%D9%8A-%D9%85%D9%87%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D9%88%D9%83%D9%8A%D9%81%D9%8A%D8%A9-%D8%A7%D9%83%D8%AA%D8%B3%D8%A7%D8%A8%D9%87%D8%A7>

266 <https://www.4readlib.com/article/23/%D9%85%D8%A7-%D9%87%D9%8A-%D9%85%D9%87%D8%A7%D8%B1%D8%A7%D8%AA-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D9%88%D9%83%D9%8A%D9%81-%D8%A7%D8%AA%D8%B9%D9%84%D9%85%D9%87%D8%A7%D8%9F>

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comprehension, learning skills, control, planning, monitoring and evaluation, and in positive daily life practices. The writer must have knowledge of his strengths and uniqueness. The writer's knowledge of his strengths and uniqueness constitutes a significant force to protect the writer and his creativity from family, political or societal interference that seeks to silence the writer so that he can devote himself to his family or not to keep up with the customs of society or the policies of the rulers.

The uniqueness of the writer's talent and his awareness of his uniqueness is a form of power and forces those around him to respect him and his creativity, protect him and what he writes and participate in providing him with advice to raise the quality of the texts he writes ²⁶⁷. The writer must realize the importance of his emotional, mental and physical skills, and that the writer's awareness of the limits of his experiences and his uniqueness is important for him to realize the importance of his emotional, mental and physical skills in his creative project, as every person on this planet possesses a set of emotional, mental and physical skills that create his uniqueness ²⁶⁸. There are many emotional, mental and physical skills that a writer must have in his life and within his creative project, the first of which is flexibility, which if the writer possesses it, ensures that negative feedback does not affect him or his creativity, and the writer possesses self-awareness of his talent and the degree of its strength and importance, which helps him to remain in the writing process and bring his talent to the end he dreams of. On the other hand, in the series of skills, there is the desire to undergo the early experience of writing and to gain the experiences that adults have in the field of writing, which are necessities of his profession in the long term.

project

The writer must continue to produce and be increasingly and cumulatively productive. He can succeed in his plan for increasing, continuous and cumulative production by motivating himself to work creatively on a permanent basis, focusing on it, designing and activating strategies that help him produce and carry out tasks and work that contribute to increasing his production and determining his own creative priorities. The writer must know the challenges and obstacles that can hinder his production, avoid procrastination and distraction, search for perfection and true creativity, organize tasks, fight wasting time and effort in vain, invest and organize time in a way that serves his interest, document and record the steps that can be taken for the benefit of his creative project, schedule small and detailed tasks and delegate them to those who support the writer and those who help him with creative production ²⁶⁹.

267 https://elmadrasah.com/blogs/news/reading-effect-on-developing-writing-expression-skills?srsltid=AfmBOop3hKebkcN3vzLkINyQ10EjFWyZxCqnPUN2Qrt_21Kuas1DPsDt

268 <https://fastercapital.com/arabpreneur/%D9%85%D9%82%D8%AF%D9%85%D8%A9--%D8%A3%D9%87%D9%85%D9%8A%D8%A9-%D8%A7%D9%84%D8%AA%D8%AD%D8%B3%D9%8A%D9%86-%D8%A7%D9%84%D9%85%D8%B3%D8%AA%D9%85%D8%B1-%D9%84%D9%85%D9%87%D8%A7%D8%B1%D8%A7%D8%AA-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9.html>

269 <https://ketabafaniyya.com/m/%D9%85%D9%87%D8%A7%D8%B1%D8%A7%D8%AA-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9%D9%8A%D8%A9>

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He has the idea.

This is related to choosing the ideas that the writer wants to write about and developing them to obtain development in how to start the text and how the text and its characters will be dealt with and developed and how it will end and documenting all of that in records dedicated to developing concepts and ideas with all their details and referring to them every period to develop them or develop their titles or narrative details ²⁷⁰.

After the preparatory period, the writer is supposed to make a plan for writing and to be disciplined in it, without including time periods that might separate him from the enthusiasm for writing or interrupt the creative flow that the writer has been saturated with in the stage of forming concepts and ideas and searching for their details and building them. It can help the writer a lot to set a final date for finishing writing so that he feels himself bound by the steps of his creative project in a professional and disciplined manner ²⁷¹.

It is important for the writer to know that achievement is linked to the existence of the idea and knowing where the writer got that idea from and whether it is reasonable and writeable and whether it can be applied and accomplished and to what extent the writer is committed to it and whether the writer has the skill to deal with it and whether it is capable of growth and whether the writer is attracted to it and how important it is for his creativity and future and whether it can be sold and whether it has been written or embodied and whether there are similar ideas and whether it is excellent and unique and original and strong and tempting and dramatic and influential and objective and real and new and modern and bright and different and magical and supported and stimulating and basic and central. On the other hand, is it researched in detail, asks tough questions, gets critical feedback, is applicable, can be written, contains concepts, is fully developed, has different reasons, methods, paths and outcomes, is able to attract immediate attention, can have excellent adaptability and is not a misconception and having an idea about those locations and the atmosphere they enjoy will raise the level of the narrative of the text and be focused, illustrated, well-written, detailed, coherent, accurate, creative, innovative and intelligent ²⁷².

It is important for the writer to have a good idea, stay with it, experiment with it, work on it and implement it correctly and when it comes to making the idea a reality as much as the idea matters, it is the hard implementation

²⁷⁰ <http://ruyaa.org/article/1007/>

²⁷¹ <https://esoftskills.com/ar/%D9%85%D8%A7-%D9%87%D9%8A-%D9%85%D9%87%D8%A7%D8%B1%D8%A7%D8%AA-%D8%A7%D9%84%D9%82%D8%B1%D8%A7%D8%A1%D8%A9-%D9%88%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9/>

²⁷² <https://www.andetop.com/2023/01/blog-post.html>

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that allows it to reach and know the idea that he will write and how to design it and develop it and build on it and accomplish it and the different angle it presents that interests the writer.

In the previous case, the writer must work on preparing for it, mastering it, correcting it, refining the basic structure that makes up the idea and those interested in purchasing it, producing it, and controlling it in a more creative way, and ensuring that the quality of the story is not affected, and that the objective decoration is a technique that uses the introduction of a recurring idea in the narrative, whether it is a personal or visual feature or a setting, and focusing on preserving the things, scenes, sequences, and the total number of pages of the text to present the idea in the best possible way ²⁷³.

It is important for a writer to know that the process of shaping an idea to the point where it impresses more people who can help it move forward is almost entirely a problem-solving process. It is as simple as identifying problems and solving them. That is what most writing is about. It is about putting the writer in a position to accept the story that comes to you. Never let go and remember to choose your concepts wisely. An idea is not always a great idea. Sometimes it is just a gimmick and a mere situation. That is not enough to warrant considering it a great idea. The story and its connection to the idea are the ones who are most willing to buy your idea if they feel it is from the ideal writer. They want to feel that you are connected to the idea on an emotional level. So let them know why you were born alone to tell this story. Show them how you are the best person imaginable to write this story and we get a good idea ²⁷⁴.

has a unique language

It is important for the writer who is willing and able to develop to work on possessing a unique language in his creative writings, as language is the bridge that carries the texts to the reader and tells him about the writer's culture and his way of building his world and the readers' interaction with the text, his language, his culture and his civilization that the text carries in letters, words and style. Therefore, it is very important to search for the great moments of writing and discover the pleasure in narration and discover the benefit of dialogue and know the extent of the effectiveness of silence in the text.

The creative text is based on language, which are the words that the writer chooses to tell the story or his text, whether it is his story or the story of other people, and it works to reflect the writer's feelings, whether it is funny

273 <https://lookinmena.com/%d9%85%d9%87%d8%a7%d8%b1%d8%a7%d8%aa-%d8%a7%d9%84%d9%83%d8%aa% d8%a7%d8%a8%d8%a9-%d8%af% d9%84%d9%8a%d9%84%d9%83-%d8%a7%d9%84%d9%83%d8%a7%d9%85%d9%84-%d9%84%d9%87% d8%b0%d8%a7-%d8%a7%d9%84%d9%85%d8%ac/>

274 <https://www.synaps.network/ar/post/writing-rituals-and-tools-publishing>

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or frightening, and how the writer controlled the letter, craftsmanship and professionalism in the creative text, and whether the story will be fast or slow in progress, and whether it will be narrative paragraphs or dialogue blocks, and whether the writing is fun or dangerous or exciting or scientific or spiritual. The writer must know how he will control his style of language, or the tone in which the text will move forward, and how the writer's voice will be included in the text and how the language contributes to conveying the scenes, and whether linguistic economy in the text can be considered one of the important tools of the creative text, as every word must be in its place and contribute to the development of the text and make it unique.

fitter

One of the important qualities for a writer to become strong in his writings and life is not to imprison himself or his talent in one specialization of writing or one method of writing. A good writer is one who intensifies and repeats his attempts to go beyond the genres in which he writes, and realizes the importance of experimenting in what is foreign to his creative specialization in other genres, whether short stories, novels, or plays, or to specialize in one literary genre such as the novel, but he tries to present it each time in a different way in terms of techniques, approach, spirit, and language in order to be able to reach his own place, method, and language in writing and obtain a greater number of readers who deal with one or more literary genres in the market, so that each text is a different piece of art that develops the writer's own creative content and is the reason for his strength ²⁷⁵.

He has knowledge of his own creative environment.

It is important for the writer to have knowledge of his creative environment, which the writer is supposed to acquire through knowledge of the competitors around him and what they offer in terms of known, popular and innovative forms and types of stories, and the ability to develop the motivation or incentive that drives him to write in a growing, developing and continuous manner to arrive at a new creative text capable of adding to the experience and to the literary market in his society. The writer must meet the readers' expectations, and be distinguished by attractive ideas, beautiful language, and events capable of kidnapping the reader and controlling him to reach the final page, and he must know and be sensitive to what those familiar with the literary industry tell him, and be aware and sensitive to what those familiar with the literary industry tell him, and whether his text is great and will sell or not, and not let them force him to make any rash decisions regarding his talent or the texts he writes. In order to succeed in this matter, the writer can make some contacts and activate relationships that

²⁷⁵ <https://www.alriyadh.com/2053274>

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give him the opportunity to look at his life and the audience around him and create some opportunities within the publishing industry, and ask for help from a friend or colleague who works in the creative industry such as publishing or ask for help from another creative colleague who has succeeded in his experience in entering the publishing industry ²⁷⁶.

Enhances his strengths and addresses his weaknesses

Every person's life has strengths and weaknesses, and the writer must enhance his strengths and work on his weaknesses to become strengths. Every writer's journey is a life, emotional and human journey that he must enjoy and live with all his energy. The writer, like any human being on this earth, wants to believe that he has control over his destiny and decisions, dreams of discovery and travel, determining his directions and goals, living success and failure, and dreams of reaching a place of safety, comfort and happiness. These are his rights, and he alone decides to shape his life inside or outside the world of writing, as life has different paths to success.

The writer must determine the most important parts of his life, whether they are family relationships and their development, or friendships and their intimacy, or creative writing and its passion that controls him ²⁷⁷. In this problem, the writer must determine his priorities accurately because these priorities affect his creative experience negatively or positively. Therefore, he must work on organizing his life according to priority, each relationship, and each activity he does. Of course, some writers may prioritize family over anything else, and this is important and good, while others may prioritize writing over anything else, and this is important. Every writer must develop his free vision and way of organizing his life, arranging his priorities and working on their basis. Writing is a priority for many writers, and it is important not to overwhelm their human relationships because it is important for their psychological, physical, mental, creative, and social health. At the same time, the writer must view writing as a priority, as writing requires a lot of time, effort, money, and thought, otherwise it will not give the writer what he dreams of ²⁷⁸.

He believes that experiences help him grow, become professional and gain experience.

Being a writer means that he will go through many mistakes, but they will help him grow, become professional and have experience so that he does not fall into them again. It is important for the writer not to be afraid of

²⁷⁶ <https://arabreport.net/%D8%AA%D8%AC%D8%A7%D8%B1%D8%A8-%D9%81%D9%8A-%D8%AA%D8%B9%D9%84%D9%8A%D9%85-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9%D9%8A%D8%A9/>

²⁷⁷ <https://veolay.com/ar/10-%D9%86%D9%82%D8%A7%D8%B7-%D8%A7%D9%84%D9%82%D9%88%D8%A9-%D9%88%D8%A7%D9%84%D8%B6%D8%B9%D9%81/>

²⁷⁸ <https://www.annajah.net/67-%D9%85%D8%AB%D8%A7%D9%84-%D8%B9%D9%86-%D9%86%D9%82%D8%A7%D8%B7-%D8%A7%D9%84%D9%82%D9%88%D8%A9-%D9%88%D8%A7%D9%84%D8%B6%D8%B9%D9%81-%D8%A7%D9%84%D8%B4%D8%AE%D8%B5%D9%8A%D8%A9-article-33241>

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failure, as every failure is a good addition to his experiences. Acknowledging failure is what makes the writer realize his flaws and weaknesses in order to correct them for the sake of continuing and rising his literary experience instead of floundering in self-criticism and entering into sadness and despair. The writer is the only one who can create the conditions for his success or failure. He can either surrender to the circumstances or deal with them with a creative mindset to create his own success. He is the one who decides whether he will live a dream that comes true or not, and he is the one who will decide to try or stop trying²⁷⁹.

Focus on activities and do them at the lowest cost

In any creative matter, the writer must focus on the important activities and do them at the lowest cost and let others help him do the things he cannot do or that are outside the scope of his knowledge or skills, and he must have the ability to earn money because money plays a major role in devoting him to creative work and the importance of money in helping him achieve the activities of his creative project in general and saving time and effort²⁸⁰.

He understands the diversity of tastes and the difference.

It is naive to believe that not everyone likes a writer's writings, although this is acceptable. Not every writer will be loved by everyone and his writings will be 100% acceptable to readers. This is what prompts the writer to deal objectively with his texts and the ways others deal with them and to work on his extreme sensitivity to rejection, even if it means that he is not accepted on a creative or social level. Man has been programmed to create positive and growing relationships since ancient times and is enthusiastic about love and belonging. Rejection in one of its forms may pose a threat to the survival instinct²⁸¹.

It is important for the writer not to think that rejection is the end of the world and he must create positive possibilities for his literary and creative future. In fact, it is understandable for the writer to feel a loss when rejected or failed, but he must find other solutions to continue his creative work and his desire and enthusiasm for writing. The rejection of the text does not mean that it is not of good quality to publishing houses or to those who judged the literary competition, but it means that there are better texts than it. The rejection of the text does not mean that it is not of good quality to everyone, but it means that there are multiple readings from publishing houses

²⁷⁹ <https://ziid.net/self-development/my-experience-with-writing/>

²⁸⁰ <https://www.twinkl.com/resource/nshat-thfyz-alktabt-fy-almnzi-t-1655658121>

²⁸¹ <https://jehat.net/?act=artc&id=52284>

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and other competitions that may see the text as of high quality and succeed in obtaining approval for publication or winning the award. It is very bad for a writer to believe that if a particular person does not like the text, then no one will like it at all. In fact, every reader has a vision of the text, its quality, concepts and development that is completely different from other people. This is what should push the writer to sharpen his skills, learn from mistakes and market his texts to the appropriate people or institutions ²⁸².

Understands and addresses the reasons for rejection

The most important reasons for rejection or failure are sending the text to a publishing house or competition that considers the text undesirable according to its policies, administrative systems, and publishing procedures. The reason may be failure to adhere to the rules of participation in the competition accurately, or sending the materials after the deadline for submission, or the text being unsuitable for participation in this publishing house or in this competition in which the writer participated. The writer should choose the appropriate text for his text to enhance its chances of being printed or winning the award. In fact, some additional work on the text may make it shine and able to compete and win, including working on description, dialogue, plot, conflict, and casting nets to keep the reader excited and motivated to read and deleting unimportant paragraphs and useless chatter in the text. The writer must find clear ways to say important things in the text, check for linguistic, spelling and grammatical errors, conflicting scenes, too slow or too fast development in the narrative, similarities in events and characters, revealing personal traits, emotions and themes, building plots and producing a complete and attractive text ²⁸³.

There are many reasons for rejecting texts, including that their idea is not good and their concept is illogical, or that the text is long without creative reasons, or that the scenes are long or repetitive, and perhaps the novel or collection of short stories or the text in general is based mostly on dialogue, and perhaps the writer has included ideas or scenes that go beyond the nature of the text itself, or that the text itself is full of grammatical, spelling, linguistic and typographical errors, or that the text is excessively deep and uses deep and fancy terms. In the opposite direction, the text is steeped in naivety and the weak construction of the conflict and characters. In the subject of conflict, the text may not contain a developing, understandable conflict, or the text may be filled with padding without creative motives ²⁸⁴. One of the reasons for the text's rejection is that the writer is not familiar with enough information about the idea of the text and its concept, such as historical events, if the text is

²⁸² <https://archive.assafir.com/ssr/1364198.html>

²⁸³ [https://basima.net/%D9%83%D9%8A%D9%81-%D8%AA%D8%AA%D8%B9%D8%A7%D9%85%D9%84-%D9%85-%D8%B9-%D8%B1%D9%81%D8%B6-%D8%B9%D9%85%D9%84%D9%83-%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9-%D9%86%D8%B5%D8%A7%D8%A6%D8%AD-%D9%88%D8%AA%D9%82%D9%86%D9%8A%D8%A7%D8%AA-%D9%84%D9%84%D8%AA%D8%BA%D9%84%D8%A8-%D8%B9%D9%84%D9%89-%D8%AD%D8%B5%D8%A7%D8%B1-%D8%A7%D9%84%D9%83%D8%A7%D8%AA%D8%A8.html](https://basima.net/%D9%83%D9%8A%D9%81-%D8%AA%D8%AA%D8%B9%D8%A7%D9%85%D9%84-%D9%85-%D8%B9-%D8%B1%D9%81%D8%B6-%D8%B9%D9%85%D9%84%D9%83-%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9%D9%8A%D8%9F/)

²⁸⁴ <https://fastercapital.com/arabpreneur/%D8%A5%D8%B7%D9%84%D8%A7%D9%82-%D8%A7%D9%84%D8%B9%D9%86%D8%A7%D9%86-%D9%84%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9-%D9%86%D8%B5%D8%A7%D8%A6%D8%AD-%D9%88%D8%AA%D9%82%D9%86%D9%8A%D8%A7%D8%AA-%D9%84%D9%84%D8%AA%D8%BA%D9%84%D8%A8-%D8%B9%D9%84%D9%89-%D8%AD%D8%B5%D8%A7%D8%B1-%D8%A7%D9%84%D9%83%D8%A7%D8%AA%D8%A8.html>

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concerned with a specific historical event, the writer resorts to covering up his lack of knowledge of the historical event and its details by padding and giving incorrect information.

One of the important reasons for the failure of the text is that the writer is not specialized in the literary genre in which he wrote and wrote only for the purpose of participating in the competition without possessing the necessary skills to deal with this literary genre or that, or the writer's inability to manage conflict, emotion, victory, defeat and characters well, and he created strange and illogical characters without a background or future within the text ²⁸⁵. It is important to point out additional reasons for the rejection or failure of a text to obtain approval for printing or to win, including the lack of suspense within it from beginning to end, or the variation in the quality of the scenes within the text from excellent to good to bad, and thus this provides evidence that the writer does not proceed with the same level of quality throughout the pages from beginning to end, and the text is filled with stereotypes, prejudices, or bad ideas. In general, the writer must take into account all the previous reasons and others so that he can push his text to be published to the readers. Many writers desire quick success, and many of them stop writing after facing its difficulties. Only talented writers and those who realize the extent of their creative experience and continue to develop it are those who move forward to reach their dream of writing unique and great texts that are capable of living long in the hearts of readers ²⁸⁶.

The writer's awareness of the extent of his creative experience requires him to know that he is talented in the first place, and the answer is summarized in his knowledge at least of the basics of his creative work in the way his creative text is supposed to be and whether its formats are correct or not, and that he knows how to create the structure of his text and choose his concepts wisely and not expect these concepts to be inspired, and that he does not have difficulties in finding innovative concepts, developing them and writing them ²⁸⁷.

Has the ability to present a complete idea

It is important for the writer to be able to present his idea in its entirety in the text without verbosity, chatter, and wasting pages in vain. He is able to delete scenes, moments, and lines of dialogue that he likes but that do not fit the story and rewrite his texts to improve them. He is the one who can discover unnecessary words and phrases and reduce the dialogue and scenes as a whole so that every word is important in the text. He should not use the

²⁸⁵ <https://alwatan.om/details/382305>

²⁸⁶ <https://www.aletihad.ae/news/%D8%A8%D9%82%D8%A7%D9%81%D8%A9/4302982/%D8%B7%D9%82%D9%88%D8%B3-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D8%A7%D9%84%D9%85%D9%84%D9%87%D9%85%D8%A9-%D9%88%D9%85%D8%AD%D9%81%D8%B2%D8%A7%D8%AA-%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9-%D8%A7%D9%84%D8%A3%D8%AF%D8%A8%D9%8A>

²⁸⁷ <https://tmahi.com/%D8%A5%D8%B4%D9%83%D8%A7%D9%84%D9%8A%D8%A9-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D8%A7%D9%84%D9%86%D8%B3%D8%A7%D8%A6%D9%8A%D8%A9-%D8%A8%D9%8A%D9%86-%D8%A7%D9%84%D9%82%D8%A8%D9%88%D9%84-%D9%88/>

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dialogue as a crutch and work to invest it to support the story. He is the one who works to create a literary experience that is cumulative in experiences, skills, relationships, and writings in general without being afflicted with excessive and ill-considered ambition or confidence that is not reinforced by an cumulative literary experience ²⁸⁸.

Understands values, rules, people, situations, laws, regulations, and societal norms.

One of the most important forms of a writer's understanding of his environment is his understanding of the society around him, values, judgments, people, situations, laws, statutes, and societal norms in general, and what are the societal behaviors, systems, customs, and social traditions around him and how to deal with them, as well as his knowledge of the literary, creative, political, economic, social, cultural, and societal trends of the society around him, what is negative and what is positive, and how he can criticize the negative and promote the positive. The writer should provide advice through his personality as a writer or creator or through his own creations to his audience, taking into consideration the values, customs and traditions of the family and the surrounding community, the writer's contribution to the life of the community around him, and promoting good values such as communication, participation, acceptance, support, understanding, assistance, fruitful, strong, successful and positive cooperation, and enhancing trust and acceptance in the lives of the audience around him ²⁸⁹.

In the subject of the writer's knowledge of his environment, the world of development projects can be used, as it contains details of the environment and audience of each project undertaken by a non-governmental organization, and they are divided into "supporters, opponents, and neutrals." This may be obtained by the writer when producing his creative text, and the writer must possess the skill of dealing with each of these categories to avoid failure and increase the success of his creative project ²⁹⁰.

Understanding the challenges and conditions of creative work

The writer's knowledge of his environment and creative project means that he understands the challenges of creative work, especially in the publishing industry. Apology, rejection, or acceptance with some conditions is

²⁸⁸ <https://www.kunkian.com/articles/10-msadr-lastlham-afkar-rayaa-llktab-15>

²⁸⁹ <https://elaph.com/Web/opinion/2020/07/1298373.html>

²⁹⁰ <https://alarab.qa/opinion/07/01/2024/%D8%A7%D8%AD%D8%AA%D8%B1%D8%A7%D9%85-%D8%A7%D9%84%D9%82%D8%A7%D9%86%D9%88%D9%86-%D9%88%D8%AA%D8%B1%D8%B3%D9%8A%D8%AE-%D8%A7%D9%84%D9%85%D9%88%D8%A7%D8%B7%D9%86%D8%A9>

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expected due to publishing houses' search for new things and their limited capabilities and resources for printing, publishing, and distribution. They may originally search for writers who write texts that the house is interested in publishing, or writers themselves may search for houses specialized in publishing this or that literary text. Rejection or apology even happens to writers who have achieved great success in the past from some publishing houses as long as they did not go to the appropriate publishing houses for their text. Rejection, in most cases, is not related to the writer or the text as much as it is related to the publishing house and its standards, which may not be compatible with the texts written by the writer, or related to the climate of the literary market at the time the story was completed and it is not favorable for its publication, or it may be because the house is not specialized in publishing this type of text, or the text is not compatible with the society in which the publishing house markets its publications, or does not comply with the laws of the country or region in which the publishing house operates²⁹¹. There are many work conditions and challenges that the writer is supposed to be aware of so that rejection without his understanding does not constitute a reason for stopping his creative experience despite its quality. The writer's understanding of the work conditions and challenges protects him from falling into pits that may push him to stop his creative experience, especially if he receives news about success stories of other writers of the same generation. Success is a mixture of good text, positive relationships, the right publishing house, and a favorable market. The writer's awareness that even if he achieves the right mixture for success, he will not get rejection in the future, as each text is an entity in itself and has the elements of its success and failure. Therefore, the writer must stop magnifying negative feelings as a result of the rejection of his creative product, control these feelings, understand all the challenges of the work, and propose solutions to confront them when planning his writings as a creative project²⁹².

He understands how to invest in his creative environment.

It is important for the writer to realize how to invest in his creative environment, which may support or hinder his experience. The writer needs to realize this environment and know how to invest in it. In developed countries that have a strong and growing literary industry, it will have an impact on the writer in it and raise the level of his strength and talent in writing more than the writer in poor countries that do not care about literature as an industry that needs support, funding and care.

²⁹¹ <https://www.almalgami.com/%D8%AA%D8%AD%D8%AF%D9%8A%D8%A7%D8%AA-%D8%A7%D9%84%D8%A7%D8%A8%D8%AA%D9%83%D8%A7%D8%B1-%D9%84%D9%85%D8%A7%D8%B0%D8%A7-%D9%84%D8%A7-%D9%8A%D8%B6%D9%85%D9%86-%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9/>

²⁹² https://mawdoo3.com/%D8%A7%D9%84%D8%AA%D8%AD%D8%AF%D9%8A%D8%A7%D8%AA_%D8%A7%D9%84%D8%AA%D9%8A_%D8%AA%D8%B9%D9%8A%D9%82_%D8%A7%D9%84%D8%A7%D8%A8%D8%AA%D9%83%D8%A7%D8%B1

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It has a strong and growing literary industry in its creative environment.

The existence of a strong and growing literary industry will cast a shadow over the existence of a strong and successful publishing industry. Therefore, the chances of success in getting texts to printing presses in developed countries are much better than in other developing or backward countries. In the same vein, the existence of laws and legislation related to intellectual property rights and the protection of copyright means that the writer will benefit greatly from his creative talent and the texts he presents. The better, more famous and successful the texts are, the more profitable they will be for the writer. This pushes writers in developed countries to reach the best possible level of literary texts they write to obtain a good space on library shelves and to obtain financial returns from sales, unlike writers in underdeveloped countries whose financial rights are lost in piracy sites and illegal copying of their creations, so that their creative experience becomes a net negative cost for them on the financial level ²⁹³.

Let us say the same thing if the writer is international about the number of opportunities to build his own capabilities in hundreds of meetings, forums and workshops specialized in the creative aspect, while the writer in other countries hardly gets the opportunity to participate in building his capabilities or refining his talent in his entire life even once and he continues to try to build his talent and knowledge and issue his creativity through his few resources which contribute to his poverty and lack of faith in his talent and writing as an important financial resource in his life.

The world is increasingly moving towards transforming narrative sentences created by their writers into a money-making project in terms of selling books and obtaining money through that, whether by selling books in print or electronically, and transforming the narrative text into a visual dramatic text through film or television production companies, and the money that follows for the writer and greater fame, considering that viewers in the world are hundreds of times more than readers, especially readers of literature and stories for the purpose of reading, education and entertainment. This simple and quick comparison of the state of writing and writers in developed and underdeveloped countries gives us the idea of how the writer's awareness of his surroundings plays a role in developing his literary talent, especially if he understands the details of the surroundings and develops plans and strategies to benefit from them ²⁹⁴.

²⁹³ <https://knowledge.esyria.sy/2022/12/%D8%AA%D8%AD%D8%AF%D9%8A%D8%A7%D8%AA-%D8%A7%D9%84%D8%AC%D9%8A%D9%84-%D8%A7%D9%84%D8%B1%D8%A7%D8%A8%D8%B9-%D9%84%D8%B5%D9%86%D8%A7%D8%B9%D8%A9-%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9>

²⁹⁴ <https://www.al-jazirah.com/2023/20230810/ar6.htm>

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He keeps asking questions.

There are positive qualities that a writer should have, including that he should not stop asking questions in his creative project and creative experience as a whole, and should not stop searching for an answer to them. In fact, there are many questions that a writer can ask and try to answer throughout the creative work. For example, but not limited to, a writer can ask questions such as ²⁹⁵:

1. Does the text contain codes that the reader must solve when reading the text?
2. How will the story be told to the reader in a natural way even if its characters live in an abnormal way?
3. Will the text be one of the readers' favorite stories?
4. What style will the writer develop in his writings?
5. Does the writer write the text from his comfort zone or from a zone of innovation and challenge to write something new and exciting for the readers?
6. Is the writer working to meet the needs of the readers who want to be in the text, to get something they have been looking for or longing to read, and to realize that they are sharing their reading of the text in order to enjoy this new thing?

There are thousands of questions that the writer must ask from the beginning of his talent in writing, and with the beginning of the first word in the text he writes, and with the opinions of many people surrounding his creative experience, which are similar and change according to the writer's experience, its type and accumulation, and the nature of the writer himself, and the nature of the place in which he lives and practices writing. The writer who asks many questions is the one who finds many answers and is the one who will obtain in his creative experience diversity, difference, contrast and success in the end. It is important for the writer to work on increasing his own inspiration in the idea of the story or when formulating it, and to know that the idea is the seed of his own creative work ²⁹⁶.

Welcoming all different points of view

The writer is supposed to have some skills, including communication skills, and to be a good and positive communicator among them, listening to them, understanding them, meeting their requirements and

²⁹⁵ <https://www.manhajiyat.com/ar/%D9%81%D9%86%D9%91-%D8%B7%D8%B1%D8%AD-%D8%A7%D9%84%D8%A3%D8%B3%D8%A6%D9%84%D8%A9-%D9%83%D9%8A%D9%81-%D8%AA%D8%B7%D8%B1%D8%AD-%D8%B3%D8%A4%D8%A7%D9%84%D9%83%D8%9F/%D9%85%D8%AF%D9%88%D9%86%D8%A9>

²⁹⁶ <https://www.mc-doualiya.com/%D8%A8%D8%B1%D8%A7%D9%85%D8%AC/%D9%83%D8%A7%D9%81%D9%8A%D9%87-%D8%B4%D9%88/20210118-%D8%A7%D9%84%D9%83%D8%A7%D8%AA%D8%A8-%D8%B5%D8%A8%D8%B1%D9%8A-%D9%8A%D9%88%D8%B3%D9%81-%D9%8A%D8%B7%D8%B1%D8%AD-%D8%A7%D9%84%D8%A3%D8%B3%D8%A6%D9%84%D8%A9-%D8%B9%D9%84%D9%89-%D9%86%D9%81%D8%B3%D9%87-%D9%88%D9%8A%D8%AC%D9%8A%D8%A8>

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expectations, solving the problems they face, and helping them overcome the obstacles they face, in addition to his ability to formulate the project's goals and vision in a way that motivates them to work, and helping them determine priorities, organize responsibilities, and learn new ways to relieve work pressure, and discover new activities that serve the writer's creative project ²⁹⁷.

It is important for the writer to work on making the communication positive and fruitful, contributing to making the writer more able to tolerate different points of view for his text, and making each different point of view part of the richness of the text and the writer's creative experience. Misunderstanding some points of view can play a major role in the emergence of the problem of the inability to accept opinions. With the misunderstanding of the other opinion, whether from the writer's family, friends, social environment, publishing houses, or even governments, even if the other opinion is good enough to be applied in the writer's life or in his creative career, and the misunderstanding of the opinion causes it to not be accepted and the opinion not to be accepted even with its quality, and this may cost the writer many positives that could have affected his literary and personal career in a fruitful way.

Therefore, the writer must be careful to understand the points of view of those around him in a good and positive way, and the writer must work carefully to ensure that his point of view is conveyed in a simple and understandable way to others. It is certain that every reading of the text is a re-creation of it in a new way in the mind of each reader, so that the text in the reader's mind may differ completely from the text in the writer's mind. If the writer deals with this matter positively, he will invest each different point of view for more diverse and beautiful ideas that contribute to the success of the text. All the previous skills are based on a skill that is of distinct importance and that the writer is supposed to be familiar with and able to manage, which is his ability to manage fruitful and effective communication ²⁹⁸.

Realizes that every opinion matters

It is important for the writer to realize that every opinion is important and contributes to his personal development and drive to success, and that he must take seriously any feedback from everyone around him, from script consultants, cover writers, producers, managers, agents, development executives, and his writing peers. It is important for the writer to respond to opinions seriously and transparently to their questions, which broaden the

²⁹⁷ <https://www.aljazeera.net/blogs/2019/5/10/%D9%81%D9%84%D9%86%D8%AC%D8%B9%D9%84-%D9%85%D9%86-%D8%A7%D9%84%D8%A5%D8%AE%D8%AA%D9%84%D8%A7%D9%81-%D8%AC%D8%B3%D8%B1-%D9%85%D9%86-%D8%A7%D9%84%D8%AA%D9%88%D8%A7%D8%B5%D9%84-%D9%88%D9%84%D9%8A%D8%B3>

²⁹⁸ <https://www.alarabiya.net/saudi-today/views/2022/03/11/%D8%AA%D9%82%D8%A8%D9%84-%D8%A7%D9%84%D9%85%D8%AE%D8%AA%D9%84%D9%81-%D8%B9%D9%86%D8%A7>

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writer's horizons and draw his attention to topics that he did not pay attention to while he was busy writing, and to benefit from positive opinions. It is important for the writer to classify all positive opinions and benefit from them, and to consider negative opinions as an opportunity for further qualification and capacity building for himself and his experience. It is important for him, regardless of the type of feedback, to benefit from its components, ideas and details in developing his literary experience and to ensure that the feedback does not harm his desire, enthusiasm or continuity in writing. As we talked in the previous paragraph about negative or positive feedback for the writer's creative experience and writings, it comes from individuals or institutions surrounding the writer in his local community or interested in his experience, even if it is regional or global ²⁹⁹.

He knows where to get his sources from.

It is important for the writer to know where he gets his sources from so that these opinions and sources do not negatively affect his enthusiasm and desire to write and create. The individuals or institutions surrounding the writer and his creative project are sources of new information that the writer can use to enrich his literary experience and his own texts. In a broader sense, everything that surrounds the writer constitutes sources that benefit his creative experience and writings, and they vary from news to information, from studies to research, from political and religious speeches to folk and mythological tales. The intelligent writer is the one who knows where to draw his sources of information to form an addition to his literary experience and the quality of his creative writings, and to reduce his influence by the negative aspects of them that may affect his career and its development ³⁰⁰.

It is important for the writer to be aware of the sources he takes from to enrich his text. Is he objective in choosing sources and keen on their diversity, or does he want to produce a text that promotes a policy or a sect and is therefore unable to deviate from their own sources? What is the source of those sources that the writer takes from? Is he an individual or an institution, and the extent of his independence? His experiences? His experience to become one of those qualified to take from him and enrich the writer's text? How can these sources from one side produce a truly creative text ³⁰¹?

He realizes that he is not the omniscient.

299 <https://www.aljazeera.net/blogs/2018/2/27/%D8%AB%D9%82%D8%A7%D9%81%D8%A9-%D8%A7%D9%84%D8%A7%D8%AE%D8%AA%D9%84%D8%A7%D9%81-%D8%AA%D9%84%D8%A7%D9%82%D8%AD-%D8%A7%D9%84%D8%A3%D9%81%D9%83%D8%A7%D8%B1-%D9%88%D8%A7%D9%84%D8%A2%D8%B1%D8%A7%D8%A1>

300 <https://www.kunkian.com/articles/10-msadr-lastham-afkar-rayaa-ilkab-15>

301 <https://www.aljazeera.net/midan/intellect/literature/2021/9/10/%D9%85%D8%A7-%D9%88%D8%B1%D8%A7%D8%A1-%D8%A7%D9%84%D8%B5%D9%81%D8%AD%D8%A7%D8%AA-%D9%83%D8%AA%D8%A8-%D8%AA%D8%B9%D9%84%D9%85%D9%83-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9>

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If the writer is not devoted to a certain policy or sect and wants diversity, it is important for him to build his good creative goal to ask many questions such as what are the different and diverse opinions on this issue, what are the available books, studies and research that may help him in writing, and what are the publishing houses that may help him to read more about the topic of his text to produce a richer and more objective text. It is very important for the writer to realize that he is not the one who knows everything and has all the skills, and therefore he must know that each stage of his creative experience or creative products or creative project can be done by specialists in specific fields related to the creative product ³⁰².

Collaborates with professionals in various creative arts.

The writer must work honestly to cooperate with specialists in various creative arts such as design, proofreading, spelling, marketing, printing, distribution, etc. The writer is not completely creative in all areas related to the text he is writing. There are many writers who have a unique talent for writing, but they may not be familiar with the grammatical or spelling rules of the text, and they may not have the ability to deal with word processors on the computer to typeset and arrange the text. The real writer is the one who works and plans to produce the text in the best possible form and cooperates with specialists to complete the work on the text linguistically, spelling, design, and typesetting. And to refine it to come out as it should be for readers ³⁰³.

Respects others' opinions and decisions

Another condition to ensure that the writer is open to others and respects the opinions and decisions of others and knows how their decisions contribute to the writer's own decision-making on the subject of his experience or creative project and realizes what decisions have been made by others? What are the decisions that the writer himself has taken for his experience and creative project based on those decisions, whether at present or in the future? Is there haste in decisions or haste in judging a product or activity in the writer's creative project? What is the extent to which information contributes to the writer, his partners, and those in charge of his project in creating positive and good decisions that contribute to the success of the writer, his experience, and his creative project ³⁰⁴? All of the above will not succeed unless the writer is able to think critically, examine and evaluate solutions, contributions, and information, sort them, and test them to choose the correct and useful ones, the

302 <https://rambadrah.com/%D8%A5%D9%84%D9%8A%D9%83-10-%D8%B5%D9%81%D8%A7%D8%AA-%D9%88%D8%A7%D8%AC%D8%A8-%D8%AA%D9%88%D8%A7%D9%81%D8%B1%D9%87%D8%A7-%D9%81%D9%8A-%D9%83%D8%A7%D8%AA%D8%A8-%D8%A7%D9%84%D9%85%D8%AD/>

303 <https://fastercapital.com/arabpreneur/%D9%81%D9%88%D8%A7%D8%A6%D8%AF-%D8%A7%D9%84%D8%AA%D8%B9%D8%A7%D9%88%D9%86-%D9%85%D8%B9-%D9%83%D8%AA%D8%A7%D8%A8-%D9%85%D8%B3%D8%AA%D9%82%D9%84%D9%8A%D9%86-%D8%A2%D8%AE%D8%B1%D9%8A%D9%86.html>

304 <https://oimedia.news/%D8%AA%D8%B9%D8%A7%D9%88%D9%86-%D8%B0%D9%83%D9%8A-%D8%A8%D9%8A-%D9%86-%D9%86%D9%85%D8%A7%D8%B0%D8%AC-%D8%A7%D9%84%D9%84%D8%BA%D8%A7%D8%AA-%D8%A7%D9%84%D9%83%D8%A8%D9%8A%D8%B1%D8%A9-%D8%AA%D8%AD%D8%B3/>

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needs to work on expanding his social network and obtaining friendships and acquaintances who add to his life experience the events that form his creative juice, which he can use in his texts. Diversity means that the writer must draw on many ideas, visions, information, and life experiences of the people and societies around him so that his creations and texts become diverse. It is actually dangerous for a writer or author to confine himself to some societies, ideas, groups or information and continue to chew on them in his texts or follow them in his public life so that he can be classified as a person who lives creative fundamentalism, which is the fundamentalism that prevents the writer from writing outside the scope of his group or society or prevents him from obtaining information outside the scope of what he believes in or reaches from those groups or societies in which he lives. Fundamentalism or adherence to good or bad, new or old, brilliant or worn-out, marketable or not, will only push the writer to write texts that are intellectually poor. And creatively ³⁰⁷.

Wide-ranging interests, aspirations, experiences, information, relationships and readings

A good writer is one who has broad interests, aspirations, experiences, information, relationships and readings, and works to increase the accumulation of creativity in me. On the other hand, it is important for the writer to focus on documenting what is going on in his mind regarding the characters and the story and to ensure the freedom of discovery of the life of each character and the images that will be engraved in the reader's mind when he experiences them. It is important for the writer to realize that one text will not make him famous and star, but rather it requires a lot of effort, creativity and variety of publications that he produces to gain fame, which he may achieve when he obtains his true voice and his own creativity characterized by its diversity and quality. Fear is widespread among writers and creators of the difference in each other's experiences, especially those who do not have the courage to be different from what is prevalent in their literary and creative communities, although sometimes the difference may constitute a new path, a new school in writing and narration methods, a new creative discovery, and the creation of some new and creative ideas for the writer or other writers in his creative environment ³⁰⁸.

He realizes that he is the master of the situation.

The writer must realize that he is the master of the situation. Every day he lives, it is important that he does not stop making decisions about his life, his talent, his creativity, and the fate of the characters in the texts he writes. It is important that he works on choosing positivity in his choices, and that he believes that he is the master of the situation he lives in, and that belief in his talent is what will lead to success and moving confidently towards his

³⁰⁷ <https://www.hindawi.org/books/46350480/>

³⁰⁸ https://ar.wikipedia.org/wiki/%D9%83%D8%AA%D8%A7%D8%A8%D8%A9_%D8%AD%D8%B1%D8%A9

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goals and dreams that come from him and express him and his confidence in himself and the uniqueness of his talent and not copying it from anyone else, and his distancing himself from the traditional approach on the personal and creative level ³⁰⁹.

able to access the resources he needs

The resources that the project needs are one of the most important reasons for its continuity, effectiveness and success. Talking about resources requires the extent of the writer's ability to access the resources that the project needs, and the ability to obtain the resources that the project needs, whether from the writer or from previous sales or by searching for funding from the local, national, regional or international environment or even through the volunteer efforts provided by those who believe in and are interested in the writer's experience and creative project, and his relationships with creators in specialized fields such as designers and website developers, and also the website for his creative project or in the event of need for electronic and office resources, stationery, infrastructure, technology, electricity, water, telephone, internet and other services, resources and tools that the writer may need to develop and implement the activities of his creative project, especially at times that require rapid work such as the approaching dates of local, national, regional and international book fairs or choosing the city or country in which the writer lives as a cultural or creative city ³¹⁰.

The writer obtains training opportunities or fellowships in his/her creative field.

There are important activities that contribute to the success of the writer, building his capabilities, expanding his network of relationships, fame, and ability to market his talent, and thus contributing to the success of his experience and creative project as a whole. One of the first activities that the writer can do is to search for training, fellowships, or sciences that can increase his information, experiences, writing and creative abilities.

Therefore, the writer obtaining training opportunities or fellowships in his field of creative specialization is very important for the success of his experience and creative project. It is important to point out some of the activities of local and regional civil society institutions related to training in fields close to the writer's literary specialization and desires, and participating in them does not give the writer additional tools for writing, but it also provides him with the opportunity to create excellent public relations with his peers who are participants in the training that brings them together, which may help him reach publishing houses faster to print his text through one or

³⁰⁹<https://www.aljazeera.net/blogs/2019/2/22/%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D9%88%D8%A5%D8%B0%D8%A7-%D8%A3%D8%AF%D9%85%D9%86%D8%AA%D9%87%D8%A7-%D9%85%D8%A7%D8%B0%D8%A7-%D9%8A%D9%87%D8%B2%D9%85%D9%83>

³¹⁰ <https://hix.ai/ar/hub/writing>

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more of his colleagues in training or through a national or regional non-governmental organization. A separate section will be placed entitled Training and Capacity Building and its Role in the Success of the Writer's Creative Experience ³¹¹.

The writer joins creative networks, alliances and NGOs specializing in creativity.

These are the activities that the writer can do and join creative networks, alliances, and non-governmental institutions specialized in creativity. It is important to point out some of the activities of creative teams, clubs, and groups that are established independently, individually, or collectively, as well as pointing out local and regional civil society institutions that create networks on the ground or on the Internet, or even inexpensive groups and networks on WhatsApp on the writer's phone. These networks, which specialize in fields close to the writer's literary specialization and desires, not only give the writer additional tools for writing, but also create an opportunity for him to build excellent public relations with his peers in the network or the team that brings them together, which may help him obtain ideas, recommendations, or ideas that enable him to reach publishing houses faster to print his text through one or more of his active peers in the network or literary group. There are many networks, groups, or teams that are primarily funded by local, regional, or international organizations. Therefore, these networks have the ability to design and activate training programs in literary or creative topics, or for their program to have a goal that is concerned with printing the contributions of the members of the creative network in individual books specific to each writer or in collective books that bring together a number of writers in one publication.

Focused on his active digital activity on the Internet

It is important for the writer to focus on his effective digital activity on the Internet as one of the activities that contributes strongly to the success of the writer, his experience and his creative project, due to the opportunities the network provides for fame, influence, impact and the creation of public relations inside and outside his local community, as we live in a digital world. And certainly the writer can use the Internet through his direct contact list for correspondence, although this technology has some drawbacks, the most important of which is that the writer's mail may be spam and the publishing house may not know that the message has reached them in the first

³¹¹https://ar.wikipedia.org/wiki/%D8%A8%D9%86%D8%A7%D8%A1_%D8%A7%D9%84%D9%82%D8%AF%D8%B1%D8%A7%D8%AA

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place, or that these messages may be ignored for reasons related to the policies of the publishing house with which the writer wishes to cooperate, as well as regarding the publishing house's handling of electronic messages ³¹².

The writer can stimulate the interest of the publishing house in his message if he formulates it correctly. A good message on the Internet is objective, concise and goes straight to the topic. A good message can begin by thanking the publishing house for its productions and thanking the management of the publishing house for what they do as a positive start to the message, then briefly presenting the purpose of the message to save the time of the publishing house management from being wasted reading long messages, then why the writer is interested in corresponding with them and the reason for the message, and some information about the writer so that it is brief and specific with the importance of indicating if the writer won a local or regional award, as this gives him a kind of credibility with the publishing house, then information about his text and its uniqueness and quality, and writing the writer's contact information and ending with thanks again for the time that the management of the publishing house spent on reading the message ³¹³.

To activate correspondence for the writer on the Internet, he must conduct in-depth research on those he contacts, know who they are, what they have done in the past, what they are doing now, what their future projects are, and why they should be contacted rather than other publishing houses, while avoiding sending the message more than once, avoiding rushing and requesting a response in other messages, and also avoiding that the writer's messages contain anger from the recipient or an attempt to elicit his pity or the writer's despair of a response, or that the message contains an error in the names, positions, or correct email address of the recipient, or stalking the recipient via Facebook and Twitter ³¹⁴.

Social networks and social media have become one of the most effective ways for individuals and institutions to market themselves, so that individuals can reach the institutions and personalities they wish to communicate with, as well as for institutions to reach beneficiaries and consumers and promote their products to them. Therefore, it is certain that any writer will find the page of the publishing house that plans to print his text on these networks, and he will also find its management members necessarily present to manage their personal pages on the one hand and the page of the publishing house on the other hand. The writer's transformation into an active individual in virtual communities and through specific pages and groups on social networks is essential to achieving success,

312 <https://fastercapital.com/arabpreneur/%D8%B8%D9%87%D9%88%D8%B1-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D8%A7%D9%84%D9%85%D8%B3%D8%AA%D9%82%D9%84%D8%A9-%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>

313 <https://www.bbc.com/arabic/articles/cpr07e11vw0o>

314 <https://smtcenter.net/archives/slider/%D8%B5%D9%86%D8%A7%D8%B9%D8%A9-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D9%81%D9%8A-%D8%B8%D9%84-%D8%A7%D9%84%D8%AA%D8%AD%D9%88%D9%84-%D8%A7%D9%84%D8%B1%D9%82%D9%85%D9%8A>

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and interaction is important and readers' constant remembrance of the writer is very important. On the following pages, there will be a specialized and detailed section on the role of the Internet in the success of the writer in his creative career in the digital world and the role of that in his success in reality ³¹⁵.

He is not afraid of the new, the different or the different.

A writer is one who is not afraid of the new, the different, or the different. The fear of difference is a defect that blocks the way for new ideas or unique texts that could have been enjoyed if writers dared to export them outside their minds and personal pages. Such writers need strength of character and courage to enrich the world of creative writing with their difference, which enhances diversity and beauty in the creative experience of all writers.

The writer must work to learn about what is new and modern in his creative world or in the entire life around him and work to update his ideas and knowledge constantly. The writer's continuous emptying of his mind of old trash that takes up an important space in this mind and filling it with new experiences, images, ideas, concepts and characters is what makes the writer's mind renewed and full of unique creative ideas. On the other hand, the writer's work on adapting everything that enters his mind and life to benefit the creative work he is doing is more important because he adds something new and wonderful on every page that deserves to be documented on paper. The writer's feeding of his mind with teachings, viewpoints, perspectives and different ideas will certainly enrich his own experience and make it successful.

Able to make decisions on a personal, family, social or creative level

Another excellent positive trait that a writer should have is the ability to make decisions on a personal, family, social or creative level, and to work continuously on developing his future goals on all the aforementioned levels so that he can imagine the shape of his plan in life on all the life paths he lives, especially in the field of his experience and creative project. His ability to study the situations surrounding him and the problems he may suffer from, his ability to separate himself from those situations and think about them from outside them and create solutions for them outside the box, and to practice the process of making appropriate and positive decisions

315 <https://www.hespress.com/%D9%87%D9%85%D8%B3-%D8%A7%D9%84%D8%A3%D8%AF%D8%A8-%D9%81%D9%8A-%D8%B2%D9%85%D9%86-%D8%A7%D9%84%D8%B5%D9%85%D8%AA-%D8%A7%D9%84%D8%B1%D9%82%D9%85%D9%8A-1374314.html>

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on an ongoing basis until they become part of his personal and creative makeup can help him in making his decisions well and positively ³¹⁶.

Able to build a positive, creative, successful, growing and influential personality for himself in the digital world

It is important for the writer to work on building a positive and creative personality for himself in the digital world. Of course, the last thing a writer wants is to waste his time, which is already compressed, in the world of the Internet. However, it is important for every writer who wants to develop his literary and creative experience to work on accessing the digital world and investing it in the interest of developing his literary experience by reading the writings of other writers on the Internet, getting to know the literary and cultural content spread on its sites, knowing the latest developments in the world of creative writing and publishing, as well as publishing his creations on the Internet and receiving immediate feedback on them, and reading the daily events of friends, which may form ideas for future stories and texts. The writer is helped in building his personality by networking with institutions that provide capacity building for writers, institutions that sponsor literary competitions, and publishing houses to form information tables that help him to be active intelligently and benefit strongly from the resources of the digital environment and know how the writer can be a digital creative activist, and how he can benefit from them to maximize his literary successes and contribute to the success of his creative career ³¹⁷.

A writer who wants to have a successful and growing personality in the digital environment must be a professional in using tools, whether blogging sites, voice and image chat, or writing and image programs, and realize the importance of cloud services in saving and sharing his files. He can use appointment programs to set his various and diverse appointments and organize his work, make sure to invest in sites that help him follow up and manage his work or his employees and projects and track them, communicate with people and institutions anywhere and anytime, help him prepare reports and schedule work for his creative project, deal with different clients, help him determine his priorities, improve his skills, develop his work, and deal with digital text programs ³¹⁸.

non-selective

³¹⁶ <https://subol.sa/Dashboard/Articles/ArticleDetails/49>

³¹⁷ <https://fastercapital.com/arabpreneur/%D8%A8%D9%86%D8%A7%D8%A1-%D8%A5%D8%B3%D8%AA%D8%B1%D8%A7%D8%AA%D9%8A%D8%AC%D9%8A%D8%A9-%D9%86%D8%A7%D8%AC%D8%AD%D8%A9-%D9%84%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%84%D8%AA%D8%AD%D9%82%D9%8A%D9%82-%D8%A5%D9%85%D9%83%D8%A7%D9%86%D8%A7%D8%AA-%D9%86%D9%85%D9%88-%D8%A7%D9%84%D8%A3%D8%B9%D9%85%D8%A7%D9%84.html>

³¹⁸ <https://ar.martech.zone/digital-technology-creative/>

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Selectivity is an obstacle that can hinder the writer from developing his creative experience and its quality, as some writers tend to focus on the main characters in the text they are writing and ignore the secondary characters that may not be important from their point of view, or work intensively on the main turns in the events and be lenient with the rest of the events in the text, which from their point of view do not constitute a radical addition to the development of the conflict and plot, and the result is that the text comes out in disjointed and shaky form with a strange graph in the development of events and characters.

Chapter Two

Writing as a project

The writer's success in negotiation results from his knowledge of his skills in protecting his literary talent from criticism and frustration and reaching an acceptable formula for mutual benefit in negotiation and the writer practicing his personal life effectively without detracting from his literary and creative activity and helping him to obtain successful deals to print and publish his texts ³²².

The ability to negotiate is necessary and inevitable for all people, especially for the writer. Negotiation is carried out by every person directly and indirectly throughout his life as one of the most important solutions to problems in a coherent and consistent manner, presenting an opinion with an opinion, an argument with an argument, and evidence with evidence, evaluating, adapting, presenting, and exchanging points of view, and using all methods of persuasion or imposing them to preserve common interests and push towards doing a certain action or refraining from doing a certain action, within the framework of the relationship of association between the two parties to obtain a benefit within negotiating positions and positions based on movement, action, and positive or negative reaction ³²³.

Negotiation means exercising influence and being influenced between the two parties, with the importance of both parties having a great ability to adapt and harmonize with the variables and factors surrounding them, with the importance of there being a coherence at the overall level of the elements of the issue being negotiated. Therefore, the writer's interest in the negotiating position from particles and elements, without losing any of its parts or features, and his interest in the availability of temporal and spatial breadth for the negotiation process. To deal with the complexities of negotiation skillfully and successfully, one must be familiar with all the components of the negotiation process, its backgrounds and dimensions, and stay away from ambiguity and doubt about the negotiation and work on searching for information and knowledge, and linking the negotiation on the issues that the two parties are negotiating for their interests and goals and the goals of the negotiation process itself, agreement between the parties and refraining from any action that harms the negotiation process between them. The writer, the person he is negotiating with, and the mediator between them can answer some questions for the success of the negotiation process, such as ³²⁴:

1. Who are the negotiating parties and who will negotiate?
2. What other parties can participate in the negotiation process?
3. What is the issue or problem being negotiated?

³²² https://uomus.edu.iq/img/lectures21/MUCLecture_2024_22832913.pdf

³²³ <https://www.iau.edu.sa/ar/courses/negotiation-management-and-conflict-resolution>

³²⁴ <https://aawsat.com/%D8%A7%D9%84%D8%B1%D8%A3%D9%8A/5060100-%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D8%AA%D9%81%D8%A7%D9%88%D8%B6-%D8%B5%D9%88%D8%AA-%D8%A7%D9%84%D9%82%D9%86%D8%A8%D9%84%D8%A9-%D8%A7%D9%84%D8%AD%D9%83%D9%85%D8%A9-%D9%84%D8%A7-%D8%B5%D9%88%D8%AA-%D8%A7%D9%84%D9%82%D9%86%D8%A8%D9%84%D8%A9>

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4. What are each party's goals in negotiating?
5. What are the goals of the negotiation process itself?
6. The existence of negotiating power between the writer and the other party and how does he invest his power in the negotiation process?
7. What information does each party to the negotiation have, and does the negotiating team or individual have the information to answer the important questions in the negotiation process?
8. Who are we and who is the other party?
9. What do we want to achieve through the negotiation process? How can we achieve what we want?
10. What are the interim objectives and how can they be linked to the main objective and serve its achievement?
11. What tools and methods can we use?
12. What support do we need and where can we find this support, and what is the negotiating capacity and skills of the negotiator or negotiating team as well as the experience in the subject of the negotiation?
13. Is there harmony among all negotiating personnel?
14. Is the negotiation team effective and highly communicative?
15. Is there a genuine and common desire among the parties to the negotiation process to solve their problems and is all parties convinced of negotiations as a means of solution?
16. Is the climate surrounding the negotiation process suitable for its success?
17. What is the importance of the negotiation issue, and how can more parties be involved in the process?
18. Are negotiations taking place within a framework of balance of interests and powers between the negotiating parties?

There are some conditions that the writer in the negotiation or the other party with whom the negotiation is taking place must adhere to in order for the negotiation process to succeed and work seriously to gain negotiation points and maintain positions, principles and values, deal with the other party in a good, committed and calm manner, be elegant and presentable, not use offensive, racist, immoral or aggressive phrases, not despair, be drawn into pressures or narrow interests and adhere to the goal of participating in the negotiation process, be alert and observe everything that happens in the negotiation process, highlight positivity and courage and encourage the other to participate and think about the needs of all negotiation parties and renew the negotiation style so that the actions, decisions and positions of the writer who is negotiating for the sake of his experience or creative project as a whole are not predicted. The writer is supposed to be open to compromise and reaching a successful

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formula that is beneficial to all parties. In order to be effective and successful in negotiation, the writer needs to be open to compromise and reaching a successful formula for his living and creative future ³²⁵.

One of the skills in negotiation is for the writer to have the ability to listen and understand the perceptions, ideas and opinions of those around him to produce a successful relationship that does not affect his talent and creative experience, and to be able to delete and modify his priorities, plans and decisions for the benefit of everyone, including himself, and for the benefit of the continuation and development of his talent and literary and creative experience and to enjoy the experience whether at the level of family and social relationships or at the level of writing and practicing his own passion, as every minute of every person's life is important and an opportunity to enjoy the life around him and practice what he loves to do while maintaining his independence and personal and creative freedom as much as possible and fighting for it as much as he can.

able to manage balance

It is important for the writer to be able to create a balanced life between work hours, rest, family, friends, creativity, and hours dedicated to achieving his creative project, and to work on enjoying those hours in all their diversity, as writing and creativity are exhausting jobs that consume a lot of time, effort, and focus, so that creative writing or his creative project does not have a negative impact on the rest of his life activities ³²⁶.

It is important for the writer to work on creating the ideal lifestyle for himself and for those he works with, and for him to decide when to work, when to work, how to work, how to develop his creative project, and how to achieve his creative activities with ease and success, and to be able to be his own manager and plan his entire life so that one element of that life does not dominate the other elements, especially writing as an authoritarian effort that dominates the life, mind, and soul of the writer ³²⁷.

able to manage stress

The writer may experience stress in any creative matter due to the nature of the creative work and its practical and life circumstances. Therefore, the writer needs to be able and skilled in managing stress, knowing the causes of stress, and alleviating its negative effects with the aim of improving performance and quality of life. There are

³²⁵ <https://lms.doroob.sa/courses/Doroob/DRB-EL-KENE-00-AR-02/2019/about?lang=ar>

³²⁶ <https://misk-tp.com/Wl0EqZw>

³²⁷ <https://www.oracle.com/ae-ar/human-capital-management/employee-experience/what-is-work-life-balance/>

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several ways to classify the causes of stress and classify them into external causes and internal causes. The external causes include those related to life matters, including work, family responsibilities, public or private events, positive or negative life variables, financial matters, and emotional problems ³²⁸.

There are internal causes that are considered personal traits that stimulate stress, including pessimism, unrealistic expectations, inability to deal with the unknown, feelings of insecurity, negative self-talk, and detailed classifications of stressors such as emotional causes such as fear, anxiety, the desire for perfection, or pessimism, and those family causes related to upbringing and the expectations of family members from the writer or creator.³²⁹

There are social causes such as parties and public speaking, and there are life causes such as being in a changing or unsafe environment, moving to a new home or job, or having a new child, and causes related to habits such as smoking, alcohol, and drugs, and causes related to making important decisions or causes related to fears such as fear of airplanes or high places or some animals or some insects or lack of food or lack of sleep or due to exercise or pregnancy or menstruation, and causes related to diseases, especially chronic ones, and environmental causes such as floods, volcanoes, storms, or those related to noise and pollution or extreme heat or cold. In such cases, the writer needs to learn stress management techniques and strategies, and to know the theories of its management. The writer should be aware of his ability to deal with it or the existence of an imbalance between the requirements and the available resources, and the writer should be aware of his ability to endure and deal with the causes of stress, and the nature of his interaction with his surroundings, and to be more able to control his available resources, and more able to deal with the causes of stress, considering them challenges, and to work on designing strategies that help them keep up with these challenges, and increase their self-confidence regarding their ability to manage the causes of stress in their lives ³³⁰.

able to manage anger

The writer goes through many turns in his creative journey that make him enter into bouts of anger, sadness or despair. Therefore, he must build his skills in managing anger when it strikes him so that the angry bouts do not cause him to lose people who are useful to his experience and creative project or lose his ability to create well and free from negative emotion and anger. Anger is generally an emotional state linked to a person's awareness that he has been attacked or abused and the person's tendency to respond to the abuse with a corresponding abuse.

³²⁸[https://ar.wikipedia.org/wiki/%D8%AA%D9%88%D8%AA%D8%B1_\(%D8%B9%D9%84%D9%85_%D9%86%D9%81%D8%B3\)](https://ar.wikipedia.org/wiki/%D8%AA%D9%88%D8%AA%D8%B1_(%D8%B9%D9%84%D9%85_%D9%86%D9%81%D8%B3))

³²⁹ <https://had-int.org/ar/course/%D8%A7%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D8%AA%D9%88%D8%AA%D8%B1/>

³³⁰ <https://www.mayoclinic.org/ar/tests-procedures/stress-management/about/pac-20384898>

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Anger also has other internal feelings that may make a person perceive the actions of others as if they were direct abuse, including fear, feelings of neglect and non-acceptance. Anger management is based on the techniques used by a person who suffers from the problem of excessive anger or the inability to control anger, which aim to control the causes or triggers of anger and reduce them and limit their degrees and the negative results resulting from them ³³¹.

Anger must be dealt with in a balanced manner, by allowing anger to express itself in a healthy and positive way, and learning anger control skills. If anger does not find an outlet to escape, it will cause the individual to suffer from one or more of the diseases called psychosomatic diseases, such as stomach ulcers, high blood pressure, angina, irritable bowel syndrome, chronic nervous headaches, and many others.

It is important for the writer to know the mechanisms of anger management, such as identifying the causes and triggers of feelings of anger, identifying situations and people that trigger feelings of anger, and avoiding situations and people as much as possible, knowing what makes him lose his ability to control his emotions, controlling them, and examining his feelings and the causes of the excitement. The writer should review some of the situations that provoke his anger and make him lose control, and examine the underlying reasons behind his loss of control, as these situations may be evidence of the existence of underlying reasons that are difficult for the writer to talk about because they may cause pain. After identifying the triggers of anger ³³².

After understanding the reasons that make these stimuli make the writer lose his temper, he becomes more prepared to learn anger management tools, adopt positive thinking methods and positive alternatives to solve problems and face difficult situations, and face problems intelligently and with a broad horizon. The process of solving problems becomes much easier and more effective, and stepping back and controlling oneself before acting and learning special skills for anger management and discovering a creative way of his own as a writer or creator to express his anger and negative feelings ³³³.

Creativity, especially in the field of drawing, writing or acting, is an opportunity for a person to release his emotions in a positive way, and prevents the accumulation of negative feelings, their easy arousal and loss of control over them. Feelings of anger and aggression can be eliminated by practicing various types of sports ³³⁴.

³³¹ https://www.who.int/ar/news-room/questions-and-answers/item/stress?gad_source=1&gclid=CjwKCAjwI6-3Bh8WEiWApN6_kmA1_dTQrdt1qSuqk6u0gXihlgxecle-H5UsqPyK1q1lJAj-NHzsxxoCuJ8QAvD_BwE

³³² https://ar.wikipedia.org/wiki/%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9_%D8%A7%D9%84%D8%BA%D8%B6%D8%A8

³³³ <https://www.united.un.org/ar/anger>

³³⁴ <https://www.aspris.ae/ar/news-blogs/how-to-control-anger-10-practical-ways-to-manage-anger-issues/>

Writing as a project

The writer can learn the skill of controlling anger and directing energy, which requires great discipline and training. Anger can also be released through simple exercises such as running or brisk walking, in addition to learning the skill of asserting oneself in communicating with others, and learning the skill of asserting oneself allows you to express your feelings, without hurting others or violating their rights, which greatly helps in managing anger. Deep breathing can help the writer control emotions and helps him to be patient in his reaction, and to perceive things in a broader and more positive framework, and contributes to the writer learning the skill of forgiveness as a means of managing anger ³³⁵.

Able to manage tolerance

Forgiveness is an important personality trait, and there is much research that has looked at the health outcomes of people who have the trait of forgiveness. This trait has been crystallized in the form of a practical skill known as “the process by which a person gets rid of the negative feelings associated with someone’s wrongdoing ³³⁶. ”

Forgiveness does not mean reconciliation, but rather a personal decision to free oneself from the feelings associated with the abuse. Forgiveness goes through several stages that contribute to its success, the first of which is the discovery stage, in which the writer goes through negative feelings such as pain, anger, and hatred towards the aggressor, which is very difficult for his psyche. After that, there is the decision stage, in which the writer discovers that focusing on the subject causes him to perpetuate negative feelings, so he begins to make positive decisions towards forgiveness and overcoming any feelings or desires for revenge. Then comes the stage of action, which means adopting new ways to understand that the aggressor is a person who could be a victim himself, and that he is just a human being who makes mistakes like others. This stage may not mean reconciling with the person or reintegrating him into life, but it means understanding the reasons that may have caused his abusive behavior. Then comes the stage of results and deepening. At this stage, the writer realizes that forgiving the aggressor brings him psychological relief, and he may find a new meaning for the experience he went through, so he becomes more sympathetic to himself and others, and is able to move forward in his life without thoughts or feelings related to the abuse taking over so that they affect his texts, experience, and creative project ³³⁷.

³³⁵<https://www.aljazeera.net/midan/miscellaneous/2021/2/11/%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D8%BA%D8%B6%D8%A8-%D9%84%D9%85%D8%A7%D8%B0%D8%A7-%D9%86%D8%B4%D8%B9%D8%B1-%D8%A8%D9%87-%D9%88%D9%83%D9%8A%D9%81-%D9%86%D8%B3%D9%8A%D8%B7%D8%B1>

³³⁶ <https://ar.wikipedia.org/wiki/%D8%AA%D8%B3%D8%A7%D9%85%D8%AD>

³³⁷ <https://dar-albahith.com/literature/%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D9%85%D8%B9%D8%B1%D9%81%D8%A9-%D8%A7%D9%84%D8%B7%D8%B1%D9%8A%D9%82-%D8%A5%D9%84%D9%89-%D8%A7%D9%84%D8%AA%D8%B3%D8%A7%D9%85%D8%AD-%D8%A7%D9%84/>

Writing as a project

able to manage conflict

The writer may experience stages of conflict with his psychological, familial, societal, or creative environment, and he must be distinguished by his ability to manage the conflict and turn it to his advantage and the advantage of his creative project. The conflict surrounding the writer may have many causes that he is supposed to understand, analyze, and know how to solve.³³⁸

One of the reasons that may lead to conflict is the misunderstanding that the victory or triumph of one party must be met with a loss or loss of the other party, which may cause the writer to lose the ability to be creative and develop, and the objective vision of the self and others. The writer must work on predicting conflicts, analyzing their causes, and outlining the expected outcomes, and understanding what the nature of the conflict is, how it develops and grows, and knowing the possibilities of analyzing and understanding it, its nature, components, size, positives, negatives, advantages, problems, causes, circumstances, and the best ways to deal with it, manage it, transform it, avoid it, neglect it, settle it, end it, or solve it so that it does not affect the imbalance of the natural balance between things or different parties³³⁹.

Conflict has positive aspects, as it helps in development, competition, renewal and creativity, helps in understanding the problem, stimulates thinking about ways to achieve the required change, improve the level of performance, improve the level of searching for different and unconventional solutions, refine the personality, gain skills and experiences, increase self-awareness, raise the moral, psychological and social level, and contribute to intellectual debate and bring about change. It also has negative aspects, as it can be destructive to the person and to others who are living in a stage of conflict with him, and may enhance domination and oppression, and may lead to violence and war, the lack of communication channels and exits, the spread of fear and oppression, and the lack of a sense of justice and security³⁴⁰.

Conflict has many forms, including hidden, superficial, open, violent, individual and collective conflict. It can be dealt with through many solutions, including avoiding, settling, managing, resolving, transforming, or managing and controlling it. A writer who is experiencing a stage of conflict can work to manage the conflict in a constructive manner, and try to stop its development towards verbal or physical violence or intimidation, and try to reach an understanding between the parties to the conflict.³⁴¹

338 <https://zhic.gov.ae/Articles/Tolerance-and-its-Psychological-Effects-on-Community>

339 <https://iaalfalah.com/post/15/%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D8%B5%D8%B1%D8%A7%D8%B9%D8%A7%D8%AA-%D9%81%D9%8A-%D8%A7%D9%84%D9%81%D8%B1%D9%8A%D9%82>

340 https://mawdoo3.com/%D8%A8%D8%AD%D8%AB_%D8%B9%D9%86_%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9_%D8%A7%D9%84%D8%B5%D8%B1%D8%A7%D8%B9

341 <https://ar-entrepreneur.com/%D9%85%D9%87%D8%A7%D8%B1%D8%A7%D8%AA-%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D8%B5%D8%B1%D8%A7%D8%B9/>

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It is important to prevent the conflict from reaching a more difficult and undesirable stage, and to try to change the vision of the conflicting parties regarding their role, vision and responsibility for it, and to enhance dialogue between them, and to enhance their role in managing the conflict instead of fueling it, and to create a partnership between them to resolve the conflict based on solutions and common denominators between them, and to help clarify the subject of the conflict and give it its real size, and to try to bring the viewpoints of the conflicting parties closer together. Opening a dialogue between the conflicting parties and managing the conflict objectively and impartially and the ability to analyze the conflict and propose solutions and laws for it contributes to the stability and stability of solutions, replacing differences with common denominators and understanding the viewpoints of others, and getting out of the state of adherence to a point of view and intransigence in private positions, and starting to think towards the existence of common and fair compromise solutions for all parties or controlling the conflict and directing it for the benefit of its parties, headed by the writer and his creative project as a whole. Conflict contributes to the writer learning the importance of dialogue, cooperation, respecting differences, and managing conflict for the benefit of all, and drawing up plans and strategies that support the development and growth of the writer and his creative project, and enhances his ability to communicate, persuade, negotiate, and manage conflict in a positive way, and enhances his leadership and creative skills and his ability to bring about positive change ³⁴².

There are a number of causes of conflict, including personal, family, societal, creative relationships, or mistrust and hostility. They can be resolved by improving relations between the conflicting parties, acceptance, and raising the level of understanding between them on the one hand, and on the other hand, increasing tolerance between the parties, and helping the conflicting parties to separate their persons from the subject of the conflict, and to be able to negotiate from the perspective of the parties' interests rather than from fixed positions. Facilitating access to solutions that are satisfactory to all of them, developing methods of communication between them, changing the structures that cause inequality and injustice, developing long-term relationships between the conflicting parties, developing systems and methods that help strengthen positions and concepts related to justice, peace, reconciliation, and mutual recognition, and increasing harmony, balance, order, consensus, and satisfaction with material resources, power, income, and ownership, and activating rational discussion, communication, awareness, conviction, and humanity.

In order to find a solution to the conflict, the writer can communicate with the parties to the conflict with him and reach a sustainable understanding between him and them, and work to find a way to work with them based

³⁴² <https://ar.lpcentre.com/articles/the-art-of-conflict-management>

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on assistance, support and cooperation instead of isolation, hatred and malice, and participate with them in finding changes in his relationship with them that enhance cooperation and encourage everyone, including the writer, to search for alternatives and see the conflict in a positive way, and help them understand the factors causing the conflict and solve them and benefit from them in a way that increases everyone's strength and their ability to overcome obstacles and challenges and increase their practical and creative experiences and their ability to manage resources wisely, and activate good and positive relationships, and their positive interaction in exchanging information and investing it for the benefit of all ³⁴³.

Able to manage oneself

One of the most important features of a writer's ability to succeed is his ability to manage his own self, which stems first from his awareness of the limits of his experiences. By experiences here we mean his experience in creative writing, his experience in the public relations industry that serves his talent and creative career, his experience in dealing with others from the press, media, publishing houses, civil, cultural and literary institutions, and his experience in the field of designing, planning and implementing his creative project and methods of developing and growing it ³⁴⁴.

A writer's awareness of the limits of his experience allows him to work within its limits, seek to expand it, and plan for its success without going through experiences beyond his capabilities that may lead him to failure and perhaps stop his creative career. There are many writers who wander aimlessly, not knowing where to go and how to search for those who are willing to support their literary experience or how to reach those who want to read their works. They must work to know exactly where they are so that they can determine their direction and then move forward to develop their experiences and practices through the path they have chosen to follow for the future ³⁴⁵.

One of the most important signs of a writer's knowledge of his own self is his awareness of his personal and creative self. The self is the entity and reflection of inner consciousness. It is the sum of the qualities that distinguish a person from others, the source of consciousness, the factor responsible for a person's thoughts and actions, and the thing that transcends time. It is the thoughts and actions at different times that originate from one self. It is the locus of knowledge and the seat of consciousness. It is linked to several concepts, including self-esteem as the sum of feelings and thoughts related to the value and status of the self, self-efficacy as a person's belief in his ability

³⁴³https://ar.wikipedia.org/wiki/%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9_%D8%A7%D9%84%D9%86%D8%B2%D8%A7%D8%B9%D8%A7%D8%AA

³⁴⁴ https://www.annajah.net/%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9_%D8%A7%D9%84%D8%B0%D8%A7%D8%AA-%D9%85%D9%81%D9%87%D9%88%D9%85%D9%87%D8%A7-%D9%88%D8%A3%D9%87%D9%85%D9%8A%D8%AA%D9%87%D8%A7-%D9%88%D8%B7%D8%B1%D9%82-%D8%AA%D8%AD%D9%82%D9%8A%D9%82%D9%87%D8%A7-article-35977

³⁴⁵https://mawdoo3.com/%D9%85%D9%81%D9%87%D9%88%D9%85_%D8%A7%D9%84%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9_%D8%A7%D9%84%D8%B0%D8%A7%D8%AA%D9%8A%D8%A9

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to succeed in performing tasks, self-confidence and the writer's beliefs in the value of the self, its ability and its tendencies to succeed. It is a mixture of self-respect and appreciation, self-efficacy and the concept of the self as the nature and organization of ideas related to it. In order for the writer to develop his own self, he must work hard on his own and creative development. Self-development is the process that a person follows with the aim of developing himself on an individual level. It aims to take measures, acquire skills, and develop plans to develop the writer in terms of improving his awareness of himself, increasing self-knowledge, building or rebuilding "self-identity," knowing self-values, integrating self-identity with societal identity, developing the hidden abilities and talents of the writer or creator, achieving his ambitions, improving his lifestyle, and plans for his future development through learning based on experience and learning based on participation ³⁴⁶.

Learning through experience depends on methods including pure experience, such as performing the skill, in addition to learning its theoretical foundations through reading or listening, observing and analyzing activities, extracting the concepts and desired goals from each activity, generalizing them, and linking them to specific life events. The writer must be open and receptive, able to enhance self-confidence and self-esteem, exploit the large amount of experiences available around him to his advantage, and participate effectively in active group learning through discussion, asking questions, sharing experiences, solving problems, and contemplating different points of view to acquire and develop new skills.³⁴⁷

Able to manage a team

If the writer has a real creative project, he may need help from a team working with him, and therefore he must be able to manage the team, especially if they are specialists who want the writer to succeed and believe in his talent and the ability of his creative project to succeed. The team in general is a group of individuals who are distinguished by having integrated skills among them, and the team members are united by common goals and a single purpose, in addition to having a common approach to working with each other. There are reasons for forming teams for projects, including solving problems by taking advantage of the talents of the team members, their specializations, the strengths of each one of them, and their distinguished contribution to the project and achieving its goals, and providing the opportunity to strengthen communication between the team to implement the project and work to increase production and encourage and create an atmosphere of cooperation to achieve the project goal and contribute to a circle that creates a comfortable sense of sympathy on the one hand and

³⁴⁶https://mawdoo3.com/%D8%A3%D9%87%D9%85%D9%8A%D8%A9_%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9_%D8%A7%D9%84%D8%B0%D8%A7%D8%AA

³⁴⁷ <https://blog.baaed.com/self-management-guide/>

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support, encouragement and cooperation on the other hand compared to individual work that the individual does without the need to meet others and work with them ³⁴⁸.

The writer and his creative project may need the team to come up with a solution that may be appropriate to the team's desire. Opinions may differ on things and issues according to the ideas, education, experiences, principles, values, and specialization of each team member, which creates the opportunity to benefit from the best qualities of each team member. It enriches the life of the entire team, accomplishes more work, and solves many problems more effectively. Team work is often linked to effectiveness, and each team differs in its effectiveness, activity, strength, correct use of its resources, and clarity of the general goal of its members. Unity of goal, understanding and clarity of goals for all, interest and commitment to time and responsibilities, and carrying out tasks are the most important things that support the success of the writer and his creative project ³⁴⁹.

There are a set of criteria or conditions that support the writer's success in managing the team within his creative project, including accepting the majority opinion and the group's decision. The individual often tends towards individualism and unique work because he will not be confused by several opinions and will not need to hear the values of others that will affect his ideas and performance, and provide reasons for their success as an effective and strong team that seeks to provide all the things and elements that help it perform its tasks in the best possible way. The effective team can benefit from the capabilities of its members and the strengths that they are distinguished by to the maximum extent, and everyone's commitment to transparency and mutual trust, as teamwork requires a high degree of clarity and transparency ³⁵⁰.

Not every individual can dance and sing alone and not share with others what is happening with him. The exchange of information between group members is an important matter that helps the individual know what is happening around him and reduces his feeling of alienation in the group in which he works, and also providing assistance among them: as we mentioned previously. A good team is the team that encourages and supports its members, and it is the team that knows how to help and offer assistance if necessary, and ensures mutual dependence. Not every individual in the team can work alone, so the work of each person necessarily depends on what the other does with the concept of integration and joint work, and also the ability to deal with disagreement in every work. There is a prevalence of differences in opinions and the success of the team stems from its ability to deal with differences and benefit from them in making the most correct decision, maintaining

³⁴⁸ <https://blog.baeeed.com/self-management-guide/>

³⁴⁹ <https://www.for9a.com/learn/9-%D8%A7%D8%B3%D8%AA%D8%B1%D8%A7%D8%AA%D9%8A%D8%AC%D9%8A%D8%A7%D8%AA-%D9%81%D8%B9%D8%A7%D9%84%D8%A9-%D9%84%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D9%81%D8%B1%D9%8A%D9%82-%D8%A8%D9%83%D9%81%D8%A7%D8%A1%D8%A9>

³⁵⁰ <https://bakkah.com/ar/knowledge-center/how-to-effectively-manage-your-virtual-team>

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the appropriate team work atmosphere for success, the team respecting each other, appreciating the work that each of them does, encouraging teamwork, and providing assistance if necessary ³⁵¹.

It is important for the writer, if his creative project requires a team, to determine the project's goal and mission, what are the available tasks, what are the capabilities in the team, and the responsibilities and tasks that each of them will perform, and that the work is distributed in an integrated and coordinated manner among them, and to determine a time frame, and what are the material and human resources they need, and to ensure a clear understanding of the team's mission and commitment to it and to determine responsibilities accurately, and to adhere to basic work rules including taking responsibility and not working against each other, bridging the gaps between them and resolving disputes between them and intensifying effective and positive communication between them ³⁵².

Able to manage negative emotions

One of the most important signs of a writer's ability to manage and appreciate himself is not to give in to negative feelings. There are many negative feelings that it is important for a writer to stay away from so that they do not push him to stop writing and developing himself, his creative experience, or his own text.

At the top of the negative feelings are confusion, a sense of defeat, fear of failure, laziness, boredom, self-satisfaction, arrogance, indifference, not making additional efforts to develop the text, loss of passion, challenge, the importance of getting out of the box and traditional ideas, loss of desire to explore, be amazed, arouse interest, lack of focus, distraction in daily issues, finding a refuge that helps the writer read and write, and combating lack of preparation by arming himself with information that forms the basic soil of the text. One of the most important signs of a writer's ability to appreciate himself is not to surrender to despair, as the most difficult obstacle for a writer is entering a stage of self-pity or being convinced that he is a failure and cannot write, or considering rejection as personal rather than professional, or falling into an environment of people who justify and reinforce the personal aspect of his vision of the text's rejection by others and do not provide him with real advice that builds the text to become acceptable and ready for printing and publishing. When a writer becomes desperate, he increases his chances of failing again if he tries to write again or one last time, which may make him stop writing, and this makes the world lose a creative voice that might have added a lot to the world of literature and creativity ³⁵³.

³⁵¹ <https://eyenak.net/blog/manage-team-effectively?lang=ar>

³⁵² <https://entarabi.com/2023/10/%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D9%81%D8%B1%D9%8A%D9%82-%D8%B9%D8%A7%D9%84%D9%8A-%D8%A7%D9%84%D8%A3%D8%AF%D8%A7%D8%A1/>

³⁵³ <https://www.annajah.net/%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D9%85%D8%B4%D8%A7%D8%B9%D8%B1-%D8%AA%D8%B9%D8%B1%D9%8A%D9%81%D9%87%D8%A7-%D9%88%D8%A3%D9%87%D9%85%D9%8A%D8%AA%D9%87%D8%A7-%D9%88%D8%B7%D8%B1%D9%8A%D9%82%D8%A9-%D8%A5%D8%AF%D8%A7%D8%B1%D8%AA%D9%87%D8%A7-article-31050>

Writing as a project

Able to manage change

On a broader scale of positive qualities and skills that a writer must have in order to be able to be creative continuously and to manage his creative project, there is a quality related to his ability to manage change in his life, considering that change is a necessary path in any person's life, and it is a mandatory path in every project, including creative projects.³⁵⁴

During his life and within his creative project, the writer must deal with change, accept it, work to manage it, maintain it, continuously adapt to it, and work to modify his life activities and strategies within the creative project with every change that occurs in the writer's work in the field of change management in a systematic and organized manner that ensures the implementation of changes accurately and efficiently and the achievement of permanent benefits³⁵⁵.

It is important for the writer to commit to managing the change as any activity in his life or creative project, which means planning for the change, managing it, implementing its activities, controlling it, following it up, monitoring it, learning from it, and establishing it as a way of dealing with the environmental and creative influences in the writer's life or within the activities of his creative project³⁵⁶.

In fact, change is a scary process for everyone. Everyone prefers to be in their safe place and does not want to change it even if the change has potential and opportunities for development. The word "everyone" also includes creative people despite their leadership of change everywhere, which leads to resistance to change. This resistance comes from a misunderstanding of change, a failure in communication to show its importance, fear of the unknown or losing control over it, losing familiar ways of life or losing gains provided by the current situation, and perhaps not having the skill to manage and lead change or having failed experiences in the past or those related to the proposed timing of change. All of the above skills and qualities are fundamentally linked to the presence of the following quality or skill that the writer must have for himself or his surroundings, which is his ability to motivate. If any positive skill or quality is called for by the writer, we will find that it is strongly linked to the extent of his ability to motivate, whether for himself, his talent, experience, and creative project, or to motivate those around him to manage their priorities, creativity, lives, projects, and desire for change. Therefore,

³⁵⁴[https://ar.wikipedia.org/wiki/%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9_%D8%A7%D9%84%D8%AA%D8%BA%D9_%8A%D9%8A%D8%B1_\(%D8%B9%D9%85%D9%84\)](https://ar.wikipedia.org/wiki/%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9_%D8%A7%D9%84%D8%AA%D8%BA%D9_%8A%D9%8A%D8%B1_(%D8%B9%D9%85%D9%84))

³⁵⁵ https://me.devoteam.com/ar/news-and-pr/%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9_%D8%A7%D9%84%D8%AA%D8%BA%D9%8A%D9%8A%D8%B1/

³⁵⁶ https://bakkah.com/ar/knowledge-center/%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9_%D8%A7%D9%84%D8%AA%D8%BA%D9%8A%D9%85%D8%A7-%D9%87%D9%8A-%D8%A3%D9%87%D9%85%D9%8A%D8%AA%D9%87%D8%A7-%D9%88%D8%A3%D9%81%D8%B6%D9%84-%D8%A7%D9%84%D9%85%D9%85%D8%A7%D8%B1%D8%B3%D8%A7%D8%AA-%D9%81%D9%8A%D9%87%D8%A7

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the writer's ability to motivate is considered pivotal and important for his success and the success of his experience and creative project as a whole ³⁵⁷.

Able to manage assessment

The process of self-evaluation aims to know information about the self in an organized and development-oriented manner. This knowledge includes identifying strengths and weaknesses, external orientations and influences, values and future goals. The self is evaluated through the writer's view of himself and others' view of him, and self-evaluation through the writer's experience of specific situations, so that the writer can know his strengths and weaknesses, identify the surrounding influences and special values that play a role in determining his different orientations, the extent of his self-confidence, evaluate his goals and the extent of their suitability to his own abilities, and how he can develop himself towards achieving the goals. The process of self-evaluation requires an open mind and a purposeful critical view of the self. Sometimes, for example, it is difficult for a person to look objectively at personal matters and evaluate them. Through various methods and tools, an individual can also seek help from others to know himself. There are close people who can help us think about personal matters that we did not know about ourselves ³⁵⁸.

It is important to note that the goal of the self-evaluation process is to seek to develop it and not to fall into a spiral of ideas about the self without a goal. The self-evaluation process, which must be continuous and periodic, depends on the desired goal of conducting it each time, as self-development is a dynamic process that changes with time as a cumulative process ³⁵⁹.

able to manage emotions

It is important for the writer to be able to manage his emotions well so that they do not have a negative impact on his personality, family and community relationships, as well as on his talent, creativity, experience and creative project. Emotions are part of the life of any person in the world. Some are simple and some are strong and intense and are caused by various reasons in life, such as a message, a joke, a crowd in the street, watching a movie, or

³⁵⁷ <https://www.getguru.com/ar/reference/change-management-process>

³⁵⁸ <https://reintegrationhb.iom.int/ar/module/adart-altqaym>

³⁵⁹ <https://www.rafed-system.org/%D8%B9%D9%86-%D9%86%D8%B8%D8%A7%D9%85-%D8%B1%D8%A7%D9%81%D8%AF/%D9%85%D9%83%D9%88%D9%86%D8%A7%D8%AA-%D8%A7%D9%84%D9%86%D8%B8%D8%A7%D9%85/%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D8%AA%D9%82%D9%8A%D9%8A%D9%85-%D9%88%D8%A7%D9%84%D9%85%D8%AA%D8%A7%D8%A8%D8%B9%D8%A9/>

Writing as a project

anger over something that was not done properly. They are all supposed to be controlled by the writer in a positive and fruitful way that benefits him ³⁶⁰.

The writer must be aware of his feelings and emotions and sense the feelings and emotions of others and be able to understand them, accept them and deal with them positively. The writer's inability to manage his emotions in an appropriate manner, especially the negative ones, may play a role in some psychological or behavioral disorders that may affect him, especially if the writer is sensitive or very sensitive to the influences around him and is affected by the impressions or opinions of others about him ³⁶¹.

We have previously discussed some activities or shocks that can make a writer emotional, such as the rejection of his texts or their failure to gain admiration, support, sponsorship, printing and publication. We then talked about the best practices that a writer can work on to accept failure or rejection and consider it a step towards true success after obtaining the opinions of others and helping him in how to develop his creative talent and achieve success in subsequent experiences. With all these paragraphs about failure, rejection or loss, there are still many harmful ways that some creative people can express their negative or positive emotions.

In fact, there are many talented people in the world in writing or in any creative field who are distinguished by many strange behaviors and unusual emotional forms that societies may accept as part of the general appearance of the writer in any form of creativity in their society, but managing emotions well remains a dominant characteristic of the good writer who controls his emotions in a way that benefits him and benefits his talent, experience, and creative project ³⁶².

Some writers or creatives may have some highly sensitive emotions and deal with them in harmful ways that harm themselves and those around them. These emotions or behaviors may not appear except after long periods, but they indicate the writer's inability to manage his emotions in an appropriate manner, as some of them withdraw from public life either because of their growing success and their desire for solitude and staying away from the spotlight or because of repeated failure in their creative life. Some of them may go through depression as a result of a failed experience in their life or in their creativity. Some creative writers may experience negative emotional practices, such as feeling extremely lonely, misunderstanding, anger, distorted thinking, denial, dissatisfaction with oneself, feeling bad and constantly resentful of oneself and others, feeling afraid of the future or of others'

³⁶⁰ <https://services.mawhiba.org/SkillsDevelopment/Pages/SkillView.aspx?Sid=386&SpltemId=138>

³⁶¹ <https://tawazonapp.com/%D8%A7%D8%B3%D8%AA%D8%B1%D8%A7%D8%AA%D9%8A%D8%AC%D9%8A%D8%A9-%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D8%A7%D9%86%D9%81%D8%B9%D8%A7%D9%84/>

³⁶² <https://takhaty.com/category/articles/self-and-mind/emotional-management/>

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reactions to the writer's or creative writer's creativity, or engaging in violent practices against oneself or others, such as wounding and hitting oneself or others, or participating in crimes and acts that are dangerous to their lives.

Some writers or creative people, especially in the difficult stages of their lives, may try to use some dangerous or mind-altering substances to escape from reality into the realm of dreams of success and creativity. Some of them may also try to distance themselves from the societies surrounding them and live in their own creative world without working with their family and social environment on their success and the success of their experience and creative project.

One of the tools that can help a writer manage his negative or positive emotions and make them tools that contribute to the success of his talent, experience, and creative project is to have a strong will capable of managing and controlling those emotions and thinking about them before taking a step resulting from them, especially negative emotions such as anger and resentment, and trying to reduce them and give oneself a chance to think about them and how to deal with them by thinking independently and alone or consulting some of those around the writer to get advice on how to deal with those strong emotions, especially the negative ones ³⁶³.

When a writer needs to think deeply about some feelings and how to deal with them, he may be helped by leaving the house and walking in the street, having a cup of coffee in a favorite café, doing manual work, or getting out of thinking about those feelings by eating a meal, watching a movie, taking a shower, or starting a new creative text, or thinking positively about the sources of his strength, happiness, and success. He may be able to practice any hobby he loves, such as writing, running, playing, listening to music, and other various daily activities, to reach the stage where he can focus on those strong feelings, such as anger, resentment, depression, and other negative or positive feelings, and deal with them calmly and in a planned manner.

Able to manage risks

It is important for the writer to work on managing risks so that he does not stop and the creative writer's experience does not stop because of them. Therefore, he must work on managing risks, knowing them, understanding their causes, methods of treating them and getting rid of them, and ensuring the continuity and sustainability of the project and the possibility of working on managing risks so that the project can continue

363 <https://alrai.com/article/10806206/%D8%A3%D8%A8%D9%88%D8%A7%D8%A8/%D9%81%D9%86-%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D8%A7%D9%86%D9%81%D8%B9%D8%A7%D9%84-%D8%B0%D9%83%D8%A7%D8%A1-%D8%A7%D8%AC%D8%AA%D9%85%D8%A7%D8%B9%D9%8A-%D9%84%D8%AA%D8%AE%D8%B7%D9%8A-%D8%A7%D9%84%D8%B9%D9%82%D8%A8%D8%A7%D8%AA>

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working until it achieves success, and working on developing the creative project and developing ideas, activities and works that contribute to making the project's activities good and contribute to the quality of the project as a whole, which requires the writer to have a developmental vision and an open mind to new and innovative ideas that contribute to the success of the creative writer's project ³⁶⁴.

One of the skills that a writer must have in his life or in his creative experience is his ability to manage risks. This is a very important ability because it is linked to valuable things in the writer's life, such as his freedom, especially his creative freedom, or his life itself, and its connection to his personal safety and not being exposed to threats, abuse, violence, or exploitation that could lead to his life or his physical and mental safety.³⁶⁵

In fact, writers and creators are considered among the most vulnerable people, especially because of their creativity, especially in authoritarian or dictatorial countries, and societies that view creativity with suspicion as a practice that aims to disrupt religious and societal norms and practices. The entire world has many creators who have been subjected to murder, threats, violence, torture, neglect, and wars against them because of their creativity ³⁶⁶.

It is very important for the writer to have the ability to manage the risks of himself or his creative project and to make managing those risks a top priority. In order to preserve his life and creativity, the writer must have a constant understanding of the potential risks around him, and what is the way to manage or treat those risks or reduce them to the degree that they do not affect his life or creativity. If he owns a creative project, he should work to ensure that risks do not affect the project's operations, programs and activities, and work to design plans, ideas, procedures, resources and efforts to manage risks and ensure that they do not negatively affect the writer or his creative project ³⁶⁷.

When dealing with risks, the writer can work to identify them, their degree of impact, what factors cause them and their reasons, and what practices, activities, or ideas the writer has undertaken to create those risks. Then, he can work to manage them by transferring them, sharing them with others, accepting them, or avoiding them.

If the creator has partners in his creative project, he must consider the potential for risks to extend to them, and therefore he must think about how to coordinate with them to manage those risks and reduce their impact or

³⁶⁴https://ar.wikipedia.org/wiki/%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9_%D8%A7%D9%84%D9%85%D8%AE%D8%A7%D8%B7%D8%B1

³⁶⁵ <https://bakkah.com/ar/knowledge-center/%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D9%85%D8%AE%D8%A7%D8%B7%D8%B1>

³⁶⁶https://www.mof.gov.sa/Financial_Control/mediacenter/Documents/%D9%86%D8%B4%D8%B1%D8%A9%20%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9%20%D8%A7%D9%84%D9%85%D8%AE%D8%A7%D8%B7%D8%B1.pdf

³⁶⁷<https://cpa.gov.om/Documents/%D8%AF%D9%84%D9%8A%D9%84%20%D8%A7%D8%AF%D8% pdf>

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solve them in the appropriate way. Understanding the risks produces the ability to describe them in the appropriate way to understand their size and complexity and ways to solve them, and to know who is affected by them, why and how, and what is the probability of their occurrence? What will be the impact if they occur, and what are the measures or procedures that would prevent or mitigate the risks? What is the appropriate classification for them, and measuring the probability of their occurrence, and what are the measures to mitigate their severity, and measuring their impact and whether it is severe, major, moderate or minor, and does it have an impact on life, money, property or reputation, and does it need to be worked on quickly to mitigate them or may not be necessary, and are there possibilities to assess the risks and know whether they need urgent measures or not and temporary or permanent measures.³⁶⁸

In general, risks must be eliminated, the possibility of their occurrence reduced, and their impact or outcome reduced whenever they appear urgently so as not to affect the writer or his creative project, and to fully understand the issue of whether risk mitigation measures significantly affect the ability to create or negate the creative project or not.

Able to manage content quality

The writer's focus on the quality of the content is one of the tools that contribute to his success. He must pay serious attention to the content he presents to readers and see it as a text worthy of adding to his history and creative experience and contributing to the writer's success. The literary content or literary text that the writer presents is his main product that the wider audience awaits as readers and they are usually not interested in the details of producing this content such as plans, goals, messages, strategies and other things that the writer does when writing the text, marketing it, printing it and delivering it to the reader as the final beneficiary.³⁶⁹

Creative work is a big industry that requires hard work and climbing the ladder to reach the point where the audience recognizes the creator. What separates the successful from the unsuccessful is pure, solid and continuous perseverance, the flow of enthusiasm, effort and desire to achieve one's goals, and to be distinguished by perseverance, hard work, talent, sacrifice, determination, networking, good timing, investing luck and establishing a useful network of contacts that creates opportunities for success³⁷⁰.

³⁶⁸ <https://lms.doroob.sa/courses/Doroob/CS-BUSAD005/DEC2020/about?lang=ar>

³⁶⁹ https://mawdoo3.com/%D8%AA%D8%B9%D8%B1%D9%8A%D9%B1_%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9_%D8%A7%D9%84%D8%AC%D9%88%D8%AF%D8%A9

³⁷⁰ <https://jadwa.om/public/blog/%D8%A7%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D8%AC%D9%88%D8%AF%D8%A9>

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Able to manage engagement

In his creative life, the writer must have the desire to participate as a tool that contributes effectively to his personal and creative success. The concept of participation here is linked to the previous concept related to networking. Without the writer sharing information about his literary experience with the individuals and institutions he wishes to interact with and network with for the benefit of the literary experience, he will not necessarily succeed in networking³⁷¹.

A writer, without any creative embellishment in his definition, is a product walking on two feet for the institutions that live on the creative texts he produces, some of which publish them, some of which request support to publish them, and there are those who want to do media coverage about him or his texts in order to fill the papers of his newspaper to be sold and receive his salary from its sales, and there are also those who want to do television, newspaper or radio interviews with the writer to obtain information about these texts and fill the broadcast hours, and obtain advertisements. In fact, frankly or rudely, we can say that part of the broadcaster's salary, or let's say his salary for that day in which he conducts an interview with the writer, he receives because of this original interview. And the same applies to everything that the writer does, whether media interviews or meetings with stakeholders from his radio experience, from government officials or men working in the private sector or literary clubs or publishing houses and other stakeholders³⁷².

All this means that the writer needs to be a sharer of his information and creative experience with them and with his audience. The writer can share information about his literary experience or the texts he writes or share the texts themselves with all stakeholders through the Internet, which is a wonderful and effective medium for sharing information via emails to stakeholders or social networks and the writer's page on Facebook, Twitter and other social networks for his audience in general and those interested in him and his literary experience³⁷³.

Able to manage monitoring

With every activity or creative product that the writer presents, he must have the ability to monitor, and the writer always needs to monitor the influences around him due to him or due to his creative experience or due to his texts that have been made public. These influences are what give him the data regarding the extent of the

371 https://mawdoo3.com/%D9%85%D9%81%D9%87%D9%88%D9%85_%D8%A7%D9%84%D8%A5%D8%A F%D8%A7%D8%B1%D8%A9_%D8%A7%D9%84%D8%AA%D8%B4%D8%A7%D8%B1%D9%83%D9%8A%D8%A9

372 <https://www.asjp.cerist.dz/en/article/190015>

373 <https://www.al-madina.com/article/826308/%D9%83%D8%AA%D8%A7%D8%A8/%D8%A7%D9%84%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A8%D8%A7%D9%84%D9%85%D8%B4%D8%A7%D8%B1%D9%83%D8%A9>

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success of his creative experience and how to develop it and know its negative aspects and plan to avoid them and know its positive aspects and maximize them and maximize their impact.

It is important for the writer to be fully aware, on a daily and continuous basis, of everything written about him from the general public and readers, as well as what is written about him from those interested in his creative experience, such as journalists and critics, or what the institutions that worked with him share about their experience in sharing his literary and creative success. The Internet can be of great benefit, as it allows the writer to obtain most of what is said about him through individual or institutional pages through a small daily search on the Internet and to know the opinions of the public about him and his creative experience. In fact, many writers do not advise doing this because it may constitute a great negative energy for the writer if monitoring brings negative reactions to the writer, but in the subject of writing as a project, which this book specializes in, monitoring what is said about the writer on the Internet is an integral part of the writer's project, which considers his creative experience an integrated project that includes all the components, particles, and different reactions that a real project includes.³⁷⁴

Able to manage analysis

Any monitoring activity resulting from the writer's activity necessarily needs to be analyzed. There is no point in monitoring and collecting data on the writer's creative experience and then disposing of it without reading it, analyzing it, and identifying its negative and positive aspects and how stakeholders and the public in general accept the writer's literary and personal experience.

The writer must have the skills and ability to analyze this data and identify ways to develop his literary experience based on the different reactions he has learned. In general, the data that the writer obtains from monitoring his own impact on the audience or stakeholders will be of no value if the writer does not invest it in evaluating his creative experience, which means the importance of the writer having the ability to evaluate in order to know from them the stories of failure or success stories that he obtained, whether due to a text on the Internet or a private interview with him on any media outlet, and to develop plans to reduce the amount of damage from failure, and to develop plans to invest in success stories in his literary and life experience. The evaluation helps enrich the writer with lessons learned from previous experiences and the degree of interaction of everyone around

³⁷⁴ <https://www.ibm.com/docs/ar/cloud-paks/cp-management/2.3.x?topic=monitoring-administering>

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him with them and to come up with information and decisions that benefit or develop his subsequent creative experience ³⁷⁵.

Able to manage his own creative project

It is important for the writer to work on writing as a planned project, and this is considered one of the priorities of the writer's tasks and responsibilities when working on writing as a planned project. Many creative people enter the world of writing through the gate of conscience and emotion and do not continue in creative work because of their inability to think of writing as an important project that is capable of management, implementation, and success.³⁷⁶

Every writer must be a successful planner before being an inspiring writer in order to be able to reach his ultimate goal, which is to succeed with his creativity in the society surrounding him and neighboring societies, and the entire world if he is able to do so. Therefore, before entering into the midst of the writing activity, he must work on developing a plan that has goals, objectives, time, place, targets, costs, partners, and outputs that ensure that it does not turn into a chaotic and frustrating process for the writer ³⁷⁷.

Creating a writing plan is important for the writer to know where he needs to go, where his story needs to go, how he will reach the end of the text easily and smoothly, and how the plan will help him succeed and come up with a text or story that is coordinated, coherent, convincing, and based on emotional paths, a plot, linguistic decorations, interesting dialogues, and developed characters. The writer must be able to investigate positively for the benefit of his creative project. The writer must know that he is competent, strong, skilled, intelligent, and able to free himself from his fear of failure or the dislike of his audience or creative products and celebrate them and their achievements, and he must be able to investigate the extent of the development of his experience or creative project ³⁷⁸.

The writer must know how his experience has affected his behavior and the behavior of his audience through interaction with the ideas he promotes in his creations and how he was able to develop through his experience and previous mistakes to reach the stage of uniqueness and success personally or creatively, and the extent of the writer's contribution to improving the ideas, capabilities and skills of his audience and introducing them to the

³⁷⁵ https://taiz.edu.ye/DefaultDET.aspx?SUB_ID=30452

³⁷⁶ https://ar.wikipedia.org/wiki/%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9_%D8%A7%D9%84%D9%85%D8%B4%D8%A7%D8%B1%D9%8A%D8%B9

³⁷⁷ <https://www.edraak.org/programs/specialization/pm-v1/>

³⁷⁸ <https://www.zoho.com/ar/projects/project-management/>

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forms of their uniqueness, culture, historical depth, sources of their strength and advantages, the challenges they face and the best ways to overcome those challenges, and pointing them to the expected future and how they can live with strength, merit, happiness and love.

It is important for the writer to be able to provide the funds needed for his creative project. Providing funds is one of the most important skills that the writer must possess. It is the skill on which the success of the writer and his creative project as a whole is based, as money has a great impact on implementing the writer's activities, starting with the idea and passing through creative work such as writing, and not ending with partnerships, printing, distribution, promotion, marketing, investing in media, and using the digital environment for the benefit of the writer's creative project.

The amount of money required depends on several factors, including the writer's personality, his fame, the quality of his work, the size of his audience, his creative specialization, whether what he does is part of a personal creative experience or part of a creative project, whether his creative project includes a work team or includes marketing or distribution campaigns, whether it includes plans for digital, public, marketing or executive activities, what is the size of his project, whether it targets the local, national, regional or global community, whether the writer's creative project needs a headquarters or place and office, electronic or digital equipment, where the writer will get the money from if his creative experience is personal, and where he will get it from if his experience is part of a planned creative project.³⁷⁹

It is important for the writer to know what personal or family resources he has to obtain the required funds, and if they are not sufficient, does the writer have the name, fame and influence to obtain them from local or national governmental or non-governmental institutions, associations or commercial companies in his local or national community, or even access to regional or international sources that care about the writer and his creative project and provide him with the necessary support for his success? Equally important is that the writer be able to encourage donors to support his creative project³⁸⁰.

In the event that the writer is unable to finance his talent and creative project, it is important to ensure his success in encouraging donors to support him and sponsor his creative project by working on a set of activities, including preparing a list of the names of local, regional and international funders and their areas of interest, which helps the writer to directly approach funders interested in his talent or creative specialization, which increases the

³⁷⁹ <https://bakkah.com/ar/knowledge-center/basic-principles-project-management>

³⁸⁰ <https://doroob.sa/ar/individuals/public/program-details/81e87191ff894f2a99413c6255919751/>

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chances of obtaining funding by knowing what money is needed to implement his project with all its needs and activities, and working on submitting proposals to support the funders and following up on them and ensuring the success of obtaining funding ³⁸¹.

In order for his creative project to succeed, the writer must realize the role of the media in his creative project. The writer's awareness of the role of the media in his creative project is very important, and he can do so by investing his personal story as a unique talent or the texts he presents and their quality and his vision of the societal issues surrounding him to serve his fame, influence, success and the success of his creative project as a whole. In fact, each person has his own personal environment, whether ordinary or creative, and the media in all its forms always tries to obtain those stories to reach the public ³⁸².

The writer must invest in the media's appetite for stories to shed light on his story and the texts he creates, and have prior plans for how these stories will reach the media in terms of content, timing, parallel occasion, and number of times they will be shown, and make the audience live the writer's reality and imagination, and follow these stories and imaginations and live them and live with them.

One of the excellent practices that a writer can do is to work on investing in the media around him to influence his own creative movement or creativity in general or political, economic, social and cultural movements, and to include the messages, values, facts, ideas and information that the writer carries as a person or within his creativity as a whole so that he makes the media a means that reaches the senses, ideas and feelings of his audience and the messages and information of the writer reach him clearly, logically and directed to his audience and those interested in his creativity, and the success of his creative project ³⁸³.

It is important for the writer in any creative matter to ensure his success by working to encourage the media and its various means to sponsor his creative project, and working on a group of activities that help him achieve his goals, including preparing a detailed list of the names of newspapers, magazines, television stations and local radio stations, as well as the names of media professionals/influencers in his local and national community, and arranging periodic meetings with them and with the media outlets to which they belong, and sharing with them information and data related to the writer and his creative outputs, if any, or his creative activities that celebrate those products or outputs or are specific to the writer.³⁸⁴

³⁸¹ <https://www.riadhkraiem.com/administrative-topics/project-management/basic-concepts-in-project-management>

³⁸² <https://portal.gstudies.org/Article/Article/%D9%83%D9%8A%D9%81-%D8%AA%D8%AA%D9%85-%D8%B9%D9%85%D9%84%D9%8A%D8%A9-%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D9%85%D8%B4%D8%B1%D9%88%D8%B9/22>

³⁸³ <https://ideascake.com/ar/%D8%A7%D9%84%D9%85%D8%AF%D9%88%D9%86%D8%A9/%D9%85%D8%A7-%D9%87%D9%8A-%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D9%85%D8%B4%D8%B1%D9%88%D8%B9/>

³⁸⁴ https://mawdoo3.com/%D8%AE%D8%B7%D9%88%D8%A7%D8%AA_%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9_%D8%A7%D9%84%D9%85%D8%B4%D8%A7%D8%B1%D9%8A%D8%B9

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One of the good skills that contribute to the success of the writer in any creative matter is his ability to follow up on his creative outputs and the outputs of his creative project and to investigate the extent of his success as a writer or the success of his creative project as a whole. It is certain that if the writer is working on a creative project of his own, he will be able to manage the project in a successful, effective and positive way that contributes to maximizing his fame, success and the development of his creativity ³⁸⁵.

In the subject of project management, there are many details that it includes, and he must be aware of them and be able to activate and manage them in an appropriate manner. The efficiency in managing the work team in the project appears as one of the skills that the writer must possess so that the work team is enthusiastic about working, learning, and keeping up with new developments in the field of the project, with the importance of being specialized in the activities they do to produce distinctive results that contribute to the success of the writer and his creative project, and controlling all the activities and operations of his project. We mean by control those related to team management, money management, activity management, and all the work that the writer and his team do within the project ³⁸⁶.

From the topic of control, we can talk about controlling the project and its administrative work, and whether he has the ability to administratively control all the details of his creative project, and whether he has the ideas and skills that qualify him to control in an effective, positive, and democratic way that serves his creative project or not, which requires the writer to work on thinking in an innovative way to control and manage all the details of his creative project efficiently and easily.³⁸⁷

In order for the writer to succeed in his creative project, he must ensure consistency between the activities of his creative project. The first condition that helps the writer to succeed in his project is that the writer ensures consistency between the activities within his creative project. This means that the plans and steps that the writer takes on his way to success are consistent and serve one message, purpose, or goal, and are not scattered so that each activity that the writer takes serves a different goal, or that these steps or activities have diverse tools and orientations so that one of them is creative and another is political. For example, as long as the step is creative, the writer must continue to use the tools of creativity to achieve it, to add to the second step and build on it, and so on, to reach the final step, and to ensure the sequence of activities specific to his creative project. Any plan or

³⁸⁵ <https://www.digitalage.blog/2023/09/project-management-methodologies.html>

³⁸⁶ <https://www.rwaq.org/courses/pmp>

³⁸⁷ <https://www.sportanddev.org/ar/Research-Learning/guiding-toolkits/project-management>

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practical steps are supposed to go through a stage of sequential activities to reach the goal for which those steps were taken ³⁸⁸.

It would be a mistake for the writer to begin his steps to achieve success by evaluating the success and its impact before carrying out the activities that led to this original success. There is planning, then implementation, then monitoring, followed by evaluation to gain knowledge of the extent to which the writer has succeeded in his steps or not. Thus, the focus must be on the steps being sequential and consecutive ³⁸⁹.

The writer must ensure that the goals of his creative project are achievable. We can talk about the achievability of the goals of the writer's creative project as an important condition for its success. The writer, whether he works on an individual level or on an institutional level through the help of institutions or groups, will not be able to achieve his steps towards success if his goals or aim are too big, too distant, too dreamy, or too difficult to achieve.

The writer must be realistic in the dream he dreams of in order to be able to achieve it and benefit from the success when it is achieved. It is important for the writer, when managing his creative project, to work on determining the geographical location of his creative activity. Each writer has a region in which he works and promotes his creativity. There are local writers, regional writers, and some of them are international.

must determine the geographical location that he must work on within the practical steps that he takes to achieve success in his creative experience in a realistic manner that is consistent with his literary value and the geographical scope of his fame. The writer's success in establishing and implanting his fame in the local community surrounding him enables him to work on broader goals in the geographical scope that work to expand the geography of his fame in subsequent activities ³⁹⁰.

In the same vein, the writer must set a time frame and commit to it within his creative project. It is well known that any planned work that is not governed by time and deadlines is an endless work, and the writer will continue to work on his goals without setting a deadline for them, either procrastinating or postponing them so that after a while they become either old and unachievable or forgotten in the dust of the preoccupations that the writer experiences on the creative or life level.

³⁸⁸https://ar.wikipedia.org/wiki/%D9%86%D8%B8%D8%A7%D9%85_%D9%85%D8%B9%D9%84%D9%88%D9%85%D8%A7%D8%AA_%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9_%D8%A7%D9%84%D9%85%D8%B4%D8%B1%D9%88%D8%B9

³⁸⁹ <https://hbrarabic.com/%D8%A7%D9%84%D9%85%D9%81%D8%A7%D9%87%D9%8A%D9%85-%D8%A7%D9%84%D8%A5%D8%AF%D8%A7%D8%B1%D9%8A%D8%A9/%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D9%85%D8%B4%D8%B1%D9%88%D8%B9/>

³⁹⁰ <http://www.dga.gov.sa/ar/digital-knowledge/guideline-digital-project-management>

Writing as a project

An active writer must work on setting a time frame and commit to it when implementing the steps that lead to the success of his creative project and work on investing the available resources. Any work done by an individual or an institution is an activity that requires resources to achieve it. At the writer's level, working on investing the resources available to him is achieving the practical steps that can lead him to success. Even if the resources are few, the writer at least needs the costs of communication or transportation costs and those related to correspondence and even those related to appearing elegant and attractive on the Internet or in personal interviews with the public or specific figures. Every activity done by the writer requires resources, and the writer is supposed to work on providing them or at least investing the resources available to him if he is serious about achieving his goals.³⁹¹

The writer must work to identify his audience, who are mostly the stakeholders that were previously discussed. The target audience of the writer and his creative project is important for its success. The writer must work to learn from his creative project, deal with its obstacles, document it, pay attention to its processes, and work to search for projects with new ideas. The project must be characterized by creative confidence.

The writer must seize the opportunities around him for the success of his creative project, pay attention to all its details and modify it when necessary, pay attention to the project's plans and strategies, be prepared and not afraid to implement it, not delay in implementing it, and choose the project that is appropriate for him and his creative type, and work to provide the work team for his project and guarantee his rights and the rights of his team. The writer should research the ways to make the project successful, ensure the location and time of the project, activate communication methods to ensure the success of the project, and search for information that is beneficial to the project, such as grants, competitions, opportunities, courses, and capacity building opportunities that help the creative writer's project succeed and achieve the project's dream, and determine its designs, vision, goals, possibilities, relationships, funding, collaborations, inputs, outputs, experiences, staff, options, offers, sales, tools, characters, situations, time, allies, enemies, supporters, programs, activities, strengths, weaknesses, communications, barriers, circles, reasons for its success, investments, strategies, quality, fame, difficulties, and potential risks that the project may face, management methods, project culture, variables around it, factors that affect it, considerations, budget, and content. The writer should know the projects similar to the creative writer's project, ways to compete with them, the possibilities of the project's success, solving the project's problems, focusing on the project's mission and goals, and dealing wisely with its financial, human, and time resources.³⁹²

³⁹¹ <https://sswm.info/ar/humanitarian-crises/rural-settings/planning-process-tools/implementation-tools/project-management>

³⁹² <https://www.codezone-eg.com/ar/blog/what-is-project-management>

Writing as a project

It is important for the writer not to accumulate several projects at the same time in order to be able to manage his creative project successfully. It is important for the writer to understand the methods of managing his creative project and not to be confused in its management and to bear the responsibility for the success and failure of the project and to allocate the necessary effort and time in studying, planning, implementing and finding the right people for the project and not to remain in a state of inactivity and to enjoy enthusiasm, motivation, courage and the ability to work hard and overcome barriers and obstacles and solve problems and make the required response in a timely manner.³⁹³

It is also important for the writer to ask for help when needed, to be enthusiastic, motivated, resourceful, to master the craft, to continue creating new and exciting material all the time, to regroup, not to declare defeat, to move on to a new project, to allocate time for communication and meetings, to consider the projects of others, to be persistent, to be able to face difficulties, to be able to make agreements, to be open, not to be arrogant, to create contracts, and to respect creative specifications. It is important for the writer to build a network of relationships, make lists of writing guidelines for the writer's project, pay attention to current and future writing projects, ensure the flow of creative juices, be patient, have experience and reading, have the qualities of creativity, integration, experimentation, confidence, enthusiasm, excitement, achieving goals, ensuring good first impressions, and being distinguished by pride and the ability to communicate effectively ³⁹⁴.

The writer must develop the ability to secure grants and funding, find the right format for the writer's writings or projects, know the benefits of personal writing projects, ensure the beauty and quality of the creative project, have great writing samples within the creative project, be honest, distinguished, committed, improve, solve problems, know the basics and previous balance, and be able to present the creative project to others well ³⁹⁵.

On the other hand, the writer must know how to deal with emails, choose his creative project wisely, have a special passion for the project, not steal other people's project ideas, maintain strong feelings towards the creative project, accept feedback, choose the best ways to prepare for the writer's future projects, work on arranging the writer's priorities and the priorities of his creative project while achieving balance in his personal and creative life, understand the ins and outs of the writer's projects, and try repeatedly to provide grants, funding, competitions, and creative awards ³⁹⁶.

³⁹³ <https://ar.lpcentre.com/articles/project-management-steps-from-planning-to-implementation>

³⁹⁴ <https://www.alriyadh.com/1991850>

³⁹⁵ <https://www.alfekr-alebdaae.ae/Ar/OurCourseDetailAdv.aspx?CourseID=5&AspxAutoDetectCookieSupport=1>

³⁹⁶ https://batdacademy.com/en/course_details/2370/Creativity-and-innovation-course-in-project-management

Writing as a project

It is important for the writer to document, develop and activate his relationship with the partners who help him in his creative activity in order to ensure their assistance to him in achieving success, which requires the writer to become familiar with all the services that his partners in the creative work must provide, for example publishing houses. Among the important services that it must perform are protecting the intellectual property rights of the writer, and protecting the author's rights that he must enjoy by registering his text in the national institutions for registering literary creations, and international registration if possible to protect the text from theft, and its interest in obtaining a good deal for the writer to obtain the money that enables him to continue writing, and promoting the book in libraries that sell literary and story books and working to publish the text in national, regional and international exhibitions ³⁹⁷.

An important idea is for the writer to invest in the relationship between his publishing house or the one he works with and international publishing houses and to research the possibility of translating the text and bringing it to the international market, and to work on helping the writer strengthen his public relations with cultural centers, libraries, media outlets and readers, and most importantly of all is to provide advice to the writer to reach a stage of professionalism and distinction in his future writings that will push him to more success, and for the writer's relationship with his publisher to be fruitful and mutually beneficial and build the writer's professional life. Among the extremely important tools or conditions that contribute to the success of the writer and the success of his experience and creative project and ensuring a form of organized and sequential work to achieve success through a well-thought-out plan from beginning to end, this is what we mean by the writing process being a project, which may not differ much in its steps and activities from development projects, at least at the level of the plan and executive steps ³⁹⁸.

Any project contains a list that begins with the name of the project, its introduction, the target group, the place where the work will be done, the time allocated to do this work, what are the inputs, what are the outputs, what are the writer's goals, and what is the purpose of all this work, or more precisely, what is the strategic goal that the writer achieves from this writing that he is doing. In a specialized section, we will talk about writing as a project that includes all the details and plans that a real project needs for success.

As long as there is talk about the existence of a project, one of the tools or conditions related to the project and thus related to the success of the writer and his creative project is the presence of a sponsor, financier or supporter. The writer can search for sponsors, supporters and financiers who believe in his talent from individuals or governmental, non-governmental and private institutions that work in his environment and are interested in

³⁹⁷ <https://events.mcsy.com/%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D9%85%D8%B4%D8%A7%D8%B1%D9%8A%D8%B9-%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9%D9%8A%D8%A9/>

³⁹⁸ <https://courseat.com/custom-courses/yfory-lltdryb-ol-stsh-rt-2/dr-lmshroaa-tl-bd-aay>

Writing as a project

creativity, or search for regional and international institutions and crowdfunding sites on the Internet if possible. The writer or his family, friends, relatives and colleagues can support the writer in his creative career at the beginning. The writer can also go to talent agencies that support new writings or governmental cultural institutions that support the talented.³⁹⁹

It is important for the writer to be able to investigate positively for the benefit of his creative project, the extent of the development of his experience or creative project, and how his experience affected his behavior and the behavior of his audience through interaction with the ideas he promotes in his creations and how he was able to develop through his experience and previous mistakes to reach the stage of uniqueness and success in a personal or creative way, and the extent of the writer's contribution to improving the ideas, capabilities and skills of his audience and introducing them to the forms of their uniqueness, culture, historical depth, sources of their strength and advantages, the challenges they face and the best ways to overcome those challenges, and pointing them to the expected future. The required amount of money depends on several factors, including the character of the writer, the extent of his fame, the quality of his work, the size of his audience, his creative specialization, whether what he does is part of a personal creative experience or part of a creative project, whether his creative project includes a work team or includes marketing or distribution campaigns, whether it includes plans for digital, public, marketing or executive activities, what is the size of his project, whether it targets the local, national, regional or global community, and whether the writer's creative project needs a headquarters or place and office, electronic or digital equipment, and where will it come from?

The writer with the money if his creative experience is personal, and where he gets it from if his experience is within a planned creative project. It is important for the writer to know what personal or family sources he has to obtain the required funds, and if they are not enough, does the writer have the name, fame and influence to obtain them from local or national governmental or non-governmental institutions, associations or commercial companies in his local or national community, or even access to regional or international sources that care about the writer and his creative project and provide him with the necessary support for his success⁴⁰⁰.

Equally important, the writer must realize the importance of networking. Just as money, media, the public, partners, influencers, or allies in general play a significant role in the writer's creative experience and project, networking and the writer's joining successful, influential, positive, and supportive creative networks plays a

³⁹⁹ <https://qcdt.ly/course/project-management-ar/>

⁴⁰⁰ <https://kun.academy/blogs/%D9%83%D9%8A%D9%81-%D8%AA%D8%A8%D8%AF%D8%A3-%D9%81%D9%8A-%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D9%85%D8%B4%D8%A7%D8%B1%D9%8A%D8%B9-%D8%AE%D8%B7%D9%88%D8%A9-%D8%A8%D8%AE%D8%B7%D9%88%D8%A9/>

Writing as a project

major role in his success. To study the need or not, the writer must know the concept of networking and what creative network he wants to join, what are the reasons that prompted him to join, his level of membership, what is the size of the network and who is its management, what are the qualities of those in charge of it, and whether that network will serve the writer and promote his talent, creativity, creative products and creative project or not, and whether the network will protect him and his project from violations and provide him with support and care, and whether the network has programs to build the capacities of creators in their creative specializations, and whether the writer benefits from them or not, and whether networking between the writer and the network or local, national, regional or international creative networks achieves the concepts of partnership, integration, merger and exchange of knowledge, skills, information, data, ideas, topics and suggestions between them or whether joining the network is nothing more than a fictitious activity that is not actually worth working for.⁴⁰¹

The alliance can be discussed as the most important way that contributes to the success of the writer and his creative project. Allies contribute to the success or failure of the writer, as networking plays an important role in coordination and cooperation between the writer and other creative individuals, creative institutions and those interested in creativity for the success of the writer and his creative project, with the importance of joining these networks being a real need for the writer and contributing to his success and the success of his creative project.

The writer must be able to create allies who contribute to the success of his creative project. Allies in general are individuals, groups and institutions that have a direct and indirect interest in the writer's creative project and participate in its creation and success by providing support, care, protection, effective public relations and extensive communications for the success of the writer's project, especially allies from the owners of money and decision-makers in the writer's private environment, experts in the field of industries related to the writer's talent, supporters, media and businessmen, and the extent of the writer's ability to choose the means and methods that ensure the gathering of allies around him and his support and support for his creative project as a whole.⁴⁰² It is important for the writer to be aware of the needs of those around him, their conditions, standards, and the degree of their interaction with his creative product. Writing is not everything in the creative process. Once the writer has finished his creative isolation and goes out into the world around him, he becomes obligated to be aware of the needs of those around him, their conditions, standards, and the degree of their interaction with his creative product.

⁴⁰¹ <https://knowledgeand.us/topics?ws=2&topic=12209>

⁴⁰² <https://sorbonnetraining.com/blog-details/%D8%A3%D9%87%D9%85-6-%D9%85%D9%87%D8%A7%D8%B1%D8%A7%D8%AA-%D9%81%D9%8A-%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D9%85%D8%B4%D8%A7%D8%B1%D9%8A%D8%B9-%D9%8A%D9%86%D8%A8%D8%BA%D9%8A-%D8%B9%D9%84%D9%8A%D9%83-%D9%85%D8%B9%D8%B1%D9%81%D8%AA%D9%87%D8%A7>

Writing as a project

The writer's awareness of the rules, regulations and bylaws within which he lives is one of the most important knowledge areas that the writer must be distinguished by. His awareness of the rules, regulations, bylaws and policies that govern his creative activity from beginning to end, respecting them and working on their basis, and investing them for the benefit of his creative experience. The writer is supposed to be knowledgeable and aware of the rules, regulations, bylaws and policies that regulate the processes of selecting texts for printing, publishing and distribution at the publishing houses he deals with. It is good for the writer to become familiar with and aware of the rules and techniques that govern the process of writing the creative text and what are the criteria that may contribute to classifying the text as a good and creative text from the criteria, rules and techniques of creative writing or techniques of the novel or characteristics of the short story and other techniques that frame the activity of writing a good text and to ensure consistency between the activities of his creative project.⁴⁰³ The above means that the plans, steps and activities should be diverse and that the writer should continue to use the tools of creativity to achieve them to add to the second step and build on it, and so on to reach the final step.

The second of these important conditions is to work on the sequence of activities specific to his creative project. Any plan or practical steps are supposed to go through a stage of sequential activities to reach the goal for which those steps were taken. Therefore, it would be a mistake for the writer to begin his steps to achieve success by evaluating the success and its impact before carrying out the activities that led to this original success. There is planning, then implementation, then monitoring, followed by evaluation to obtain knowledge of the extent to which the writer has succeeded in his steps or not. Thus, it is necessary to focus on the fact that the steps are sequential and consecutive. The third condition is to ensure the achievability of the goals of his creative project. We can talk about the achievability of the goals of the writer's creative project as an important condition for its success.

The writer will not be able, whether he works on the individual level or on the institutional level through the help of institutions or groups, to achieve his steps towards success if his goals or purpose are very big, distant, very dreamy or difficult to achieve⁴⁰⁴.

The writer must be realistic in the dream he dreams of in order to be able to achieve it and benefit from success when it is achieved and set a time frame and commit to it. It is known that any planned work that is not governed by time and deadlines is endless work and the writer will continue to work on his goals without setting a deadline for them, either procrastinating or working on postponing them so that they become after a while either old and unachievable or forgotten in the dust of the preoccupations that the writer lives on the creative or life level.

⁴⁰³ <https://www.alfekr-alebdaae.ae/Ar/OurCourseDetailAdv.aspx?CourseID=9>

⁴⁰⁴ <https://institute.aljazeera.net/ar/course/11215>

Writing as a project

The active writer must work on setting a time frame and commit to it when implementing the steps that lead him to the success of his creative project and investing the available resources. Any work carried out by an individual or institution is an activity that requires resources to achieve it, and working on investing the resources available to him is the realization of the practical steps that can lead him to success, and even if the resources are few, the writer at least needs the costs of communication or transportation costs and those related to correspondence and even those related to appearing elegant and attractive on the Internet or in personal interviews with the public or specific personalities. Every activity carried out by the writer requires resources, and the writer is supposed to work on providing them or at least investing the resources available to him if he is serious about going to achieve his goals. The writer must work to identify his audience, who are mostly the stakeholders we talked about earlier. The target audience of the writer and his creative project is important for his success, and he must ensure that the target audience interacts with his creations, products, experience, and creative project. In this paragraph, the stakeholders will be presented through the forms of their interaction with the writer, his creative experience, and the activities and practical steps he takes to achieve his goals of fame and success. The audience is usually divided into three main sections, the details of which are as follows:

1. The audience is the positive interactors with the writer's experience and activities, who follow his movements, encourage him, and provide him with advice, support, and motivation. They are the ones the writer always needs to seek help from, share his ideas with, and ask for their participation and assistance in achieving his creative goals.
2. Neutrals are those who do not interact with the writer's experience and activities. They are mostly those who are not interested in writing, reading, or literary and cultural experiences. These people deserve a lot of effort to attract them towards positive interaction with the writer and his creative experience.
3. The audience is the negative interactors, and they are the ones who stand against the writer, either because of his writings and their disagreement with them, or because of his way of life and their rejection of it, or because of the nature of the activities he activates to achieve his goals and their conflict with them. It is important for the writer to try to reach them so that they are positive interactors with the issue, or at least to neutralize them from negatively influencing the desired goal.

All the previous concepts are important to achieve success for the writer and to help him achieve his goals or personal project. In fact, they are important for every project at any time and place in the world, and with regard to the Internet and what are the tools that the writer can work on to achieve his goal.

Writing as a project

The evidence for this is that most of the public write their messages, feelings, dreams and issues on paper or on their pages on social networks, blogs and websites, and some of them develop to form an inspiring and successful writing experience, and most of them in reality continue at the same level due to the desire of the person doing the writing for psychological or intellectual release only ⁴⁰⁸.

In fact, all human beings have written, are writing, or will write in the future because of their excessive need to write. Even those who do not have the ability to read and write have expressed what is inside them through oral tales, proverbs, jokes, conversations, and stories, which have been passed down to generations after them because they practiced the process of writing with their tongues in the chests and hearts of their children. The writer should not be afraid and work on determining his priorities with full confidence and defending them continuously. All of the above, in addition to not focusing on the writer's own goals, makes him unable to determine his priorities more accurately, starting from the most important to the important according to a series of tasks based on describing them as urgent or daily or tasks that obstruct the writer's path within his daily activities. The writer who wants to determine his priorities can first work on determining the daily tasks on paper or through applications spread on phones and computers, and divide them into categories, tasks and priorities, and schedule them and include them and methods of dealing with urgent or urgent or completed tasks to reach a complete determination of tasks and through them a comprehensive determination of priorities ⁴⁰⁹.

writer is nothing but an extreme case of everyone around him, who came before him and who will come after him, and when he needs to write, he has decided that this particular thing is what his heart, mind and soul yearn for, and that there is a real passion that motivates him, and it may not be money, but rather words and ideas that control him and make him ready and willing to put more time, effort and money into writing, and the control of this urgent need and his desire to go beyond the simple concepts of conversations and the strenuous and exhausting work of writing the text and reading it and writing it and doing this several times to reach the conviction of what he wrote and to reach the conviction that he presented his characters and stories with enough emotion and good structure and a sense of the quality of his decisions about the good and bad highs and lows and the progress and setbacks and surprises and rewards that the characters enjoy and their development from his imagination to the paper ⁴¹⁰.

⁴⁰⁸ <https://khkitab.com/%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D8%A3%D9%88%D9%84%D9%88%D9%8A%D8%A7%D8%AA/>

⁴⁰⁹ <https://holistiquelearning.com/ar/news/8-steps-for-effective-workload-prioritization>

⁴¹⁰ <https://www.wework.com/ar-AE/ideas/worklife/how-to-prioritize-work>

Writing as a project

Able to manage information⁴¹¹

One of the most important things that an idea needs to emerge in the writer's mind is information, which constitutes the rich creative juice of the idea and its construction within an important and unique narrative text. At his current stage, the writer needs to collect information. At this step in his creative writing project, the writer needs to collect data to use in collecting the elements he needs to build his own text from news, information and readings of other texts in the same field or related to an idea similar to the idea of the text he is writing, or other information that enriches the details with events and information, and that research is the key to writing a good creative text, which the writer needs, regardless of the topic or type of text he is writing.

Interviews are a key to writing. Talking to police officers, doctors, soldiers, office managers, car salesmen, teachers, or any other type of person gives the writer the material he can get for writing the text. The stories they provide about the experiences they have lived can turn into amazing scenes.

Research generally feeds the writer's mind with materials that he can use to develop his text, but this does not mean that he has to use all the materials that are available to him through research and interviews. Rather, he can feed his mind with these experiences and information, and the human mind will choose and compare so that the writer's talent can convey what needs to be conveyed to the text in a dazzling way. Even when the writer reaches a point of stagnation in writing, the research and new information that he obtains will help him jump over the stagnation that has afflicted him and return to writing with a new and creative spirit ⁴¹².

Smart research helps the writer to enjoy inspiration, which he can benefit from in obtaining good concepts for writing the story. He can get inspiration from other books that were popular in the past, adding elements or seeing the story scene from a different angle than other writers have dealt with it.

Ideas can also be obtained from family, friends, crime news published in newspapers, and perhaps from some films that dealt with famous or strange stories. All of these ideas and information are valuable to the writer, and he can rewrite them from a different angle, paying attention to the advice of the publishing houses in which he publishes, as the executive directors of these houses are often aware of the needs of the literary market ⁴¹³.

⁴¹¹https://mawdoo3.com/%D9%85%D8%B1%D8%A7%D8%AD%D9%84_%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9_%D8%A7%D9%84%D9%85%D8%B9%D9%84%D9%88%D9%85%D8%A7%D8%AA

⁴¹² <https://taelum.org/%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D9%85%D8%B9%D9%84%D9%88%D9%85%D8%A7%D8%AA/>

⁴¹³<https://emergency.unhcr.org/ar/%D8%A7%D9%84%D8%AA%D9%86%D8%B3%D9%8A%D9%82-%D9%88%D8%A7%D9%84%D8%AA%D9%88%D8%A7%D8%B5%D9%84/%D9%81%D9%8A-%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D9%85%D8%B9%D9%84%D9%88%D9%85%D8%A7%D8%AA/%D8%A8%D9%88%D8%A7%D8%A8%D8%A7%D8%AA-%D8%A7%D9%84%D8%A8%D9%8A%D8%A7%D9%86%D8%A7%D8%AA-%D8%A7%D9%84%D8%AA%D8%B4%D8%BA%D9%8A%D9%84%D9%8A%D8%A9>

Writing as a project

Readers can be encouraged to participate in ideas and concepts through stories they have lived or heard about, so that the writer can eventually find the new idea that will give him the opportunity to present something new to the readers. In this way, the writer can search for everything, and from any environment he wants to be within the internal environment of his creative text, and with the availability of research and studies and knowledge of the atmosphere of the text, imagination is the most important key to entering the creative text and starting writing.

In the previous lines, the conditions for openness to others meant respecting them, listening to them, participating with them, and cooperating with them. Of course, these conditions will not succeed unless the writer is an excellent receiver of information. Working on feeding the writer's mind with important information on the issue that the text he is writing revolves around, listening to ideas and opinions, reading books, newspapers, and electronic pages that talked about the issue, and perhaps participating in workshops and seminars that talk about the issue that the writer is writing about is very important for the writer to harvest any information that can form part of his text, and enriching himself and what he writes with information and trying to absorb and understand it ⁴¹⁴.

The writer can enrich himself with information through many platforms created by different specializations, generations, and literary schools about the issue or idea that forms the core of his text.

These sources include books, plays, films, radio, television, the Internet, newspapers and magazines, people and institutions around him, blogs, tweets or personal posts that may form the basis for an inspiring literary idea. It is important for the writer to know where to get his sources so that these opinions and sources do not negatively affect his enthusiasm and desire to write and create. The individuals or institutions surrounding the writer and his creative project are sources of new information that the writer can use to enrich his literary experience. In a broader sense, everything surrounding the writer constitutes sources that benefit his creative experience and writings, and they vary from news to information, from studies to research, from political and religious speeches to folk and mythological tales. The intelligent writer is the one who knows where to get his sources of information to form an addition to his literary experience and the quality of his creative writings and reduces his influence on the negative aspects of them that may affect his career and development.⁴¹⁵

⁴¹⁴ <https://academia-arabia.com/Files/2/32753>

⁴¹⁵ <https://hbrarabic.com/%D8%A7%D9%84%D9%85%D9%81%D8%A7%D9%87%D9%8A%D9%85-%D8%A7%D9%84%D8%A5%D8%AF%D8%A7%D8%B1%D9%8A%D8%A9/%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D9%85%D8%B9%D9%84%D9%88%D9%85%D8%A7%D8%AA/>

Writing as a project

It is important for the writer to be aware of the sources he takes from to enrich his text. Is he objective in choosing sources and keen on their diversity, or does he want to produce a text that promotes a policy or a sect and thus is unable to deviate from their own sources? What is the source of those sources that the writer takes from? Is he an individual or an institution, and the extent of his independence? His experiences? His experience to become one of those qualified to take from him and enrich the writer's text? How can these sources from one side produce a truly creative text and realize that he is not the one who knows everything ⁴¹⁶.

If the writer is not devoted to a certain policy or sect and wants diversity, it is important for him to build his good creative goal to ask many questions such as what are the different and diverse opinions on this issue, what are the available books, studies and research that might help him in writing, and what are the publishing houses that might help him to read more about the topic of his text to produce a richer and more objective text. It is very important for the writer to realize that he is not the one who knows everything and has all the skills. Therefore, he must know that every stage of his creative experience, creative products, or creative project can be carried out by specialists in specific fields related to the creative product, and he must realize that his talent requires continuous reading and writing ⁴¹⁷.

The writer needs to know that 99% of the creative task requires continuous reading and writing and avoiding many pitfalls to maintain his talents and creativity and maintain his passion for the concept and idea of the text he is writing, and be prepared to lose some family members or friends due to isolation when he is absorbed in writing and that the writer will not be able to continue with all this work if the passion for writing is not an essential part of his personality. Passion is not only related to writing as an activity but extends to the passion for the elements that the writer likes to include in the text and the passion for the characters, events and developments in the text, and the passion for the language itself and its development and dealing with it to translate the events of the text in a creative linguistic way that makes the text illuminated with letters and words carefully chosen for the benefit of creating a unique text ⁴¹⁸. A writer cannot continue without passion, for it is what makes him wake up at night to write a scene that was suddenly created in his imagination. In truth, only writing can act in this way with a writer.

⁴¹⁶ <http://www.sironline.org/alabwab/alhoda-culture/011.html>

⁴¹⁷ <https://hrdiscussion.com/hr83208.html>

⁴¹⁸ <https://www.iloencyclopaedia.org/ar/part-iii-48230/resources-information-and-osh/item/210-information-management>

Writing as a project

Able to manage motivation⁴¹⁹

The writer's ability to motivate himself and his surroundings is crucial to being able to stay fully prepared for work or creativity. Motivation can be obtained from internal sources such as passion, love, enjoyment, challenge, a sense of accomplishment, and a desire to succeed, or from external sources such as competition, a desire to develop, opportunities, and learning about successful creative experiences and projects from the writer's social and creative environment, and the desire to gain appreciation, fame, and creative awards, or simply for the writer to finish his own creative project ⁴²⁰. When talking about the writer's ability to manage motivation, it is important to understand what his goal is from motivation, why he is working to achieve the goal, what are the reasons that prompt him to achieve the goal, is the goal of motivation realistic and achievable, is the reason for motivation logical and convincing, creates a desire to accomplish and achieve it, will it affect the writer's life and personal, professional, family, or creative activities, and how can the writer activate the feelings of motivation within them in a way that positively affects the writer's personality and contributes to developing his creative experience and achieving his legitimate creative goals ⁴²¹.

able to manage anxiety

One of the negative practices that a writer can fall into is anxiety about his personality, relationships, family, texts, and creative experience. Therefore, the writer must work on managing his anxiety in a positive way while maintaining some useful anxiety to achieve quality and satisfaction in the writer's life and creative experience. Writing according to specifications is considered useful in treating anxiety and choosing the time, place, and cooperative partners who contribute positively to treating the writer's anxiety ⁴²².

It is important for the writer to work on knowing what interests him, what excites him, what worries him, and to know ways to reduce anxiety and to know that anxiety puts everything in a state of constant change and plays with the feelings, thoughts, and body of the writer, and to know that writing and achievement help treat anxiety so that it does not negatively affect the writer's psyche, mind, and body ⁴²³.

419 <https://wormac.com/media-center/articles/%D9%81%D9%86-%D8%A7%D9%84%D8%AA%D8%AD%D9%81%D9%8A%D8%B2-%D9%88%D9%83%D9%8A%D9%81%D9%8A%D8%A9-%D8%AA%D8%AD%D9%81%D9%8A%D8%B2-%D8%A7%D9%84%D8%B9%D8%A7%D9%85%D9%84%D9%8A%D9%86.html>

420 <https://alroya.om/post/325254/%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D8%AA%D8%AD%D9%81%D9%8A%D8%B2>

421 <https://keyplain.com/%D9%85%D9%81%D9%87%D9%88%D9%85-%D8%A7%D9%84%D8%AA%D8%A%D9%81%D9%8A%D8%B2-%D9%81%D9%8A-%D8%A7%D9%84%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9/>

422 <https://www.mayoclinic.org/ar/healthy-lifestyle/stress-management/in-depth/stress-relievers/art-20047257>

423 <https://www.nextcarehealth.com/ar/news/%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D9%82%D9%84%D9%82-%D9%88%D8%A7%D9%84%D8%AA%D9%88%D8%AA%D8%B1/>

Writing as a project

It is important for the writer to work on confronting his fears and to be more strong and courageous and not to worry about losing or stealing his creations or worry about negative comments and to work on preparing his texts, experience and creative project in a good way that guarantees success and reduces anxiety and cooperates with family, partners, friends and institutions with which the writer works for the benefit of his creative experience to address the causes of anxiety and work on correcting errors and freeing himself from the restrictions specific to the text and being able to obtain the information and knowledge that allows the writer to work confidently and without anxiety on his texts, experience and creative project ⁴²⁴.

If the writer's anxiety increases, he can seek help from doctors and specialists who can help him get rid of anxiety, not only in his creative experience, but also in his life as a whole, with all that life entails of happy or sad incidents and the writer's attempt to reach professionalism ⁴²⁵.

Professionals in their creative experiences have reached a level of experience that enables them to overcome anxiety and not give it that much importance and influence on the writer's life. The presence of purpose, luck, plan, team and talent help a lot in treating the causes of anxiety in the writer, as well as working to activate realistic procedures in his life and creative experience, and working to create relief, peace, accuracy, sensitivity, hope, energy, pride, activity, creativity, effective communication, comprehensive research, the writer's specialization, the extent of his talent and the availability of protection in the writer's creative life. The writer can, when needed, stay away from creative work if he needs to stay away from sources of anxiety for some time and then return to writing when needed, as well as work on not getting frustrated, resentful and tired of the difficulty of writing and the creative experience ⁴²⁶.

It is important for the writer to search for himself and to be selfish in protecting himself, his creativity, his health, and his relationships, and not to worry about dark rooms, empty pages, negative gatherings, extremism, threats, comments, suggestions, instructions, negative and critical readings of his texts and creative experience, and to work on taking care of himself and doing good work in the end ⁴²⁷.

Anxiety intensifies the amount of tension, pain, emptiness, breakdown and disability for the writer, his texts and his creative experience and is linked to all the writer's creative activities from getting inspiration, idea and concept

⁴²⁴ https://www.edraak.org/programs/course/eh101-v2019_t4/

⁴²⁵ <https://www.aspris.ae/ar/news-blogs/5-helpful-techniques-to-calm-anxiety/>

⁴²⁶ <https://altibbi.com/%D9%85%D8%B5%D8%B7%D9%84%D8%AD%D8%A7%D8%AA-%D8%B7%D8%A8%D9%8A%D8%A9%D8%A7%D9%84%D8%B5%D8%AD%D8%A9-%D8%A7%D9%84%D9%86%D9%81%D8%B3%D9%8A%D8%A9/%D8%AA%D9%88%D8%AA%D8%B1-%D9%86%D9%81%D8%B3%D9%8A>

⁴²⁷ <https://www.bbc.com/arabic/vert-fut-53991130>

Writing as a project

to writing, brainstorming and map making to the stage of rewriting and correcting errors and up to the stage of publishing, distribution, promotion and selling. Therefore, he must work to manage it quickly, with quality and comprehensiveness so that it does not deeply affect the writer, who must know that anxiety is a natural thing but its increase may deeply affect him.

The writer must deal with all matters as they occur and proceed with confidence in his creative experience and invest anxiety to make his texts better, increase his strengths and address his weaknesses and get rid of the burdens that sow anxiety and know that anxiety makes his life more difficult and suffering than normal, and that anxiety is the cost of uncertainty about success, rejection and failure, all of which are things that can be predicted and treated. When dealing with anxiety, the writer must forgive himself and lift the weight of anxiety from his shoulders and believe in his quality and professionalism and know the place, time, description and specifications that guarantee his success and worry about the anxiety that afflicts him and increase the rates of distribution, acceptance, advancement, achievement, stardom and the success of the writer and his creative experience ⁴²⁸.

Able to manage research

When starting the writing process, the writer must work on researching topics related to his text, from news, information, or previous research or creative books from which he draws inspiration for the events of the text he is writing. When the writing process for the text is finished, the writer must search for people who want to read the text to develop it further. Then, when the text is finally finished, the writer searches for the best places that can publish the text and submit it to it. Even if it is rejected, the writer must know the shortcomings of the text and develop it further to reach success in printing, publishing, and reaching readers, which is the place where the writer enjoys knowing that his efforts have borne fruit and he has achieved success ⁴²⁹.

The writer can be helped in this by doing research to get the idea of the text he might want to write, which he can find through an issue or events from himself or his family, or his small geographical environment, or his social, political, religious, cultural, war, literary and cultural history, or by entering into discussions with those the writer trusts for discussion from family, friends or colleagues in creative work, or getting to know personalities around him or in the world as a whole that he wants to write about. He can use libraries, newspapers, the Internet, cafes and any event that resonates with him and creates within him the idea around which the text he wants to write revolves. ⁴³⁰

⁴²⁸ <https://asharq.com/health/93152/10-%D8%A7%D8%B3%D8%AA%D8%B1%D8%A7%D8%AA%D9%8A%D8%AC%D9%8A%D8%A7%D8%AA-%D9%84%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D9%82%D9%84%D9%82-%D9%88%D8%A7%D9%84%D8%AA%D9%88%D8%AA%D8%B1-%D9%85%D9%86-%D8%A7%D9%84%D8%A7%D9%85%D8%AA%D8%AD%D8%A7%D9%86%D8%A7%D8%AA/>

⁴²⁹ <https://e.paaet.edu.kw/AR/Sectors/AppliedEducationAndResearch/Departments/ResearchAdmin/Pages/default.aspx>

⁴³⁰ <https://www.nla.ae/about-archive/department-description/research-and-knowledge-services-department/>

Writing as a project

Sometimes the writer can write about himself, his travels, his problems, and his issues, depending on what he sees as the quality of the idea of the text he wants to write and what is the appropriate idea for him to work on.⁴³¹

It is possible to create a unique and brilliant idea for a text, but it falls into a pit of bad writing. In order for the writer to avoid falling into this pit, he must be aware of what he wants to write, what it is, how much time he needs to write it, what skills he has available to write the idea creatively, and answer what information accompanies it? Is the text accurate and interesting enough? What are the expected reactions of readers when the text comes out to them? What are the attractive, exciting and surprising moments in the text? What are the eye-catching scenes for readers, which reveal new and unexpected events? How was the conflict built? What was done to enrich the momentum of the story and its growth? How was the text able to present to readers the idea that the world is a more magical, complex, vast, diverse and beautiful place than it seems, and how the human soul is more mysterious and stranger than they think.

It is important for the writer to work on researching a large number of elements that could be about the origins, hypotheses, and different methods of creativity and different types of writing, and to search for ways to create exciting texts, and to search for inspiration, ideas, incidents, practices, and references that contribute to the emergence of the idea of the creative text, and to search for institutions, agents, publishing houses, specialists, mentors, experiences, and experiments that could have a negative or positive impact on the writer's texts and creative experience⁴³².

The writer can search for creative writing methods, search for methods of analyzing, criticizing and developing writing, search for methods that make the writer's texts of quality, search for questions, answers, puzzles, myths, stories, ideas and imagination among individuals and societies, in addition to searching for new texts, new talents, new writers, new voices, new blood and new stories, and search for techniques that can be used for writing, creativity, marketing, promotion and effective communication, and the language in which he writes. The writer must search for the elements he can use, search for his own compass, search for the best ways to activate his creative processes, discussions, conversations, viewpoints, capacity building, training, participation, developments, and reforms, search for all his relationships and how he can be effective with his family, friends, agents, and clients, read and search for good ideas in books, titles, magazines, and newspapers, follow what is new everywhere around him, search for the characters he writes in his texts, search for people who have an influence

⁴³¹ <https://ncmdit.gov.iq/%D8%A7%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D8%A8%D8%AD%D8%AB-%D9%88%D8%A7%D9%84%D8%AA%D8%B7%D9%88%D9%8A%D8%B1/>

⁴³² <https://www.sciencedirect.com/topics/agricultural-and-biological-sciences/research-management>

Writing as a project

on his creative experience, and search for the reasons for the success, rejection, and failure of his creative experience ⁴³³.

The writer must search for ways to protect himself from excess, expansion, lack of focus or specificity, and search for the basics of writing and formulating characters, dialogues, concepts, plots, conflicts, metaphors, differences and rhythms in the text, in addition to searching for the times, locations and influences that the text should contain, and searching for ideas that interest him and make him happy to create original and convincing stories, and searching for distribution possibilities, the role of agents and ways to plan his texts, his experience and his creative project. The writer can search for what resonates with him most in his writings and what writing styles he is distinguished by, in addition to searching for his strengths and weaknesses and addressing them, while paying attention to researching lifestyles, family situations, time constraints, free time, and so on, which are related to the writer and his creative experience. ⁴³⁴

Attention must be paid to researching important concepts for the writer, such as the concept of truth, ways to beautify texts, ways to promote himself and his creative experience, best practices in developing his creative practices, researching ways to overcome the difficulties, obstacles and problems he faces, and researching other creative experiences and talents in his community, national, regional or global environment.

The writer must search for ways to invest his time and work on researching what the audience's interests are in his creative experience, searching for ways to overcome barriers, searching for ways to relax and deal with the pressures of his creative experience, searching for existing opportunities that can positively affect the quality of his texts, build his capabilities, develop his practices, or increase his fame, in addition to searching for everything required to achieve his dreams and goals from his talent, experience, and creative project.

The research conducted by the writer is supposed to be deep, comprehensive, understandable, and usable for the benefit of the writer and his creative experience, and to attract information from everywhere around the writer through reading, listening, interviews, and situations with everyone who is in the writer's environment, including his family, friends, doctors, soldiers, salesmen, journalists, and everyone who lives his life next to the writer ⁴³⁵.

⁴³³ https://www.glassdoor-co-in.translate.google.com/Career/research-manager-career_KO0,16.htm?_x_tr_sl=en&_x_tr_tl=ar&_x_tr_hl=ar&_x_tr_pto=rq

⁴³⁴ <https://www.hotcourses.ae/study-abroad-info/once-you-arrive/steps-to-prepare-an-integrated-research/>

⁴³⁵ https://mawdoo3.com/%D8%A3%D9%86%D9%88%D8%A7%D8%B9_%D8%A7%D9%84%D8%A8%D8%AD%D8%AB_%D8%A7%D9%84%D8%A3%D8%AF%D8%A8%D9%8A

Writing as a project

The writer's life can form an inspiring idea for a new text and knowing that research feeds the writer's mind with ideas, concepts, methods, information, notes, stories and characters that form the juices of his creative texts and research into their uniqueness, originality and ability to write, in addition to research in the fields of poetry, visual arts, photography, psychology, medicine, communication, methods of composition, research into authors with important experiences, research into sources, novels, texts and features, and reaching good concepts that contribute to the success of the writer's texts and creative experience.⁴³⁶

You can search for attractive story concepts and ways to find new concepts and ideas, search for characters and resources that help improve creativity and increase the writer's chances of success, search for originality, cognitive models, text structures, and types of the writer's audience, their privacy and preferences, search for websites and platforms that can help him in his creative experience.⁴³⁷

The writer can search for the privacy of the characters he creates within the texts, search for creative freedoms and legal legislation related to the writer, freedom of expression and its practice in his social environment, search for people who are open to the writer and his creative experience, search for the appropriate writing and creativity environment for him, in addition to searching for information related to his creative specialization and using books, courses, seminars, conferences, events, characters, reservations, materials, moments, notes, cards and creations that have a positive impact on the writer's creative experience.⁴³⁸

The writer must search for human rights and public freedoms, search for and respect intellectual property rights, and consider research as the first step in writing. This research work must be done and time must be allocated to do so. Every writer has the information he believes is necessary for his creative experience and must make sure to allocate time for research processes and finding stories, information, facts, and discoveries, and believe that research plays a role in focusing, enriching, immersing, and saturating himself with information. Research is an important process for the writer, but he must organize and sort it and know how to benefit from it without falling into writing texts that are closer to research than to creativity, or filling the text with information and personal issues, or the text falling into research and informational differences and imbalances, or the text drowning in the details provided by the research, or harming the writing of the text, events, characters, and conflicts within the text, or harming the writer's various relationships, concepts, questions, answers, information, supporters, financiers, partners, collaborators, family, friends, relatives, or acquaintances. Research is not supposed to tamper with the reliability and credibility of the writer's talent and creative experience.⁴³⁹

436 https://figs.najah.edu/media/filer_public/ba/8f/ba8f2fde-cc04-473e-9ea0-0a3c3c67c6c5/main_elements_of_a_scientific_proposal_ar.doc

437 <https://edara.com/Consultation/Details/%D8%A7%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D8%A8%D8%AD%D9%88%D8%AB-%D9%88-%D8%A7%D9%84%D8%AA%D8%B7%D9%88%D9%8A%D8%B1/3762>

438 <https://ibnsina.edu.sa/ar/research-governance-administration-and-management/>

439 https://www.researchgate.net/publication/360605966_adart_alabda_walabtkar_wdwr_albtht_walbtwyr_fy_almwstt_alagtsadyt_drast_halt_mjm_sydal

Writing as a project

If the writer feels pressure and stress and enjoys every step of writing, correcting, publishing, succeeding, achieving sales, and enhancing the traits, beliefs, and qualities of the writer that increase his level of tolerance for pressure and stress, the writer should be careful not to put pressure on himself and his creativity and pay attention to his health and daily practices of nutrition, exercise, and cleanliness that help reduce the impact of pressure and stress. The writer should deal with pressure according to its level so that it does not take more than its size and give pressure and stress time to treat it, get rid of it, absorb it, and cooperate with the people around him who can help him overcome the pressure. The writer should work on taking care of himself and paying attention to achievement and success and not falling into the crowd of life and creative tasks and trying to live life completely with happiness, joy, and love for every detail of it. There are some reasons that may contribute to increasing pressure and stress on the writer, including the pressure of information to pressure the writer's schedule in his creative work, pressures from family, acquaintances, partners, media and agents, in addition to the pressure of time and deadlines, as well as the pressures of family life, economic, social, political, technological, cultural, creative, promotional, media and distribution, sales pressure, pressure of conflicts and pressure of differences in points of view ⁴⁴⁵.

The writer must work to overcome these pressures and know how to treat them and stay away from them for some time to relieve them and stay away from their causes, whether they are related to writing, the creative experience, the people surrounding the writer, or related to his commitments, ideas, statements, conversations, or his creative or functional work style, and he must be prepared to fall under pressure. Writing is a difficult job that is marred by a lot of pressure and stress from the first word in the text until after the text becomes available to the public. All the writer can do to reduce these pressures is to write, continue with it, prepare for it, and be honest, professional, focused, alert, contemplative, and aware of everything related to his creative experience and prepared for all of it ⁴⁴⁶.

able to solve problems⁴⁴⁷

It is important for the writer to work on quickly solving the problems that he may encounter in writing texts or during his creative experience and project, whether those that arise personally from the writer himself or from other people surrounding his creative experience or from problems that may arise in his text and work to fix

⁴⁴⁵<https://www.questionpro.com/blog/ar/%D8%A7%D9%84%D8%A5%D8%AC%D9%87%D8%A7%D8%AF-%D9%81%D9%8A-%D9%85%D9%83%D8%A7%D9%86-%D8%A7%D9%84%D8%B9%D9%85%D9%84-%D9%85%D8%A7-%D9%87%D9%88-%D9%88%D9%83%D9%8A%D9%81%D9%8A%D8%A9-%D8%A5%D8%AF%D8%A7%D8%B1/>

⁴⁴⁶ <https://www.medcare.ae/ar/health-library/stress-symptoms-causes-and-treatment.html>

⁴⁴⁷https://mawdoo3.com/%D8%AA%D8%B9%D8%B1%D9%8A%D9%81_%D8%AD%D9%84_%D8%A7%D9%84%D9%85%D8%B4%D9%83%D9%84%D8%A7%D8%AA

Writing as a project

them, whether those problems arise from the writer defending himself or problems that arise through peers and creative people around him or those from his family, friends, clients and partners within his creative project ⁴⁴⁸.

Whether in the stage of writing, rewriting, correcting, proofreading, printing, publishing, selling, or dealing with the public, the existence of agreements between the writer and others enhances the reduction of problems between the parties, as well as working within a team that agrees on work standards and rules. The existence of work plans and strategies reduces the occurrence of problems between the writer and his surroundings, while research, knowledge, and mastery reduce the problems that can arise within the writer's creative text ⁴⁴⁹.

If the writer is unable to solve the problems, he can work on changing the way he works so that he knows where the mistakes are that created the problems in his texts or creative experience and knows how to solve them and consider them as stories learned in the writer's future creative projects. Planning, organizing, listening, getting feedback, working on drafts, not being afraid of changes, and following procedures help. The writer must continue to make corrections to prevent problems from occurring in the writer's texts, experience, and creative project. The danger of problems is that they hinder the writer and prevent him from benefiting from them and harm his creativity, confidence, and texts. Therefore, he must work to solve them whenever they appear and as quickly as possible and benefit from his experiences, information, knowledge, sources, and various insights in solving them.

It is important for the writer to be able to solve the problems of regression, balance, listening, textual problems, different levels from story to story, problems of the writer falling into multiple writing positions, problems of mental perceptions, concentration, random writing, problems of struggle and breaking barriers, problems of lessons the writer has learned and wants to apply, problems of experimental writing, sequence, safety, security, decision making, problems of wasting time, stopping writing, getting lost in the text, problems of forgetfulness, lack of interest, seriousness, problems of annoying causes around the writer, problems of complexity in the issues the writer discusses in his text, problems of copyright owners for fans, interested readers, academic members, and fans, problems of simplicity, effectiveness, consistency, work full of ideas, concepts, and answers, and the writer's preoccupation with solving problems and making the story and characters work within an attractive and satisfying storytelling ⁴⁵⁰.

448 <https://www.for9a.com/learn/%D9%85%D8%A7-%D9%87%D9%8A-%D9%85%D9%87%D8%A7%D8%B1%D8%A7%D8%AA-%D8%AD%D9%84-%D8%A7%D9%84%D9%85%D8%B4%D9%83%D9%84%D8%A7%D8%AA-%D9%88%D9%83%D9%8A%D9%81-%D8%AA%D8%B7%D9%88%D8%B1%D9%87%D8%A7>

449 <https://ar-entrepreneur.com/%D9%85%D9%87%D8%A7%D8%B1%D8%A7%D8%AA-%D8%A5%D8%AF%D8%A7%D8%B1%D9%8A%D8%A9/%D8%A7%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D8%A7%D8%AC%D9%87%D8%A7%D8%AF/>

450 <https://www.almirkaz.com/library/management-articles/73-%D9%85%D9%87%D8%A7%D8%B1%D8%A7%D8%AA-%D8%AD%D9%84-%D8%A7%D9%84%D9%85%D8%B4%D9%83%D9%84%D8%A7%D8%AA-%D9%88-%D8%A7%D8%AA%D8%AE%D8%A7%D8%B0-%D8%A7%D9%84%D9%82%D8%B1%D8%A7%D8%B1%D8%A7%D8%AA>

Writing as a project

When working on solving problems, it is important for the writer to work on uncovering the true nature of the problem, realizing the seriousness of the problem, not feeling sorry for himself, and not declaring himself a victim of the problem without working on uncovering the nature of the problem, overcoming it, defining it, and solving it. The writer should stop being extremely angry and make efforts to understand the problem, then know what he can do to overcome it. The writer should know deeply what are the problems, battles, and issues that require his intervention and spending time to address them so that solving problems does not become the most important activity within the writer's work on his texts and developing his experience and creative project ⁴⁵¹.

Able to manage brainstorming⁴⁵²

A real writer is the one who is able to brainstorm to come up with a unique idea that will be the basis for a good text that he writes. The writer can come up with some ideas through questions that he asks to stimulate his mind to generate ideas such as what are his worst or best memories and experiences at home, on the street, at school, on travel and trips, or in relationships with others, or in his various readings, which leads to the production of ideas that can be wonderful texts. The best stories do not come from the writer's imagination, but from his life experiences, readings, memories, experiences, opinions, and his ability to use all the feelings available to him. With the idea and information, the writer needs a number of thinking techniques that help him to detail the idea, concept, scenes, characters, conflict, and dialogue.

Therefore, he is supposed to start the process of brainstorming to start creating the text, its ideas, and its characters within his imagination. There are models of mind maps that the writer must create to detail his text in a visual way that helps him in the writing process. Before arriving at the mind and visual maps, brainstorming must begin as a beginning to form images and events in the creative text before converting it into a visual form. At the beginning of brainstorming, the writer is supposed to write one card for each character in the text he is working on. These cards include each character's appearance, background, role, elements, and characteristics in the text. Then he writes special cards for the scenes by writing each scene that can be written in the special text so that each scene is titled with its characters and the dialogue ideas that the scene includes and furnishing the scene with the background that suits it. At this stage, the writer does not like to control his ideas or delete any scene on his own, as this narrative scene may have unique importance after understanding the direction of the narrative or novel text later ⁴⁵³.

⁴⁵¹ <https://sfia-online.org/ar/sfia-8/skills/problem-management>

⁴⁵² <https://miro.com/ar/brainstorming/what-is-brainstorming/>

⁴⁵³ <https://bakkah.com/ar/knowledge-center/never-run-ideas-effective-brainstorming-brain-writing-techniques>

Writing as a project

Then the writer takes the cards and tries to arrange them and see if he can form a linear flow from them. He can swap one card for another in the order and try to imagine what is appropriate for the escalation of the plot and conflict through the cards. When he is done, he has brainstormed the text he is writing and can then go to mind maps which will help him understand the connections between characters and events ⁴⁵⁴.

It is important for the writer to know how others can help him in the subject of brainstorming, how to take notes during brainstorming sessions, how to organize all ideas and concepts, how to get others excited about his ideas and by being excited by them and being a good listener. Often the best ideas come from a great brainstorming session where everyone feels comfortable speaking frankly comes when you have a variety of voices of importance ⁴⁵⁵.

The writer should leave his ego on the sidelines when he becomes excited about the ideas of others and their ability to add value and positive momentum to his text and use their time wisely. When brainstorming, the writer can work on planning, taking breaks, eating well, and then work on creating a file or notebook to write down ideas for his text, find the story, make drafts, develop the character, and explore and test a variety of narrative options instead of narrowing the field of options before presenting other possibilities. The text is rich in potential and gives the writer opportunities to isolate and clarify more ways that make the text rich, to build a story, innovate, create, conduct research, search for ideas, and the possibilities of brainstorming, research, and spark more ideas, writing, formatting, editing, and exploring different options in the writer's creative writing. ⁴⁵⁶ Able to manage difficulties and obstacles as an essential part of the success of his creative project ⁴⁵⁷.

It is important for a writer to be able to manage negative experiences or traits in a positive way. There are some writers who do not know the obstacles that may block their path to success because they have not faced them before or because they are still at the beginning of their creative career, and the novelty of their experience has not contributed to the formation of experiences about circumventing or treating them. ⁴⁵⁸

The writer must be able to manage difficulties and obstacles as an essential part of the success of his creative project. Among the obstacles are the writer falling into the trap of others, whether from peers in the field of

⁴⁵⁴ <https://hub.misk.org.sa/ar/insights/skills-leadership-entrepreneurship/2021/how-to-host-an-impactful-brainstorm/?allowview=true>

⁴⁵⁵ <https://www.for9a.com/learn/%D8%A3%D9%81%D8%B6%D9%84-%D8%AA%D9%82%D9%86%D9%8A%D8%A7%D8%AA-%D8%A7%D9%84%D8%B9%D8%B5%D9%81-%D8%A7%D9%84%D8%B0%D9%87%D9%86%D9%8A-%D9%84%D8%AD%D9%84-%D8%A7%D9%84%D9%85%D8%B4%D9%83%D9%84%D8%A7%D8%AA>

⁴⁵⁶ <https://blog.projecto.app/%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D9%81%D8%B1%D9%8A%D9%82-%D8%A7%D9%84%D8%B9%D9%85%D9%84/%D8%A7%D9%84%D9%82%D9%88%D8%A7%D8%B9%D8%AF-%D8%A7%D9%84%D8%B5%D8%AD%D9%8A%D8%AD%D8%A9-%D9%84%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%AC%D9%84%D8%B3%D8%A7%D8%AA-%D8%A7%D9%84%D8%B9%D8%B5%D9%81-%D8%A7%D9%84/>

⁴⁵⁷ https://mawdoo3.com/%D9%85%D8%B9%D9%88%D9%82%D8%A7%D8%AA_%D8%A7%D9%84%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9

⁴⁵⁸ <https://services.mawhiba.org/SkillsDevelopment/Pages/SkillView.aspx?Sid=362&SplitId=121>

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writing and trying to be similar to them, and other obstacles from publishing houses and their failure to fulfill some promises that contribute to the loss of the writer's confidence in the publishing industry as a whole, or working intensively on texts that do not receive sufficient support from the writer's private environment, or waiting for the result of the competition he participated in only to fail in the end, or the writer torturing himself with a feeling of rejection and failure, as well as the writer placing high hopes, dreams and expectations about the text and its success and the writer's experience of shock when this text fails to gain attention.⁴⁵⁹

Among the obstacles that a writer can experience is his inability to adapt to what is beneficial to his literary experience and avoid what is not beneficial to it and work on not following anyone or repeating the experience of any of the people around him, and his inability to create his own style in writing, and his inability to diversify his intellectual inputs to form diverse, rich and attractive outputs for his texts. Any writer knows that writing is a difficult talent full of various difficulties and that it is easier to surrender. If the writer believes in his talent, he will try to start again every time he fails due to the difficulties and obstacles around him. I want you to know that difficult times call for strict measures and that writing is a demanding and selfish profession. Because it is selfish and demanding and because it is coercive, difficult, mysterious and frustrating, finding the writer's original text is difficult and many cannot bear and face real stories due to the presence of many facts, characters and circumstances that the writer faces and that increase the difficulty of his task ⁴⁶⁰.

The vast majority of readers love texts but do not know that completing them is fraught with difficulties and the possibility of failure in submitting it to the right people, as well as the difficulty of planning writing and contracts and finding time to research and obtain information and finding time for reading and finding time to commit to a complete novel, not to mention multiple novels around the clock and the difficulties of absorbing as many texts as possible and the difficulties of adventure in writing and the difficulties of finding the right platforms for texts and training the mind to improve and the difficulties of repetition and idealism and powers and mixing and the difficulties of chasing events in the text ⁴⁶¹.

There are difficulties in publishing, distributing, and succeeding, difficulties in creative burnout, difficulties in office and creative work, difficulties in finding time and concentration, in summoning characters, and organizing the text into written words that readers can imagine, in addition to difficulties in work, family, public relations, physical, psychological, nervous, and mental difficulties, difficulties related to proofreading and reviewing,

⁴⁵⁹ <https://tipyan.com/problem-solving-skills/>

⁴⁶⁰ <https://www.rowadalaamal.com/%D9%81%D9%86-%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D8%B5%D8%B9%D9%88%D8%A8%D8%A7%D8%AA-%D8%A7%D8%B3%D8%AA%D8%B1%D8%A7%D8%AA%D9%8A%D8%AC%D9%8A%D8%A7%D8%AA-%D9%81%D8%B9%D8%A7%D9%84%D8%A9-%D9%84/>

⁴⁶¹ <https://www.asjp.cerist.dz/en/article/45241>

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difficulties related to objectivity, comprehensiveness, and creativity in the text and caring for it so that it becomes a successful and attractive text ⁴⁶².

Among the difficulties related to the writer being an introvert and related to his ability to open up, communicate, publish, sell and succeed, and the difficulties of creating texts that meet the needs of readers and the public. Among the difficulties that the writer must pay attention to and solve are those related to the type in which he specializes, whether the writer is a museum or open to this type of story, and the difficulties related to the writer's boldness in creating texts that constitute a sensitivity for him or for his society or country, and what are everyone's impressions of what he does ⁴⁶³.

There are difficulties related to the writer protecting his creations from theft or the writer protecting his intellectual rights from his creative texts, difficulties related to the customs and traditions around him or those related to the writer's writing habits, and difficulties related to repetition, focus, consistency and coordination so that writing becomes an easy and prosperous activity. ⁴⁶⁴

There are difficulties related to the writer's creative talent itself, difficulties related to the writer's gender, whether male or female, difficulties in accessing information that may benefit the writer in his creative text, in addition to difficulties of competition or hostility between the writer and his competitors, difficulties in accessing creative places and platforms, whether on the real or digital level, and difficulties related to appearance, fame, or interaction with others or dealing with authors and publishers. There are difficulties in adaptation, reading, inquiry, breaks, monotony, arrogance, vanity, answering questions, difficulties in association, partnership, participation, networking, intellectual violations, infringement, reporting, content consumption, legal difficulties that the writer may encounter, difficulties related to follow-up and evaluation of creative work, in addition to difficulties related to chaos, absurdity, readers' lack of understanding of the writer and their hostility towards him, and difficulties related to creating characters in texts and their degree of distinction and clarity. ⁴⁶⁵

Difficulties and obstacles can be resolved through negotiation, reaching compromises, making concessions, committing to contracts, or making smart and successful decisions. Difficulties and obstacles can be dealt with as if they were trivial matters, but each one should be dealt with seriously and forcefully, making an effort to resolve

⁴⁶² https://www.bipa.gov.bh/crisis_management/

⁴⁶³ <https://lucidya.com/ar/blog/the-significance-of-crisis-management-in-delivering-exceptional-customer-experience/>

⁴⁶⁴ <https://academia-arabia.com/ar/reader/2/94914>

⁴⁶⁵ https://mawdoo3.com/%D8%A3%D9%87%D9%85%D9%8A%D8%A9_%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9_%D8%A7%D9%84%D8%A7%D8%B2%D9%85%D8%A7%D8%AA

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them, increasing the chances of overcoming them, not surrendering to them, and continuing to write and experiment creatively, no matter how intense and unsolvable the difficulties are.

It is important for the writer to help himself get out of difficulties and obstacles and not to be disturbed by their presence or close himself off to them, but rather he must focus on them and solve them so that he can present his works and creations in a distinctive way and not despair from rejection and repeated failure and learn from them and deal quickly with the difficulties and obstacles related to the writer's reputation, fame, wisdom and creations and increase his ability to confront deception and fluctuations and the loss of his spirit, creations and talent and jump over negative impressions or commercial evasions or societal privacy or government laws.⁴⁶⁶

The writer must be realistic in dealing with difficulties and obstacles when facing them, knowing them, analyzing them, discussing them, presenting them and solving them. He can do this by preparing himself for them, knowing their causes, dealing with them professionally and accomplishing them. The writer must know that the most difficult thing in writing is writing. When things get difficult, the difficult things begin. He must know what is the most difficult part of writing the text for him, know what is the easiest part and work on it and be imbued with the same intelligent and practical spirit, no matter how difficult the writer's life is, regardless of what he achieves and no matter how difficult it is to move from one stage to another in the writer's creative experience⁴⁶⁷.

The writer must know that the journey of writing a text is fraught with difficulties and that it is difficult to come up with ideas and that there are difficulties in motivation, guidance, professionalism, dealing with many grammatical and spelling errors, typos, and difficulties related to defects in the writer's text or creative experience or the results he reaches. There are difficulties in achieving perfection, arousing interest, description, asking and answering questions, difficulties of courage, perseverance, adversity, isolation, bias, description, control, obtaining money for writing, difficulties in maintaining the writer's creative profession, and difficulties related to introversion, comfort, acceleration, and flow. There are difficulties related to the writer's professional conscience, difficulties related to credibility, objectivity, intelligence, conversations, money, ideas, feelings, working alone, difficulties related to preferences, movements, resources, tasks, characters, clarity, desire, ability, the writer's literary genre, difficulties related to advantages, competition, enmities, integration, knowledge, description, endings, and contests⁴⁶⁸. In all of the above difficulties, the writer must control them, master their solutions, and

⁴⁶⁶ <http://projects.mans.edu.eg/pciqa/geography/organizing-structure/crisis-manag-committee.htm>

⁴⁶⁷ http://www.moqatel.com/openshare/Behoth/Ektesad8/azamat/sec11.doc_cvt.htm

⁴⁶⁸ https://m.marefa.org/%D8%A7%D8%AF%D8%A7%D8%B1%D8%A9_%D8%A7%D9%84%D8%A3%D8%B2%D9%85%D8%A7%D8%AA

Writing as a project

not be afraid of them, because he is aware of the difficulty of writing and the difficulty of succeeding in creative experiences anywhere in the world ⁴⁶⁹.

Able to manage planning

The writer needs to come up with successful and good texts, and to do comprehensive planning for the creative work he is doing. Then the writer needs the right atmosphere that helps him come up with texts that are capable of spreading and selling in the world of short stories or novels, and understanding of the creative and exhausting nature of his work from those around him to help him come up with texts that are unique in ideas, concepts, conflict, plot, enjoyment and endings. He also needs support to become able to devote himself to creativity and continue in it and create more short story and novel worlds in his future texts. There is a lot that the writer must do to enhance his creative experience, increase the success rate of his text, reach readers, and obtain real feedback that values the text and its writer or criticizes the text to push the writer to provide the best in the future. ⁴⁷⁰

It is important for the writer to be able to plan, visualize and organize his creative project well and intelligently. The writer is a dreamer who creates characters, events, dialogues and conflicts inside his head. He has the ability to visualize and organize the course of his creative project from the time it is an idea until it becomes a printed and published work ⁴⁷¹.

Living forever in dreams of success, influence and fame that are not based on smart planning, hard work, good, diverse and sophisticated work And the growing is nothing but planning for failure, no matter how unique the writer's talent is and no matter how different his creative experience is, the availability of a grant or talent of imagination and visualization is important in designing the writer's project, and he must invest it in designing a project as a planned project that includes obtaining the idea, writing it, marketing it, investing in its success, and coming up with lessons learned from previous experiences to raise the quality of the subsequent experience in writing. In the life of any writer, especially a creative writer, there is a big and fundamental problem that, if it is available to the writer, becomes the most important reason for his failure or the cessation of his creative experience, which is related to the writer's ability to plan his life, creativity, and future. One of the most important skills that a writer must possess is his ability to plan well and intelligently for his life and creativity and to know what he will get because of his creative activity, and how he can share this planning and dreams with those around

⁴⁶⁹https://mawdoo3.com/%D9%85%D8%B1%D8%A7%D8%AD%D9%84_%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9_%D8%A7%D9%84%D8%A3%D8%B2%D9%85%D8%A7%D8%AA

⁴⁷⁰<https://www.daftra.com/hub/%D8%A7%D9%84%D8%AA%D8%AE%D8%B7%D9%8A%D8%B7-%D8%A7%D9%84%D8%A7%D8%AF%D8%A7%D8%B1%D9%8A>

⁴⁷¹ https://davenport-ilbguides-com.translate.goog/mgmt/four_functions?_x_tr_sl=en&_x_tr_tl=ar&_x_tr_hl=ar&_x_tr_pto=rq

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him to be supportive of him and his experience if they believe in the truth of his talent, support his planning, live with him, and participate in achieving the goals he planned for. The writer's awareness of the importance of planning in implementing and achieving his creative activities is the first step to success ⁴⁷².

Every writer must work seriously and first to develop a plan for his life and creative future and share it with those around him and ask for their support and care for him and share with them every step he achieves in this plan. The writer must also be able to design strategies and plans ⁴⁷³ and work on designing strategies and plans that help him go through the creative writing process with ease and simplicity. There are many justifications that writers give to justify their delay in creative production or their inability to finish texts, at the top of which is "insufficient time." Most of the justifications that writers give to escape the writing process or to demand ready texts to be printed and published for readers are "I don't have time ⁴⁷⁴."

The writer is not supposed to consider writing as needing or consuming time. If he believes in that, he can set a specific time for writing so that this justification disappears. It could be one hour a day, and if the writer commits to it and works on writing for only one hour a day, this will push him to reach good and complete texts at comfortable times ⁴⁷⁵.

As planned steps, we can write a number of them here, the first and most important of which is the existence of a writing strategy, which is considered the main key to success in any planned work, including writing. This is what adds some work to the writer at the beginning, but it will help him finish his creative project faster and better ⁴⁷⁶.

The writer must plan his strategy for working in writing to know when to start and when to end and what are the possibilities for developing the text and its concepts to achieve success. ⁴⁷⁷ After finishing designing a strategy, the writer can sit at the table without fear of pressure, failure, competition, or writing bad texts that readers do not want to buy and read. Sitting at the table, the writer begins writing his own text and creating events and characters within the text, the literary genre of which the writer has previously decided, whether it is horror, comedy, or a fantasy novel ⁴⁷⁸.

⁴⁷² <https://dexef.com/features/management/management-planning/>

⁴⁷³ <https://motaber.com/%D8%A7%D9%84%D8%AA%D8%AE%D8%B7%D9%8A%D8%B7-%D9%81%D9%8A-%D8%A7-%D9%84%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9/>

⁴⁷⁴ <https://www.customs.gov.qa/Arabic/About/OrganizationStructure/Pages/PlanningandQuality.aspx>

⁴⁷⁵ https://mawdoo3.com/%D9%85%D9%81%D9%87%D9%88%D9%85_%D8%A7%D9%84%D8%A-%D8%AE%D8%B7%D9%8A%D8%B7_%D8%A7%D9%84%D8%A5%D8%AF%D8%A7%D8%B1%D9%8A

⁴⁷⁶ <https://pnu.edu.sa/ar/Deanship/Research/LibrariesAffairs/Pages/PlanningPrograms.aspx>

⁴⁷⁷ <https://www.iedunote.com/ar/%D8%A7%D9%84%D8%AA%D8%AE%D8%B7%D9%8A%D8%B7-%D8%A7%D9%84%D8%B7%D8%A8%D9%8A%D8%B9%D8%A9-%D8%A7%D9%84%D8%A3%D9%87%D9%85%D9%8A%D8%A9-%D8%A7%D9%84%D8%A3%D9%86%D9%88%D8%A7%D8%B9>

⁴⁷⁸ <https://uom.edu.sa/%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D8%AA%D8%AE%D8%B7-%D9%8A%D8%B7-%D8%A7%D9%84%D8%A5%D8%B3%D8%AA%D8%B1%D8%A7%D8%AA%D9%8A%D8%AC%D9%8A/>

Writing as a project

Able to manage time

It is important for the writer, in managing his creative project, to be aware of the forms of time wasters and work on addressing them by recording the activities that he must do for the benefit of his creative project and knowing the reasons that waste his time and prevent him from performing his tasks well, and to make schedules for the necessary tasks and the time needed to accomplish them, and to reduce the chaos in his personal, family, professional and creative life and to pay attention to the activities that serve his interest, and his full knowledge of important topics, useful relationships and effective activities, and to realize how he can use time in the best way⁴⁷⁹ In fact, there is no magic recipe for organizing time. Every person in the world has his own priorities, abilities, and nature in planning his own time. The writer can work on planning his own time by knowing how he spends his time, what activities he does, and the time consumed to achieve those activities. He can also know what the important topics are and plan for them, determine their goals, priorities, and importance, and whether they are urgent or not, and whether they are important or not. Then, determine the time for them, implement them, and not tolerate time wasters and reject any distraction from anyone around him that consumes his time, priorities, and creative activities⁴⁸⁰.

The writer must organize and arrange his living, personal, creative, practical, environmental and social environment, and if possible, delegate some unimportant tasks to others to do, and learn the skill of getting rid of procrastination and adhering strictly to his plans and appointments⁴⁸¹.

The writer's skill revolves around being efficient in managing his life, personal, family, work and creative activities, and his ability to get rid of the daily routine and waste time on unimportant activities to ensure the success of his creative project and at the same time enjoy life around him with family and friends and not fall into distraction and waste time and effort in vain, and reach an increase in his creative productivity and overcome obstacles and accomplish tasks with high efficiency and in the best possible way. The writer can develop plans to manage his time by planning it on paper or using some specialized computer programs and phone applications that are full of the Internet if the digital environment suits him. What is important in the end is that the writer is able to make time a contributor to his personal, family and creative success⁴⁸².

479 <https://www.for9a.com/learn/%D9%85%D9%87%D8%A7%D8%B1%D8%A7%D8%AA-%D8%AA%D9%86%D8%B8%D9%8A%D9%85-%D9%88%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D9%88%D9%82%D8%AA-%D8%A8%D8%B4%D9%83%D9%84-%D9%81%D8%B9%D8%A7%D9%84>

480 https://mawdoo3.com/%D9%85%D9%81%D9%87%D9%88%D9%85_%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9_%D8%A7%D9%84%D9%88%D9%82%D8%AA

481 <https://businessbelarabi.com/%D8%A7%D9%84%D8%A5%D9%86%D8%AA%D8%A7%D8%AC%D9%8A%D8%A9-%D9%88%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D9%88%D9%82%D8%AA/%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D9%88%D9%82%D8%AA/>

482 <https://yanb3.com/%D9%81%D9%86-%D8%A7%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D9%88%D9%82%D8%AA/>

Writing as a project

Time is considered one of the most important problems in the writer's creative journey. When can the writer be able to manage time, enjoy living within his family and community environment, interact with his friendships, work on his creative project and develop it, work on developing his relationships with peers who practice a literary experience similar to his, and effectively network with publishing houses, institutions sponsoring competitions, the media, interested parties and cultural activists, and read and continuously review, document and collect all the information that he can benefit from in his own texts or to develop and archive his literary experience and work on all levels in reality or in the digital environment ⁴⁸³. It is impossible for the writer to encompass all of this and there will be a lot of shortcomings in some of the life, family, network or information relationships that the writer weaves to develop his literary experience.

It is important for the writer to reach a good, productive and successful creative experience to plan to use his time intelligently and to use this time intelligently as well so that one of his life or creative priorities does not harm the other. Perhaps we remember that in the writer's life there are deadlines for sending texts to publishing houses or literary competitions and this indicates that the issue of time is of unique importance to the writer and he must pay attention to it and plan for it wisely ⁴⁸⁴.

A smart writer can jump over this obstacle by working on writing as a planned project that takes its appropriate time and gives the writer space to live the rest of his life activities fully. Time is considered one of the most important tools that help the writer to write. Choosing the appropriate time in which the writer can flow is one of the important skills for writing. Some writers like to write in the morning and others at night or during the daytime. There is no ready recipe for the writer to choose the appropriate time for him, as this is something that concerns him ⁴⁸⁵.

It is important for the writer during the next day to review what he wrote yesterday before adding more words. This helps him to re-enter the context of the text he is writing, while enriching the text with information that the writer has gathered through readings, observations, or advice from family and friends. It is also important to avoid distraction during the time allocated for writing from television, the phone, or the Internet so that the writer can be active and productive. Time is one of the important resources for the writer, which he can control in order to be able to accomplish his own creative tasks ⁴⁸⁶. To protect his writing time, the writer can create

⁴⁸³ <https://www.twinkl.com.sg/teaching-wiki/tznm-aiwqt>

⁴⁸⁴ <https://www.jibble.io/ar/%D8%A7%D9%84%D9%85%D9%82%D8%A7%D9%84%D8%A7%D8%AA/%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D9%88%D9%82%D8%AA-%D8%A7%D9%84%D8%A7%D8%B3%D8%AA%D8%B4%D8%A7%D8%B1%D9%8A%D9%8A%D9%86>

⁴⁸⁵ <https://www.argaam.com/ar/article/articledetail/id/1617219>

⁴⁸⁶ <https://clockit.io/ar/time-management-techniques/>

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rituals that help him write, whether in place, drinks or music, which puts him in a state of good writing, and try to write at times when the writer feels connected to his text, and know what his time wasters are and address them. Good time planning helps in investing it well for the benefit of the writer, his writings, his experience and his creative project. Therefore, he must set time plans and adhere to them and restrict them to achievement, whether by the hour or by the page, and work on using the technological resources around him to help him work in less time with greater creative production.⁴⁸⁷

Writing is hard and it is difficult for a writer to isolate himself and stare at a blank page for hours on end, tasked with creating something meaningful that works on both the emotional and structural levels. This makes finishing any achievement itself difficult, while the process becomes easier with time, or at least more familiar to the writer if he is experienced. The writer must monitor himself when it comes to many common mistakes and avoid them so as not to spend more time on them and work on paying his dues, whether financial, personal, family or creative, and work on setting deadlines for his writings and contributions and committing to them and seeking advice from others, and writing every day to achieve the goal of being a professional and master in time management and writing lists of tasks that must be implemented and choosing time to write and commit to it and finding enjoyable time for his passion for writing and pursuing a writing career and finding time and allocating it to writing and setting timetables for family, creative, personal and parental life. Whatever his schedule is, the first place to look for time to write is within the ends of his daily schedule and that his writings do not conflict with his work hours or rest times and allocate the times he spends on social media and broadcast channels and watching programs. Make your schedule more creative, set a wide-open writing day, and realize that you don't need to write every day or write for eight hours at a time to be productive. Two hours of finger-typing can produce a tremendous amount of content. Writers should look at the ends of their schedule for windows of opportunity to write, take just a few days off from social media and watching shows to open up an amazing amount of time in their schedule to take notes, prepare themselves for writing and visualizing, and activate short writing sessions at least twice a week and ask for help when creative times get tough ⁴⁸⁸.

Time management requires a writer to focus on writing tips and techniques, knowing good quotes, knowing and narrating the most sensitive topics in society. Writing takes a lot of time amidst a writer's crazy life schedule and knowing how to spend time to survive, move on to other creative projects, allow the writer's work to evolve into something better, and create time to expand with new experiences, new goals, and new connections.⁴⁸⁹

⁴⁸⁷ <https://ims.doroob.sa/courses/Doroob/CS-GNSKL005/DEC2020/about?lang=ar>

⁴⁸⁸ https://mawdoo3.com/%D9%83%D9%8A%D9%81%D9%8A%D8%A9_%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9_%D8%A7%D9%84%D9%88%D9%82%D8%AA_%D9%88%D8%AA%D9%86%D8%B8%D9%8A%D9%85%D9%87

⁴⁸⁹ <https://businessbelarabi.com/%D8%AA%D8%B7%D9%88%D9%8A%D8%B1-%D8%A7%D9%84%D8%B0%D8%A7%D8%AA/%D9%81%D9%86-%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D9%88%D9%82%D8%AA-%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D9%88%D9%82%D8%AA/>

Writing as a project

In his creative experience, the writer needs time, luck, effort, and support staff. He should beware of naivety and arrogance, ask for help when he needs it from others, ask questions and answer them in real time, or use a friend, family member, or peer to make a fake call or a fake meeting just to make him comfortable and get away from the hustle and bustle, spend some time for himself, and not escape from the responsibilities of his family life and career. He should shorten his development process to the basic steps that do not require a lot of time and energy, and organize a routine for a simplified writing session. Taking advantage of the time he spends in his life for each writing session is essential to continue being inspired, reducing distractions and deviations, and working on automating anything that enables him to use applications to create automatic workflows that save your time and energy, answer emails, set a specific time for writing, set goals for the writing session, not waste time, and get to writing as quickly as possible without losing the necessary inspiration that the writer's creative stories, characters, and texts need ⁴⁹⁰.

It is important for the writer to choose the projects he needs to write and to provide time for modifications and to work on stepping back and viewing the project he is creating more objectively and to provide time for development and to focus on personal and professional relationships and balance and to ensure creative production and to continue to manage everything during the post-writing stage until reaching distribution and sales and making money and to continue to spend a lot of time working on one project and then confronting mistakes and increasing confidence, faith, enthusiasm, readiness and determining the appropriate time to write a wonderful text that adds to the writer and his experience and creative project ⁴⁹¹.

One of the techniques that a writer can do to manage his time is to work on knowing the limits of the text he is writing and the extent of his readiness to write and enter a writing retreat away from the daily hustle and bustle of the family and the writer's official work schedules and focus only on his own creative process without any distractions or excuses that make him lose the necessary focus to complete his text. Nothing stimulates the creative spirit like the refuge of writing and working on determining writing times and backing off from them and stopping them and determining the pressures specific to the writer or to writing such as having a deadline to deliver his text and ensuring productivity and finding a quiet and beautiful place to write and escape from the writer's daily pressures and ensuring the provision of a beautiful and quiet place that can relax the writer's mind and attract his imagination ⁴⁹².

⁴⁹⁰ <https://www.e3melbusiness.com/blog/time-management-at-work>

⁴⁹¹ <https://blog.khamsat.com/time-management-guide/>

⁴⁹² <https://www.coursera.org/learn/work-smarter-not-harder-ar>

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If necessary, the writer can create his own room as a writing retreat and try additional places to escape to during the creative process and make sure that the creative isolation will unleash the writer's imagination and creativity and enhance his inspiration from the beautiful and calm environment of the writing retreat while providing external sources that the writer can search for and bring to use in the writing process and work on allocating time for some reading and watching and feeding the writer's creative mind and creating a goal, plan and work and committing to a date that makes the writer's plan come true and allocating a specific time and place to start the writing steps and realize that the writing retreat is a refuge but it is not a vacation. The writer is there to work. You are there to divide the goal into steps that become a plan and then do something through writing and take more actions than he can in his usual daily, weekly and monthly work. It is necessary for him to go to his writing retreat with a goal and plan followed by work to start the creative process and achieve it with the importance of relaxation, enjoyment, continuing to write and escaping to nearby locations ⁴⁹³.

It is important for the writer to let his mind wander, enjoy comfort, use imagination, read books, plant the seeds of his stories, characters and settings, work on managing his expectations and preparing himself for the worst, be humble and open to new and different ideas, continue to learn, cooperate, communicate and work, be positive in receiving feedback, create an ongoing work group that can always be referred to, train himself to write on professional deadlines, start as soon as possible, isolate himself for a specific period of time, allocate a specific time for himself, remove external distractions from him, think about problems and solutions for writing, and not spend time obsessing over a text or two within the writer's experience and creative project ⁴⁹⁴.

The process of continuous blogging for the writer, including characters and conversations, helps him not to spend time on what does not benefit his creative experience, achieve balance, tell a complete and dynamic story, as well as meet some people who can help the writer, learn, and provide him with some risk-taking skills. The writer's knowledge of the reason for his writing and why he writes helps him save a lot of time and gives him confidence in himself to spend more time on his texts and creative experience, manage his daily stress, train him to write within deadlines, participate in competitions, work with others, and meet his audience's expectations better. It helps him to organize his time wisely, ignore distractions, focus on consistency and positivity, understand the environment around him, not fall into rejection, failure, procrastination, or procrastination, choose things that suit him, help him not to stop and postpone, and work with a regular, purposeful schedule and plans for it within

⁴⁹³ <https://esoftskills.com/ar/%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D9%88%D9%82-%D8%AA-%D9%81%D9%8A-%D8%AD%D9%8A%D8%A7%D8%A9-%D9%85%D8%B4%D8%BA%D9%88%D9%84%D8%A9/>

⁴⁹⁴ <https://kun.academy/blogs/%D9%85%D9%87%D8%A7%D8%B1%D8%A7%D8%AA-%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D9%88%D9%82%D8%AA/>

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measurable standards, achieve the writer's goal, be achievable, realistic, and be able to deal with obstacles and challenges, be time-bound, have a deadline, and be in line with the big goal that the writer aspires to.⁴⁹⁵

Commitment to the goal, idea, depth, time management, adaptation, aspirations, enthusiasm, continuity, writing exercises, forming creative habits, answering difficult questions, not stumbling and giving up is what makes a writer's creative experience successful and continuous, in addition to understanding the material, story, characters, depth, analysis, synthesis, conflict, as well as commitment to reading and learning, devoting time, effort and money to obtaining ideas, inspiration, consistency and commitment to the schedule is what will make the writer, his texts, his experience and his creative project successful ⁴⁹⁶.

The writer's busy schedule should not play a role in reducing the time allocated for writing. The writer should create additional time for writing, check his deadlines and schedules and plan in advance, stick to the plan, write like a professional, hone his skills to write quickly and well, participate in competitions and fellowships that build his capabilities in this field, organize his writing sessions, come up with the texts he wants to write, learn from his mistakes and successes in a positive, ambitious and purposeful way, reduce dependence on others, deal with pressures, reduce the chances of failure, emulate successful trends to reach ready texts and submit them on time so as not to risk not being able to read his work on time and influence the success of the text, obtain reliable and invaluable advice, and try to work with knowledgeable people, experts and specialists in the writer's field of creativity to save him a lot of time and research, obtain great concepts and ideas from them, and stay in touch with them to ensure their assistance in reducing the time the writer spends on his overall experience and creative project ⁴⁹⁷.

Organizing and archiving the writer's texts' files is considered one of the important tools that saves his time in quickly accessing them without the need for exhausting search for them every time he wants to access them. Technology and computer scripts often provide him with these services, and therefore he must rely wonderfully on technology and the digital environment because of its ability to organize the writer's files and thus organize and invest his time in writing, educating himself, and creating an organized environment that makes the writer free to tell the story and expand on the essential details of his creations and achieve the texts in the right place and the right time and ensure the flow of his creative juices and invest in time to show the best ideas and learning and communication and presentation and good preparation and speaking well and fun and friendly and emotional

⁴⁹⁵https://m.marefa.org/%D8%A7%D8%AF%D8%A7%D8%B1%D8%A9_%D8%A7%D9%84%D9%88%D9%82%D8%AA

⁴⁹⁶ <https://masarat-sy.org/5-%D8%A7%D8%B3%D8%AA%D8%B1%D8%A7%D8%AA%D9%8A%D8%AC%D9%8A%D8%A7%D8%AA-%D9%81%D8%B9%D8%A7%D9%84%D8%A9-%D9%81%D9%8A-%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D9%88%D9%82%D8%AA/>

⁴⁹⁷ <https://www.andetop.com/2023/03/time-management.html?m=1>

Writing as a project

and intelligent and interesting and unique and the ability to summarize and focus and not be confused and finish early and not rush in a way that harms the writer's professional and creative life and the ability to present the first draft and plan it and write it at the planned time and know that the writer does not have time to write everything he wants to write in a comprehensive manner and he must know the ideas and suggestions that he wants to write within his experience and creative project ⁴⁹⁸.

A writer needs time to create, and this does not necessarily mean working full-time, but rather devoting himself in a way that benefits the writer and does not make writing painful, difficult, dramatic, sad, or exhausting. Rather, writing should be an enjoyable activity that adds to the writer's creative experience and protects him from facing the blank page without having solutions for it. The matter here depends on proportion, happiness, talent, excitement, enjoyment, strong work ethics, and creating a lifestyle that allows the writer time to write something and meet the people who will read it, because without both parts of the equation, he will not achieve success, truth, surprise, and present all of that in a smart way to the writer's audience. ⁴⁹⁹

It is important for the writer to ensure that the reader's time is not wasted reading cheap and bad texts and to work on changing the way of writing. Writing in the same way and at the same time and place leads the writer to a stage of boredom and writing paralysis. Therefore, he must always change things a little and try something different. This helps him reduce writing unnecessary, repetitive or unnecessary texts, thus saving the time he needs for real creative writing and dealing with the ticking time clock as the best way to achieve a blend of stories, features, emotions, messages and topics and not spending more time modifying texts instead of actually allowing the writer's imagination to flow to write while every great idea he can conjure up, write, fix and produce and allocate enough time to hone his creative craft. ⁵⁰⁰

It is important for the writer to work on developing his professional life, creating the spark for an exciting creative idea, unpacking its information, finishing the draft of the text, filtering it, identifying its flaws, and creating a time system that helps organize the writer's life and creativity and ensure that his real life does not conflict with his texts, experience, and creative project. ⁵⁰¹

Time management helps writers meet the rules, guidelines, instructions, expectations, advice, choices and ideas that are related to their experience and creative project in order to bear the desired fruits. Therefore, the writer must include writing in his daily routine and allocate part of his time to writing in order to get used to this matter

⁴⁹⁸ <https://www.balagh.com/article/%D9%85%D9%81%D9%87%D9%88%D9%85-%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D9%88%D9%82%D8%AA>

⁴⁹⁹ <https://midocan.ae/time-management-techniques/>

⁵⁰⁰ <https://ahli.com/ar/%D8%A7%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D9%88%D9%82%D8%AA/>

⁵⁰¹ <https://ar.lpcentre.com/articles/does-time-management-skills-level-up-productivity>

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and persevere and continue writing until achieving the writer's creative ideas and goals. He must know that it may take years to develop the writer's voice and it may take longer before he is confident enough to publish his story. Therefore, he must be patient, know what he wants, follow his dreams, correct his mistakes and learn from them, work on preparing and arranging his creative projects, not work on multiple projects, and know the number of texts he can control and the number of pages he can write in each creative session ⁵⁰².

The writer must know the extent of his creative experience, the extent of his talent, professionalism and fame, and the amount of freedom he is allowed as a writer when it comes to creative freedoms in those texts, and know when he needs to listen to some and ignore others, and not confuse movement with progress, and continue to struggle and achieve goals and continue to progress and make smart choices among all other available professional options so that the writer becomes ready and willing to put more time and effort into his texts, his experience and his creative project ⁵⁰³.

The writer needs to work on time management to achieve adaptation, success, action, effectiveness, quality, and the production of texts that represent his identity and ensure his learning of writing, creativity, and professionalism in work, and ensure his prosperity, and maintain rationality, motivation, benefit, and continuity, and reduce the time spent on the writer's creative journey, his paralysis or success, professionalism, contracts, brilliance, fame, mood, mission, personality, characters, imaginations, readiness, publications, successes, sales, correspondence, timetables, jobs, efforts, and the development of his talent, writings, concentrations, motives, deviations, mistakes, and dealings with rejection and failure, and when the time comes for him to fight for his interests and the interests of his experience and creative project. ⁵⁰⁴

All of the above requires the writer to allocate time in which he can do useful things and give priority to living his life and achieving his creative dreams and increasing his readiness to write, understand, practice, experience, and know his texts and be ready to answer questions and choose between texts wisely and be knowledgeable, persistent, accomplished, and reconcile between multiple projects and ensure working on different tasks and working continuously to achieve success and continue writing and not stop and continue writing and achieve its goals and finish it and succeed in it and achieve its goals and devote the time and effort necessary for the writer's success within his experience and creative project ⁵⁰⁵.

⁵⁰² <https://lbsacademy.org/knowledge-base/time-management-best-practices>

⁵⁰³ https://faculty.kfupm.edu.sa/COE/gutub/Arabic_Misc/Time_Management_Keys_Arabic.htm

⁵⁰⁴ <https://fastercapital.com/arabpreneur/%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D9%88%D9%82%D8%AA-%D9%88%D8%AA%D8%AD%D8%AF%D9%8A%D8%A F-%D8%A7%D9%84%D8%A3%D9%88%D9%88%D9%88%D8%A7%D8%AA-%D9%84%D8%AA%D8%AD%D9%82%D9%8A%D9%82-%D8%A7%D9%84%D9%86%D8%AC%D8%A7%D8%AD.html>

⁵⁰⁵ <https://e.paaet.edu.kw/institutes/AR/InstituteOfSecretariatAndOfficeManagement/TechnicalSections/OfficeManagementSection/SectionArticles/Pages/%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D9%88%D9%82%D8%AA-%D9%88-%D9%86%D8%AC%D8%A7%D8%AD-%D8%A7%D9%84%D8%B9%D9%85%D9%84.aspx>

Writing as a project

Able to manage and meet expectations

There are many expectations that the writer has of himself, what the readers and the public expect of him, and what partners, clients and publishing houses expect of him. Therefore, he must be able to manage and achieve expectations for himself and those around him by setting noble goals and great aspirations and engaging in the creative process with high, realistic, achievable, timely and fundable expectations until they become a reality and not just a fantasy ⁵⁰⁶.

A writer can ensure that expectations are managed and met by ensuring that their creations are consistently delivered, preparing themselves for criticism and revisions, accepting feedback, trusting the people around them, writing consistently, and working on starting to show people they trust and preparing themselves for criticism, but don't forget to expect good. Trust your belief that your work is entertaining, then leave the rest to the pages, guessing or assuming what anyone will think of their writing, predicting what concepts will work and what won't, who will respond and who won't.⁵⁰⁷ Certainly, the writer cannot expect to please everyone, so he must write what he loves and what he knows, entertain himself, surprise himself, and challenge himself to reach passion for his texts and then succeed in them, and his knowledge of the limits of his talent and the standards of the creative industry in his environment and the standards of his surrounding society, and exceeding those standards and meeting the highest expectations and working to obtain and not being convinced of his ability to achieve perfection and anticipate defects and go through the experience and enjoy it and know the questions that need to be answered and work to achieve the goals and know the degree of his professionalism and what are the expectations required of a writer of his stature and the degree of his relationships with others who are informed, interested, and specialized in the creative industry in his environment and the degree of his participation in events related to his type and creative specialization, and setting achievable goals and thus meeting and achieving expectations within his experience and creative project ⁵⁰⁸.

The writer should think about what kind of transformation he expects his texts to achieve success or live up to expectations or become sufficiently competitive or involved in the creative activity in his environment and the writer should know when to break the rules, guidelines and guidelines in order to be able to meet expectations and adhere to them while not expecting too much as one of the ways to fail and do something unexpected and

⁵⁰⁶ <https://isha.sadhguru.org/ar/wisdom/article/ar-handling-expectations>

⁵⁰⁷ <https://salemalanzi.sa/manage-expectations/>

⁵⁰⁸ <https://www.knowledgecity.com/ar/library/BUS1198M4/the-skill-of-managing-expectations/>

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stay in touch with the guidelines and expectations in the characters and story lines and the majority of the scenes that the creative texts present within his experience and creative project ⁵⁰⁹.

It is important for the writer to realize that his mission is to meet expectations, even if they are high and can destroy him, but he can achieve them in the long run and provide the best source of knowledge gained by failing early, failing often, failing forward, learning from mistakes, and being persistent, steadfast, active, balanced, bold, proud, energetic, and exciting, no matter how hard, painful, and brutal the blows are ⁵¹⁰.

It is important for the writer to work on consistency and coordination, learn the guidelines, study the structure and story theory, then apply what the writer has learned to the idea of his text and his contribution to creating expectations and goals and producing more texts that lead to achieving the modified expectations and goals in a positive, active, productive, fast and inexpensive way and investing in achieving those expectations to contribute to the success of the writer's distribution and sales and contribute to his professionalism and respect among all those around him and his creative specialization and realizing the gap between expectations and what has been achieved and saving the writer's time and effort to focus on preparing for success and mastering the art of writing within specifications and writing more texts in a period of time and distinguishing them with comprehensiveness.⁵¹¹

The writer must work to attract the audience, localize the culture, and present real worlds of human experience. National myths between different cultures can be completely different and similar, transcending societal norms and leading to strong themes that translate what readers can expect from the writer.⁵¹²

The writer must work on knowing how to be creative and unexpected and be able to connect characters, stories, scenes, events, concepts and ideas and be responsible for refining his craft and understanding the expectations required of him and creating new and innovative concepts or new and unique ideas that are capable of succeeding in the world of business so that these expectations are solid and great and push the writer's experience forward and give the writer a sense of victory or defeat within his experience and creative project ⁵¹³.

509 <https://carefekry.wordpress.com/2023/10/20/%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D8%AA%D9%88%D9%82%D8%B9%D8%A7%D8%AA-%D9%88%D8%A7%D9%84%D8%AA%D9%86%D8%A8%D8%A4%D8%A7%D8%AA/>

510 <https://hbrarabic.com/%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D8%AA%D9%88%D9%82%D8%B9%D8%A7%D8%AA-%D9%81%D9%8A-%D8%A7%D9%84%D9%85%D8%B4%D8%A7%D8%B1%D9%8A%D8%B9/>

511 <https://www.dalecarnegie.com/ar/courses/246>

512 <https://www.alqiyady.com/%D9%83%D9%8A%D9%81%D9%8A%D8%A9-%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D8%AA%D9%88%D9%82%D8%B9%D8%A7%D8%AA-%D9%81%D9%8A-%D8%A7%D9%84%D8%B9%D9%85%D9%84-%D8%A5%D9%84%D9%83-%D9%87%D8%B0%D9%87-%D8%A7%D9%84%D9%86%D8%B5%D8%A7%D8%A6%D8%AD-570498.html>

513 <https://www.annajah.net/%D9%83%D9%8A%D9%81-%D8%AA%D8%AA%D8%B9%D8%A7%D9%85%D9%84-%D9%85%D8%B9-%D8%A7%D9%84%D8%AA%D9%88%D9%82%D8%B9%D8%A7%D8%AA-%D8%BA%D9%8A%D8%B1-%D8%A7%D9%84%D9%88%D8%A7%D9%82%D8%B9%D9%8A%D8%A9-article-32667>

Writing as a project

A good writer is one who does not postpone his creative work and is not plagued by procrastination and stalling, especially in the current period in modern societies, which are characterized by distraction and intense immersion in the media, entertainment, and digital environment, which consume the writer's time and effort, in addition to procrastination.

It is important for a good writer not to be distracted and work on more than one creative product, or to be distracted by the media, family issues, friends' problems, and other causes of distraction, and to be focused on his talent and creative project and to work on completing his creative projects with strength, effectiveness, and on a regular basis ⁵¹⁴.

Able to manage relationships

It is important for the writer to be able to build his network of contacts and good relationships. This means that the writer should have a network of relationships that is the primary source of encouragement and push him forward in his creative project, and encourage him to continue writing and marketing his texts. This work is considered one of the writer's priorities to build his network of contacts and good relationships, positive communication, and welcoming all points of view from all those who influence the writer's creative experience, and knowing the limits of the interference of others around him in his writings and in developing his text and the extent of his desire and ability to tolerate these interferences, and his ability to manage his own creative process independently and smoothly without affecting the creative process or the writer's physical, mental, and family health and the quality of his creative project.⁵¹⁵

The writer must be able to successfully insert himself into the system of creativity and creators. There is a complete system surrounding the writer, such as his peers in literary work, literary clubs, teams, groups, and creative institutions. The writer's successful insertion of himself into the system of creativity and creators is linked to his ability to closely follow the types of literature in the market, know the competitors, deal with them, and overcome them.

Relationships help the writer search for new and unique news that he can put in his texts, and increase his ability to organize information about publishing houses and other competitions available in his environment, develop the specifications of his texts, develop his own imagination, the language in which he writes, and the richness of

⁵¹⁴<https://www.aletihad.ae/article/78093/2015/%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D8%AA%D9%88%D9%82%D8%B9%D8%A7%D8%AA>

⁵¹⁵https://mawdoo3.com/%D9%83%D9%8A%D9%81%D9%8A%D8%A9_%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9_%D8%A7%D9%84%D8%B9%D9%84%D8%A7%D9%82%D8%A7%D8%AA_%D8%A7%D9%84%D8%A5%D9%86%D8%B3%D8%A7%D9%86%D9%8A%D8%A9

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the vocabulary he possesses to reach attractive writing that generates curiosity among readers from publishing houses and those in charge of judging creative competitions ⁵¹⁶. Relationships contribute to the writer developing skills to build positive relationships with workers in the literary and creative industry at all stages from the beginning, or with his colleagues in creative work in the middle, or with capitalists and workers in publishing and distributing creative texts, and to possess knowledge of the system that governs creative activity ⁵¹⁷.

The success of a writer depends on his knowledge of the system that governs his creative activity, and the writer's ability to invest his creativity in turning the gears of the industry to which he is associated, such as the publishing industry, in a way that ensures the benefit of the writer and the benefit of the literary industry and its investors, and that he possesses the skills that allow him to enter the system of the world of creativity in his social, national and regional environment ⁵¹⁸.

It is important for the writer to care about the creative environment around him, which is important for the writer when he tries to enter the writing battle, and the existence of the creative environment is related to the intensive presence of writers with distinctive experiences.⁵¹⁹ Creative institutions that build the creative writing capabilities of creative people, provide laws and policies that stimulate, honor, encourage and sponsor creativity, and have an infrastructure that contributes to the creative process, such as theaters, cinemas and cultural platforms that allow direct communication with the public. The presence of figures specialized in criticizing creativity, the media's interest in creative people and their experiences and promoting them in their local, regional or international environment, and the availability of the historical and spatial infrastructure to raise the writer's level of experience with the event he is writing about.⁵²⁰ It is important for the writer to know the influencers in his creative experience. He is an intelligent person who creates a world of events within the text and creates ambitions, conflicts, and characters that contain the stubborn, the good, the evil, the smart, the stupid, the beautiful, the affectionate, and everything that any person can think of about the qualities of another person. Therefore, he realizes the extent of the diversity of people and their differences in visions, ideas, ambitions, dreams, desires, and abilities. This is what enables him to understand his map of influencers. They are not necessarily individuals, but they may be institutions that work in the writer's environment and have an impact on him ⁵²¹.

⁵¹⁶ <https://www.psa.gov.qa/ar/aboutus1/Pages/Departments/PRComm.aspx>

⁵¹⁷ <https://stardomuniversity.org/%D8%B9%D9%86-%D8%A7%D9%84%D8%AC%D8%A7%D9%85%D8%B9%D8%A9-2/%D8%A7%D9%84%D8%A5%D8%AF%D8%A7%D8%B1%D8%A7%D8%AA/%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D8%B9%D9%84%D8%A7%D9%82%D8%A7%D8%AA-%D8%A7%D9%84%D8%B9%D8%A7%D9%85%D8%A9/>

⁵¹⁸ <https://scifac.mans.edu.eg/index.php/about-us/about-the-college/2021-12-16-08-39-44>

⁵¹⁹ <https://www.islamweb.net/ar/consult/2513421/%D8%B6%D8%A8%D8%B7-%D8%A7%D9%84%D9%86%D9%81%D8%B3-%D9%88%D8%AD%D8%B3%D9%86-%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D8%B9%D9%84%D8%A7%D8%AC%D8%AA%D9%85%D8%A7%D8%B9%D9%8A%D8%A9>

⁵²⁰ <https://www.aljazeera.net/lifestyle/2022/8/19/%D9%84%D9%84%D8%AA%D9%88%D8%B5%D9%84-%D8%A5%D9%84%D9%89-%D9%82%D8%B1%D8%A7%D8%B1%D8%A7%D8%AA-%D8%AF%D9%88%D9%86-%D9%86%D8%B2%D8%A7%D8%B9-%D9%83%D9%8A%D9%B1-%D8%AA%D8%B9%D9%82%D8%AF>

⁵²¹ <https://ar.wikipedia.org/wiki/%D8%A7%D8%B3%D8%AA%D8%B4%D8%A7%D8%B1%D8%A9>

Writing as a project

It is important for the writer to realize the importance of consultation and to work on consulting himself, his family, friends, partners and supporters in his project about his talent, personal, creative and media experience and best practices to benefit from all of that, and to know through consulting them whether he is fulfilling the desires, needs and human and intellectual gains of his audience, and whether he was able to reach his readers and audience through his creativity or through the media, and whether he was able to urge them to follow him, support him and buy his creative products, and whether his participation in literary or media events was convincing and influential and found believers who follow him and support his achievement.⁵²²

It is important for the writer to invest in those around him to deliver his creative experience to success, even if he believes that his text is innovative, as each person has a good addition that may not have occurred to the writer. In general, new books are a quote or borrowing of concepts from old books and events, and the writer is affected by what happened. Every writer should not be afraid to read some books in order to develop the concept of his story and characters, and not doubt his abilities and that he can write. All that the writer needs are himself, his experiences, his explorations, and his exploration of topics that he loves and is curious to understand and write in his text. Everything he writes is important and may not have a place in the current text, but it will find its way to be in the next text, so that the writer is present wherever the story, characters, and conflict take him ⁵²³.

The activity of the writer who suffers from a lack of ability to communicate positively and fruitfully to build his abilities and practices to reach a successful human communication skill is the most important way to succeed in his creative experience. The writer who is able to develop his abilities to communicate positively and fruitfully and welcome different points of view in his creative career or his texts is able to strengthen his positive relationships with all those around him from friends, family and other writers from his own generation or those who preceded him or those who follow him from the creative generations, as well as strengthening his relationships with cultural journalists, critics and those interested in literature in general or in his creative experience in particular and cultural, literary, artistic and civil institutions, governmental and non-governmental, local and international. Each of these relationships is an opportunity to help him succeed in his text or help him overcome the failure to promote the text he has finished, and life with others is the basis ⁵²⁴.

Writing is ultimately a personal matter, and therefore, when the writer emerges from literary isolation in the midst of writing the text or when he emerges from the shell of failure that has afflicted the writer, he must return

⁵²² <https://www.almaany.com/ar/dict/ar-ar/%D8%A7%D9%84%D8%A7%D8%B3%D8%AA%D8%B4%D8%A7%D8%B1%D8%A9/?>

⁵²³ <https://ar.wikipedia.org/wiki/%D8%A7%D8%B3%D8%AA%D8%AB%D9%85%D8%A7%D8%B1>

⁵²⁴ <https://www.alquds.co.uk/%D8%A7%D9%84%D9%83%D8%A7%D8%AA%D8%A8-%D9%88%D8%A7%D9%84%D9%86%D8%A7%D8%B3-%D9%88%D9%85%D9%88%D8%A7%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/>

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to normal life with everyone around him and benefit from every idea, opinion, criticism and reading of the text so that he can then reread the text, verify the negatives, analyze the recommendations he received and begin rewriting to achieve what he was planning. Feedback from more than one person helps a lot in seeing the text from many angles and in a new way ⁵²⁵. It is important for the writer to realize that good relationships are the basis of success, with the importance of not pinning all the reasons for success on these relationships, as some of them may not provide any support for the writer's success, but on the contrary, they may be an obstacle in his path to success. Therefore, the writer's expectations from relationships must always be practical and objective. The smart writer is the one who realizes the limits of his relationships at the present time and how he can invest them now to develop his creative experience and expand his network of relationships for the future. There are many writers who create positive perceptions of their texts without considering their current network of relationships and the degree of its impact on their creative experience, only to encounter failure that may lead some of them to stop writing.

The writer must constantly work on creating maps that form the relationships in his life, starting with the writer himself, then the family, relatives, friends, then acquaintances, and even reaching the surrounding cultural and literary institutions and everyone with whom the writer can deal at the present time, and then work on developing plans to develop his network of relationships, expand them, and invest heavily in them to ensure the success of his creative experience in the future. ⁵²⁶ The smart writer is the one who is not domineering in his relationships and is cooperative with everyone. He allows them to question some of the options in the text and draws inspiration from their thinking and way of thinking for some ideas to come up with an attractive and exciting text. Surrounding oneself with talented people helps the writer benefit from them, as one person cannot encompass the ideas and information, he writes about ⁵²⁷.

The stakeholders surrounding the writer vary according to his creativity, the degree of his activity, his knowledge of them, his interaction with them, and his ability to create public relations with them and benefit from them. The following are some stakeholders with writers and creators. It is important for the writer to be able to obtain support, care, love and encouragement. The presence of writing as a priority for some writers may play a role in becoming a gateway to problems between the writer and his family who want to obtain part of his time and feelings, which affects his creative experience that is supposed to enjoy love, support and care, especially from his close environment such as the family, which may believe that writing is a financially unprofitable project or that

⁵²⁵<https://www.aljazeera.net/culture/2012/5/3/%D8%A7%D9%84%D9%83%D8%A7%D8%AA%D8%A8-%D9%88%D8%A7%D9%84%D9%82%D8%A7%D8%B1%D8%A6-%D8%A5%D8%B4%D9%83%D8%A7%D9%84%D9%8A%D8%A9-%D8%A7%D9%84%D8%AA%D9%88%D8%A7%D8%B5%D9%84>

⁵²⁶https://ar.wikipedia.org/wiki/%D8%B9%D9%84%D8%A7%D9%82%D8%A7%D8%AA_%D8%B9%D8%A7%D9%85%D8%A9

⁵²⁷https://ar.wikipedia.org/wiki/%D8%B9%D9%84%D8%A7%D9%82%D8%A7%D8%AA_%D8%B9%D8%A7%D9%85%D8%A9

Writing as a project

writing consumes the writer's time, which he could use to participate in raising children or help with housework. In his life and creative project, the writer needs support from the family by introducing them to the importance of what he is doing and reaching with them an intelligent time plan so that they get their right to attention without affecting the writing. As for friends, some of whom may consider writing responsible for losing their close friend and his interaction with their previous and current adventures ⁵²⁸.

Planning time can play a role in getting them some time from the writer to share common interests as friends, and trying to involve them in the creative work by asking for their opinions on the idea of the text and its development, which creates in them the feeling that they are participants in creating the text and that it is part of their makeup. The writer's lack of support, care, love and encouragement may lead him to lose his energy and ability to write and create, which may cause human society to lose texts that could have made the world more beautiful, creative and diverse. ⁵²⁹

In fact, many writers have stopped for this reason and no other, as the vision and opinions of those around them have frustrated their desire to write and their belief in the futility of what they are doing. Any writer must work with all his effort not to lose the talent that God has given him because of any opinion of those around him, as this talent or this blessing is rarely available, and the loss of a person who has the talent for writing is the loss of worlds that could have become a place for thousands of characters to live in and millions of readers to enjoy ⁵³⁰. First, there is managing the writer's relationship with himself, which must be a positive relationship in which the writer works to protect himself from pressures, problems, obstacles, and physical and psychological health diseases, and works to focus on any dangers that could threaten his safety and security so that the writer can benefit from himself for himself in the success of his writings, texts, experience, and creative project. As the proverb says, "A healthy mind resides in a healthy body." Therefore, the writer's safety and body are an important part of the safety of his mind, and thus his ability to create, write, and bear the pressures of writing as one of the activities or talents that require a lot of strength, patience, and endurance of pressures.

There is also the management of the writer's relationship with his family. The family is considered one of the most important supporters of the writer in his writings, experience, and creative project if it is positive in its dealings with the writer's talent. On the other hand, it is considered one of the most important reasons for failure, rejection, and stopping the experience and creative project if it deals negatively with the writer's creative experience. This is because the family is the second environment that surrounds the writer after his personal

528 <https://famcare.app/%D9%83%D9%8A%D9%81-%D9%86%D8%B9%D8%B2%D8%B2-%D8%B9%D9%84%D8%A7%D9%82%D8%AA%D9%86%D8%A7-%D9%83%D8%A3%D8%B3%D8%B1%D8%A9%D8%9F/>

529 <https://esoftskills.com/ar/%D8%A7%D9%84%D8%B9%D9%84%D8%A7%D9%82%D8%A7%D8%AA-%D8%A7%D9%84%D8%B9%D8%A7%D8%A6%D9%84%D9%8A%D8%A9/>

530 <https://www.youm7.com/story/2012/5/10/10-%D8%A3%D8%B3%D8%B1%D8%A7%D8%B1-%D9%84%D9%86%D8%AC%D8%A7%D8%AD-%D8%A7%D9%84%D8%B9%D9%84%D8%A7%D9%82%D8%A7%D8%AA-%D9%81%D9%89-%D8%A7%D9%84%D8%A3%D8%B3%D8%B1%D8%A9-%D8%A7%D9%84%D9%88%D8%A7%D8%AD%D8%AF%D8%A9/675176>

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environment, and the writer lives in the family perhaps all of his personal and creative life, and thus the writer is affected to a large extent, perhaps 100%, by this family environment.⁵³¹

The writer can get support, care, encouragement, faith, pride from the family, and provide reasons for success and reduce reasons for failure in the writer's creative experience. In return, the writer's personality and creative experience, especially if the experience is successful and profitable, can become one of the family's financial investments and an important resource for the family's financial resources. In addition, the writer can become one of the reasons for the family's pride in itself and in the writer who emerged from it, especially since important creative experiences find popularity, pride, fame, and respect from all local communities, and perhaps nationally, regionally, and globally, especially in the case of truly unique creative talents. There is also management of the writer's relationship with his friends, and friendship is considered one of the very important reasons for the writer's success in his texts, experience, and creative project. Friends are the secret to the success of any writer, especially if they support him and his experience. The writer needs friends to have a healthy life. Friends are the most important refuge for the writer to share his concerns and problems, and they are the most important resource for pushing the writer to overcome his challenges and difficulties that he may face. On the other hand, they are a source of creative inspiration for the writer. Their experiences and the writer's experiences with them, their readings, advice, and comments may have an important impact in inspiring the writer with wonderful concepts and new ideas that are useful. The writer's texts, experience and creative project.⁵³²

There is also the management of the writer's relationship with his peers in creative work, as they are among the most important stakeholders who may surround the writer and his creative experience, and they are the other writers who practice writing in the same specialty as the creative writer or specialties close to it, and who may be influenced by his creative experience, especially if it is distinguished by uniqueness and innovation and creates new theories or methods in creative writing.⁵³³ This also applies to writers who have lived or practiced an experience that is deeper and richer than the writer's experience and who may benefit from the writer even if he is in the beginning as a new voice that adds strength and fame to the literary street and perhaps new readers, or those new writers who desire to have relationships with the writer, especially if his literary experience is long, distinctive and unique ⁵³⁴. The writer is supposed, in his relationship with peers and colleagues in creative work, to work on increasing the interaction between him and them by communicating with them, attending their cultural activities, supporting their creative experience, motivating them to be more creative, and always offering

531 <https://www.youm7.com/story/2012/5/10/10-%D8%A3%D8%B3%D8%B1%D8%A7%D8%B1-%D9%84%D9%86%D8%AC%D8%A7%D8%AD-%D8%A7%D9%84%D8%B9%D9%84%D8%A7%D9%82%D8%A7%D8%AA-%D9%81%D9%89-%D8%A7%D9%84%D8%A3%D8%B3%D8%B1%D8%A9-%D8%A7%D9%84%D9%88%D8%A7%D8%AD%D8%AF%D8%A9/675176>

532 <https://www.aljazeera.net/blogs/2022/6/7/%D9%81%D9%84%D8%B3%D9%81%D8%A9-%D8%A7%D9%84%D8%A3%D8%B5%D8%AF%D9%82%D8%A7%D8%A1-%D9%88%D9%85%D9%86%D8%B2%D9%84%D8%AA%D9%87%D9%85>

533 <https://www.mayoclinic.org/ar/healthy-lifestyle/adult-health/in-depth/friendships/art-20044860>

534 https://mawdoo3.com/%D8%A3%D9%87%D9%85%D9%8A%D8%A9_%D8%A7%D9%84%D8%B5%D8%AF%D8%A7%D9%82%D8%A9

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them advice on developing their experience, as well as enriching their experience and supporting him and his creative career ⁵³⁵.

There is also the management of the writer's relationship with governmental cultural institutions, which is one of the most important relationships that may benefit the writer in his creative career, his relationship with governmental cultural institutions. Governmental cultural institutions or those mixed, such as the Ministry of Culture or governmental media outlets, radio, television, newspapers, and electronic media, and clubs or groups affiliated with the government, appear to be among the armed people surrounding the writer, and the writer's affiliation with them constitutes support for his talent and recognition of it by that state, and his participation in the activities of these institutions enriches their experience and intensifies the number and size of their activities in the long term ⁵³⁶.

The writer's affiliation with these institutions is considered a reinforcement of their pioneering and cultural role in the literary arena in which they practice their cultural activities as part of their overall political plan. Behind the governmental cultural institutions comes the writer's relationship with all state institutions in general as one of the most important relationships that contribute to the writer's success ⁵³⁷.

The state is the most important stakeholder in dealing with the writer's literary experience, and it can invest in the presence of the writer or creators among its citizens, and present itself in the international community as a democratic state that supports creativity, freedom, and freedom of expression for citizens within its sovereignty by setting policies specific to their creative freedom and freedom of expression and supporting their creative journey. ⁵³⁸

Creative people constitute an important resource for countries through their creativity. Many countries, especially those producing literary books or cinematic and television drama, in which creative people constitute a tributary to what is called creative industries. Literature and writing may not be all that the word creative industries contains, but they constitute an important part of it and the basis for it in reality, if we assume the correctness of the development of the literary text form from the textual form to the dramatic, cinematic, radio,

⁵³⁵ <https://home.moe.gov.om/library/16/file/179>

⁵³⁶ <https://www.alkhaleej.ae/2012-07-14/%D8%B9%D9%84%D8%A7%D9%82%D8%A9-%D9%86%D8%B4%D8%B7%D8%A9-%D8%A8%D9%8A%D9%86-%D8%A7%D9%84%D9%85%D8%A4%D8%B3%D8%B3%D8%A7%D8%AA-%D8%A7%D9%84%D8%AB%D9%82%D8%A7%D9%81%D9%8A%D8%A9-%D9%88%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8/%D8%AB%D9%82%D8%A7%D9%81%D8%A9>

⁵³⁷ <https://almerja.com/reading.php?idm=180534>

⁵³⁸ https://ar.wikipedia.org/wiki/%D8%A7%D9%84%D8%B9%D9%84%D8%A7%D9%82%D8%A7%D8%AA_%D8%A7%D9%84%D8%B9%D8%A7%D9%85%D8%A9_%D9%81%D9%8A_%D8%A7%D9%84%D9%85%D8%A4%D8%B3%D8%B3%D8%A7%D8%AA_%D8%A7%D9%84%D8%AD%D9%83%D9%88%D9%85%D9%8A%D8%A9

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comics and other products that draw from the literary texts of writers, a large number of successful products that reap significant funds for governments and all those working in the creative industry in general.⁵³⁹

On the other hand, governments benefit from writers among their citizens in reviving their cultural, political and social history, documenting their current cultural, political and social experience, and envisioning and anticipating the country's future in the aforementioned fields and other fields through the imagination that distinguishes writers from other creators in the technological, scientific and digital fields. It is important for any authority not to antagonize writers, authors and creators and deal with them violently through criminalization, imprisonment, torture, enforced disappearance and extrajudicial executions, which is practiced by most Third World countries.⁵⁴⁰

On levels closer to the writer, his talent, his creative products and his creative project, there is importance for the writer to have a relationship with publishing houses, which are considered to be the main stakeholders in the writer's creative experience and are the most important to him, even if he is famous and read on websites and electronic social networks and publishes entire books on his personal website or websites specialized in publishing books, but the biggest dream of every writer remains for his literary experience to be printed on paper⁵⁴¹.

Writers consider electronic publishing to be a stage in promoting their experience until they reach the paper book, no matter how expensive the paper book is for readers, or how much they need to search for it on the shelves of libraries and book fairs, or whether it is one of the books banned from entering the country of some readers, but all of these reasons do not compensate the writer for the paper book⁵⁴².

In the field of publishing houses as stakeholders in dealing with the writer's experience, publishing houses flourish more with their ability to attract the most unique and distinctive literary voices so that they can sell their creative products of literary books through the names they deal with⁵⁴³. On the other hand, the writer benefits from publishing houses by documenting his literary experience and enhancing its success by reaching readers who benefit from those houses. Likewise, publishing a paper book, with all the cost this activity entails for the writer or publishing houses, is considered to some extent a testimony to the quality of the literary product that the writer has created.

539 <https://www.al-jazirah.com/2024/20240326/du4.htm>

540 https://www.researchgate.net/publication/332395144_allaqt_byn_mmarsy_allaqt_alamt_wwsayl_alalam_drast_ly_almwssat_alhkwmyt_fy_amar_t_dby

541 <https://www.asjp.cerist.dz/en/article/198459>

542 <https://blog.ajsrp.com/%D9%86%D8%B5%D8%A7%D8%A6%D8%AD-%D9%84%D9%84%D8%AA%D8%B9%D8%A7%D9%85%D9%84-%D9%85%D8%B9-%D8%AF%D9%88%D8%B1-%D8%A7%D9%84%D9%86%D8%B4%D8%B1-%D9%88%D8%A3%D9%87%D9%85%D9%87%D8%A7-%D9%81%D9%8A-%D8%A7%D9%84/>

543 <https://axb4.com/2021/07/18/%D8%AA%D8%AC%D8%B1%D8%A8%D8%AA%D9%8A-%D9%81%D9%8A-%D8%A7%D9%84%D9%86%D8%B4%D8%B1/>

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There is also the management of the writer's relationship with the institutions sponsoring creative competitions. The institutions sponsoring creative competitions can be considered stakeholders surrounding the writer in his creative career. Therefore, the writer must have an active and positive relationship with the institutions sponsoring creative competitions. As we discussed previously, success in a competition is considered an announcement of the quality of the winning text, which has been subjected to multiple readings by experts, specialists, or people with creative experience that qualifies them to judge the quality of the texts ⁵⁴⁴. On the other hand, the institutions sponsoring creative competitions vary between local, national, regional and international, and there is diversity in the specializations of these institutions between governmental institutions that are interested in culture and offer national awards, or commercial institutions such as telecommunications companies or banks that offer such awards as part of their social responsibility or as an advertising policy.

They may be institutions affiliated with major cultural, political or social figures who are interested in creativity and work to honor creative people. The institution sponsoring the competitions obtains high moral returns through the public's and intellectuals' knowledge of the importance of its interest in and support for creative people. The awards are often funded by commercial institutions or national figures, and the institution sponsoring the competition benefits from its work by activating its administrative staff and funding its creative activities, including the literary competition that it activates ⁵⁴⁵.

There is also the management of the writer's relationship with local civil society institutions. We can talk about local civil society institutions in the writer's community environment and the importance of the writer having a positive and active relationship with local civil society institutions, which enter these lines as a very important party among the stakeholders in the writer's creative experience in its local environment ⁵⁴⁶.

Local civil society organizations benefit from the presence of creative people and writers in the environment in which they operate because they often understand the importance of the presence of these organizations in local communities and understand the issues they work on and contribute to their success even if these issues do not find a good response from the authorities or do not find a positive understanding of them in the communities. ⁵⁴⁷

544 <https://www.independentarabia.com/node/14666/%D8%AB%D9%82%D8%A7%D9%81%D8%A9/%D8%A7%D9%84%D9%83%D8%AA%D9%91%D8%A7%D8%A8-%D8%A7%D9%84%D8%B4%D8%A8%D8%A7%D8%A8-%D9%8A%D9%86%D8%AA%D8%B8%D8%B1%D9%88%D9%86-%D8%B9%D9%84%D9%89-%D8%A3%D8%A8%D9%88%D8%A7%D8%A8-%D8%A7%D9%84%D9%86%D8%A7%D8%B4%D8%B1%D9%8A%D9%86-%D9%81%D8%AA%D9%82%D9%8A%D9%8A%D9%85-%D9%81%D9%85%D9%88%D8%A7%D9%81%D9%82%D8%A9-%D8%A3%D9%88-%D8%B1%D9%81%D8%B6-%D9%88%D8%AF%D9%81%D8%B9-%D8%A7%D9%84%D8%AA%D9%83%D8%A7%D9%84%D9%8A%D9%81>

545 <https://www.albayan.ae/paths/art/2011-04-10-1.1417900>

546 <https://www.harmon.org/researches/%D8%AC%D8%AF%D9%84%D9%8A%D8%A9-%D8%A7%D9%84%D8%B9%D9%84%D8%A7%D9%82%D8%A9-%D8%A8%D9%8A%D9%86-%D8%AA%D8%B9%D8%A8%D9%8A%D8%B1%D8%A7%D8%AA-%D8%A7%D9%84%D9%85%D8%AC%D8%AA%D9%85%D8%B9-%D8%A7%D9%84%D9%85/>

547 <https://alwasat.ly/news/art-culture/332617>

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On the other hand, the presence of writers and creative people in the vicinity of local non-governmental institutions constitutes a wealth of local resources available in the community that can participate in promoting the issues that the institutions work on through good poetry, influential short stories, popular plays, and other types of creativity.⁵⁴⁸ On the other hand, the presence of creative people in the local institution's environment is considered an opportunity for new projects and ideas that may guarantee the institution funding and sustainability in work, such as building the capacity of creative people in the details of the issue that this or that institution is working on, or benefiting from their creativity in advocating for the issues that it is working on.

Civil society institutions have the greatest role in working for writers and authors and investing their creativity for the issues that these institutions work on, which often specialize in childhood issues and protecting children from violence, abuse, neglect and exploitation, or in the field of children's political, cultural, social and creative participation. Some of them specialize in the field of women and protecting them from gender-based violence and promoting women's participation in public, political, social and economic life. Other institutions specialize in freedom of the media and freedoms in general, human rights, democracy and Internet freedom. Some of them specialize in training and capacity building in specific issues, and some of them specialize in research, studies and publications related to their projects.⁵⁴⁹

There is also the management of the writer's relationship with regional and international institutions, and the intervention of regional and international institutions as one of the stakeholders surrounding the writer's creative experience. It is the writer's responsibility to activate his relationship with regional and international institutions, especially those interested in creativity or the writer's creative specialization.

Regional institutions care about writers, building their capacities and protecting them from authoritarian authorities in their countries. Writers are considered the main target group for some of these regional cultural institutions or those that have a cultural track within their various activities in the region. Therefore, the process of building the capacities of writers, their participation, support in their creative experience and their protection becomes the main form of work of these organizations and the main reason for obtaining funding from donors. Writers and creators benefit from these organizations by obtaining grants to finance their cultural activities sometimes, and at other times by integrating writers and creators into protection projects outside their countries

⁵⁴⁸ <https://www.bayancenter.org/2016/08/2370/>

⁵⁴⁹ https://www.researchgate.net/publication/374191774_almswwlyt_alajtmayt_lmnzmat_almjtm_almdny_wdwrha_fy_tzyz_slwk_almwatnt_drast_asttlayt_lynt_mn_mnzmat_almjtm_almdny_alamlt_fy_bghdad

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when they are exposed to danger due to their creativity, as well as inviting them to participate in the activities of these organizations ⁵⁵⁰.

There is also the management of the writer's relationship with the media. The various media outlets are considered among the most important stakeholders in the writer's literary experience in terms of investing in the success of the writer and author in covering the pages of newspapers or the internet pages of their own websites or the broadcast hours on satellite and radio channels with content whether about his personal experience or his life story or the ideas and characters of his texts and the values they call for or the titles of books that can be discussed with the writer himself or with critics or readers ⁵⁵¹.

The writer must work to create and activate his relationship with the media. It is possible that these activities are not numerous in the media in Third World countries, but this is because political news dominates cultural news in such countries that still live under the wing of their politicians and not in partnership with all their societies, including creatives and influencers in all aspects of life ⁵⁵².

The writer's awareness of the role of the media in his creative project is very important, and he can do so by investing his personal story as a unique talent or the texts he presents and their quality and his vision of the societal issues surrounding him to serve his fame, influence, success and the success of his creative project as a whole. In fact, each person has his own personal environment, whether ordinary or creative, and the media in all its forms always tries to obtain those stories to reach the public.

One of the excellent practices that a writer can do is to work on investing in the media around him to influence his own creative movement or creativity in general or political, economic, social and cultural movements, and to include the messages, values, facts, ideas and information that the writer carries as a person or within his creativity as a whole so that he makes the media a means that reaches the senses, ideas and feelings of his audience and the messages and information of the writer reach him clearly, logically and directed to his audience and those interested in his creativity, and the success of his creative project ⁵⁵³.

550 <https://www.alethad.ae/article/8145/2019/%D9%82%D8%B1%D8%A7%D8%A1%D8%A9-%D8%B4%D8%A7%D9%85%D9%84%D8%A9-%D8%AD%D9%88%D9%84-%D8%A7%D9%84%D9%85%D8%A4%D8%B3%D8%B3%D8%A7%D8%AA-%D8%A7%D9%84%D8%AB%D9%82%D8%A7%D9%81%D9%8A%D8%A9-%D9%81%D9%8A-%D8%A7%D9%84%D8%A5%D9%85%D8%A7%D8%B1%D8%A7%D8%AA-%D8%AF%D9%88%D8%B1%D9%87%D8%A7-%D9%88%D8%AA%D8%B7%D9%88%D8%B1%D9%87%D8%A7-%D8%A8%D8%A7%D9%86%D9%88%D8%B1%D8%A7%D9%85%D8%A7-%D8%A7%D9%84%D8%AA%D8%A3%D8%B3%D9%8A%D8%B3>

551 <https://mawred.org/%D8%B9%D9%86-%D8%A7%D9%84%D9%85%D9%88%D8%B1%D8%AF/%D9%82%D8%B5%D8%AA%D9%86%D8%A7/>

552 https://mawdoo3.com/%D8%A7%D9%84%D8%B9%D9%84%D8%A7%D9%82%D8%A7%D8%AA_%D8%A7%D9%84%D8%B9%D8%A7%D9%85%D8%A9_%D9%88%D8%A7%D9%84%D8%A3%D8%B9%D9%84%D8%A7%D9%85

553 <https://microx.nelc.gov.sa/programs/15682461>

Writing as a project

It is important for the writer in any creative matter to ensure his success by working to encourage the media and its various means to sponsor his creative project, and working on a group of activities that help him achieve his goals, including preparing a detailed list of the names of newspapers, magazines, television stations and local radio stations, as well as the names of media professionals/influencers in his local and national community, and arranging periodic meetings with them and with the media outlets to which they belong, and sharing with them information and data related to the writer and his creative outputs, if any, or his creative activities that celebrate those products or outputs or are specific to the writer.⁵⁵⁴

One of the good skills that contribute to the success of the writer in any aspect of creativity is his ability to follow up on the outputs of his creative project and investigate the extent of his success as a writer or the success of his creative project as a whole. There is also managing the writer's relationship with visual, radio or drama production companies in his social environment. With the development, publication and promotion of the book, we can identify the stakeholders who are of indirect but important importance in the writer's literary experience, which are film, radio or television drama production companies, or even on the scale of independent cinema and young video makers who do not necessarily follow specialized artistic production and commercial institutions. In most cases, when the text succeeds at a certain level of dissemination among the public, this success encourages companies to convert the text into a visual, cinematic, television, radio or audio version or a simple video on the channels of young filmmakers on film platforms on the Internet.⁵⁵⁵

The writer is responsible for working to create and invest in his relationships with visual, radio or drama production companies in his social environment or outside his social environment if possible, in order to bring his creativity to new beneficiaries who consume visual or radio products more than written ones.

It is possible that when any literary version is successful, this success will encourage others to invest in the text. Therefore, we find some Arab experiences that have been transformed into television drama texts and have been summarized in a film and then on the radio to invest in this success of the book on the Internet, which imposes its influence on reality and the paper book, the success of which may require its transformation into visual and audio versions ⁵⁵⁶.

⁵⁵⁴ <https://ctb.ku.edu/ar/content/advocacy/media-advocacy/befriend-media/main>

⁵⁵⁵ <https://www.general-security.gov.lb/ar/posts/40>

⁵⁵⁶ <https://fastercapital.com/arabpreneur/%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D8%A7%D9%84%D9%81%D9%86%D9%8A-%D8%B9%D8%A8%D8%B1-%D8%A7%D9%84%D9%85%D8%A4%D8%AB%D8%B1%D9%8A%D9%86-%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%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D8%B9%D8%A8%D8%B1-%D8%A7%D9%84%D9%85%D8%A4%D8%AB%D8%B1%D9%8A%D9%86-%D9%84%D8%B9%D8%B1%D8%B6-%D8%A3%D8%B9%D9%85%D8%A7%D9%84%D9%83-%D8%A7%D9%84%D9%81%D9%86%D9%8A%D8%A9-%D9%88%D8%A8%D9%8A%D8%B9%D9%87%D8%A7.html>

Writing as a project

There is also the management of the writer's relationship with the private sector, and of course such experiences are very few in Third World countries, unlike similar experiences in the Western world, where this investment is at its peak, and writers and production companies compete for successful texts, investing in them on the highest scale ⁵⁵⁷.

It seems important to mention one of the most important stakeholders in dealing with the experience of creators in countries, which is the private sector, as a distinctly important sector for creators, which prompts the writer to pay absolute attention to creating a relationship with the private sector in its social environment in particular and its national, regional or international environment in general. The presence of creators in any country is considered a great gain for the private sector, whether working in creative industries such as publishing houses, newspapers, cultural magazines and specialized cultural websites on the Internet, or companies working in the field of production such as music and song production companies and the production of singing albums, or those companies specialized in film, television and radio production, civil press, or independent or commercial newspapers in the country, which considers creators to be its most important goods through which it sells its written, audio and visual products and profits from them.⁵⁵⁸

Creators as producers guarantee these companies an increase in the number of consumers for their products. This is for artistic or creative companies that deal directly with creators. On the other hand, the private sector in general benefits from creators and writers in many of their marketing products or their products. Many goods use poems or a story scene in their commercial advertisements for their goods. It is also possible not only to borrow such parts from creators but also to invite them to produce literary content that serves new marketing ideas of their own.⁵⁵⁹

There are many commercial companies, especially in the field of communications, that use these literary or poetic products extensively, or even employ creative people in the field of singing or acting to present their products to consumers, and there are many experiments in this field. On the other hand, the private sector, especially if the state is democratic and looks with respect to creative people, writers and authors, can, as part of its social responsibility, support story clubs, unions of writers and authors, support new releases of established writers, or support the first releases of new writers to enrich the literary and creative street in the state in which the private sector operates with new creative voices.

⁵⁵⁷ https://ar.wikipedia.org/wiki/%D9%82%D8%B7%D8%A7%D8%B9_%D8%AE%D8%A7%D8%B5

⁵⁵⁸ <https://ideascap.com/ar/%D8%A7%D9%84%D9%85%D8%AF%D9%88%D9%86%D8%A9/%D8%B9%D9%84%D8%A7%D9%82%D8%A7%D8%AA-%D8%A7%D9%84%D8%B9%D9%85%D9%84%D8%A7%D8%A1-%D9%88-%D8%B4%D8%B1%D8%A7%D8%A6%D8%AD-%D8%A7%D9%84%D8%B9%D9%85%D9%84%D8%A7%D8%A1-%D9%86%D9%85%D9%88%D8%B0%D8%AC-%D8%A7/>

⁵⁵⁹ <https://www.almerja.com/reading.php?idm=183849>

Writing as a project

The private sector's support for the creative experiences of writers, authors and creators in general is the most important component of the literary and creative experience in any country, as creativity needs support and care, and this is strongly available in the private sector. It also needs investment in creativity, and this is the work of the private sector.

There is also the management of the writer's relationship with his local community, and here we arrive at the most important stakeholders in dealing with the experience of writers and authors in any country in the world, which is his local community, which may sometimes develop into the writer's regional community or the global community, as in the case of some internationally famous writers and creators who have their fans in all countries of the world ⁵⁶⁰. The above requires the writer to have a special and unique relationship with his local community, and the writer's citizens, locally or reading at the regional and international levels, benefit from the writer by obtaining his creative texts, enjoying them, interacting with them, and exchanging their creative ideas among themselves, and being influenced by the values that the writer's texts may call for, such as the values of truth, goodness, beauty, human rights, and human freedoms.

It is important to point out the role of stories and literary texts in meeting the common knowledge of citizens from different cultures about each other and getting rid of some preconceived notions and images about each other and seeing each other as similar societies struggling for the values of peace and liberation and the desire to get rid of poverty, violence and wars. ⁵⁶¹The members of the societies that follow the writer at all levels, local, regional or international, benefit if the writer has reached this level from his textual products by transforming them into visual, audio and written dramatic products and obtaining revealing coverage of the ideas, issues and concepts of these texts and knowing them more deeply through different treatments of them by other writers such as screenwriters for films and television or radio series or autobiographers who follow the writer's life and creative experience and workers in cultural journalism or websites specialized in literature and literary texts and creators in this field. There is also the management of the writer's relationship with the world. As we talked about the writer's relationship with his local community, it is possible for the writer to reach the world in general with his name and creativity, which requires him to think about documenting his relationship with the world in general through many works, ideas or creativity or Activities ⁵⁶².

⁵⁶⁰ <https://www.makkahnews.sa/5324386.html>

⁵⁶¹ <https://saqya.com/%D8%A7%D9%84%D8%B9%D9%84%D8%A7%D9%82%D8%A7%D8%AA-%D8%A7%D9%84%D9%85%D9%83%D9%86%D8%A9-%D8%A8%D9%8A%D9%86-%D8%A7%D9%84%D9%83%D8%A7%D8%AA%D8%A8-%D9%88%D8%A7%D9%84%D8%B3%D9%84%D8%B7%D8%A9%D8%8C/>

⁵⁶² <https://ar.quora.com/%D9%87%D9%84-%D8%A7%D9%84%D9%83%D8%A7%D8%AA%D8%A8-%D9%85%D8%A4%D8%AB%D8%B1-%D9%81%D9%8A-%D8%A7%D9%84%D9%85%D8%AC%D8%AA%D9%85%D8%B9>

Writing as a project

Able to manage the reasons that hinder his creative path

There are several reasons why a writer is unable to write, which makes him anxious that his talent has faded or disappeared. The writer then tries to force himself to write, even if his fingers freeze on the pen or computer keyboard. This makes him very upset and he doubts his ability to write. Even if he forces himself to write, he finds that he did not write as well as he imagined because of his inability to enter into the subject of writing with enthusiasm and desire. One of the first reasons that lead to the weakness of the writer is psychological reasons. Fatigue and exhaustion are the worst things that can happen to a writer. Forcing oneself to write when one does not want to do so only produces textual disasters that are worthless in the literary environment. Feeling exhausted will only lead to the fading of the creative spark and, at best, its poor quality. It may make the writer sick and thus unable to write in the end. Getting out of the state of fatigue and exhaustion and working to participate in any human or social activity or going on an outing outside the writer's environment is an important way to provide the writer with the vitality and activity he needs.⁵⁶³

It is important for the writer not to be afraid of fatigue and exhaustion, as this may be a warning whistle for him to stop and leave the world of writing and entertain himself, and then return to it while he is active and enthusiastic about writing.

When returning to writing, it is important for the writer to ask himself again the question he asked himself at the beginning of his creative work, which is: "Am I really ready to write?" If the writer is not ready, he should try to get out of the world of writing and entertain himself and return to writing after getting an additional dose of new relationships and vacations. If he is ready and has tested his writing abilities and his abilities to develop characters and events, this means that he is on the right track and can continue writing. The time the writer spent on relationships and vacations has great and positive value. However, if the writer is in a hurry to produce the text in its final version as quickly as possible.⁵⁶⁴ One of the reasons that lead to the weakness of the writer is family reasons. The writer does not live his entire life on paper, but rather he is a living being who lives a complete life consisting of family, friends, acquaintances, work, entertainment, and life responsibilities. He is supposed to live his life to the fullest in order to be able to write well.

Ultimately, travel, family gatherings, and friends often make a writer much better than he would be if he were to be isolated in his creative environment. Because even when a writer is on a road trip with a friend, or on a nature

⁵⁶³ <https://altibbi.com/%D9%85%D8%B5%D8%B7%D9%84%D8%AD%D8%A7%D8%AA-%D8%B7%D8%A8%D9%8A%D8%A9/%D8%A7%D9%85%D8%B1%D8%A7%D8%B6-%D9%86%D9%81%D8%B3%D9%8A%D8%A7%D9%86%D9%81%D8%B3%D9%8A>

⁵⁶⁴ https://mawdoo3.com/%D9%85%D8%B9%D9%88%D9%82%D8%A7%D8%AA_%D8%A7%D9%84%D8%AA%D9%81%D9%83%D9%8A%D8%B1

Writing as a project

trip with his family, his subconscious mind stores and creates new ideas that will not only help him in his writing, but will also make him more productive. The writer must be able to manage the reasons that can hinder his creative path, including financial, educational, societal, cultural, economic, technological, cognitive, political, and security reasons. The writer needs to write freely and independently to be safe in his person, physical safety, and freedom from being subjected to violations against him by authoritarian governments that may not understand the importance of creativity and difference and criticizing their actions from the writer in his literary writings.

The same applies to religious or political groups that may be harmed by the writer's literary writings or may be in disagreement with them.⁵⁶⁵ In order for the writer to obtain his security, freedom and independence, he must participate in the demands for this freedom and independence within the civil, literary or media groups that may be active in his society demanding this matter, as the freedom of the writer is more important than remaining in societies that are not capable of development and dealing well with him. The writer can go to societies that can support his creative career and uniqueness, and in the following chapters and sections, there will be an explanation of some regional and international programs that aim to protect writers from violations or dangers that affect them in their original societies due to their creative experience.

Able to understand and manage audience

It is important for the writer to be able to understand and manage his audience who follow his creations, experience and creative project. Until the writer directs his writings to the audience, he does not know whether his creative project will succeed or not. Therefore, he must be able to plan to manage his audience and understand them and let his instinct lead him to understanding. In addition, the writer must work to create his personality in a way that is endearing to the audience and his goal should be to make them happy, shape their awareness and be able to attract them to him and to his creations in the language they know. He must not work to mislead or deceive them or provide them with deceptive information and he must know what his audience wants and work to meet it⁵⁶⁶.

Equally important, the writer must have an intelligent, creative, and knowledgeable text in terms of concept, story, and characters. His project must also have the ability to communicate with the audience and reach them

⁵⁶⁵ <https://www.alkhaleej.ae/2021-04-24/10-%D8%A3%D8%B3%D8%A8%D8%A7%D8%A8-%D8%AA%D8%B9%D9%88%D9%82-%D9%81%D9%87%D9%85%D9%86%D8%A7-%D9%84%D9%84%D8%B9%D8%A7%D9%84%D9%85/%D9%82%D8%B1%D8%A7%D8%A1%D8%A7%D8%AA-%D9%81%D9%8A-%D9%83%D8%AA%D8%A8/%D8%AB%D9%82%D8%A7%D9%81%D8%A9>

⁵⁶⁶ <https://holistiquetraining.com/ar/news/excelling-in-presentations-skills-every-speaker-should-hone>

Writing as a project

with original and successful products. He must also work to gain experience in various types of writing and projects to ensure its success ⁵⁶⁷.

The writer must work to satisfy the audience's curiosity, arouse their interest and fascination with the texts he presents through the creative project, and know why the story is important and why the audience should be interested in it, and know what the subject of his story is, while paying attention to the political, economic, social and cultural reality of his audience, and avoid being clever, preaching, guiding and mocking the audience of his creations.

When dealing with his audience, the writer must be charming, attractive and objective. He must not look at the audience with contempt and realize that his role is to entertain the audience, enlighten them and distance them from harsh reality and allow the audience to escape from reality into the imagination of the writer's creative text. He must plan for good publication of his text and successful sale of the text and ensure that the audience is surprised with enjoyable and clear stories that show the writer's passion, unique voice, emotions and ideas while working to connect the audience with the writer, his creations and his creative project ⁵⁶⁸.

In writing for the audience, the writer must ensure creative sequence in the texts, ensure a good initial impression of the audience for the writer and his creative experience, and obtain the full attention of his audience to ensure success and not create a psychological and emotional barrier between him and them, and spend more effort in establishing the character of the writer and making the audience communicate with him, which forces the audience to commit to their relationship with the writer. There is nothing wrong with the writer leaving things to the imagination of his audience sometimes and creating an enjoyable experience for the audience.

The writer must know the concepts and tools that can help him communicate his story to the audience and make the audience believe in his vision of the future and have a certain type of audience in his head for his text and be fully aware of what the audience knows and what the audience feels and what the audience believes will happen at every point in his texts and creative projects with the importance of knowing the audience completely and writing specifically for them and respecting them enough to know that they are directed at you and use this knowledge to the writer's advantage and have conversations with them and encourage them to participate and deal with them intelligently and satisfy their curiosity. ⁵⁶⁹

⁵⁶⁷ <https://yanb3.com/%D8%A7%D9%84%D8%AA%D8%AD%D8%AF%D8%AB-%D8%A3%D9%85%D8%A7%D9%85-%D8%A7%D9%84%D8%AC%D9%85%D9%87%D9%88%D8%B1/>

⁵⁶⁸ <https://raisehub.ae/academy/5-%D8%A3%D8%B3%D8%B1%D8%A7%D8%B1-%D8%AA%D8%AC%D8%B9%D9%84%D9%83-%D9%83%D8%A7%D8%AA%D8%A8-%D9%85%D8%AD%D8%AA%D9%88%D9%89-%D9%85%D8%AD%D8%AA%D8%B1%D9%81/>

⁵⁶⁹ <https://salasl.agency/%D9%83%D9%8A%D9%81%D9%8A%D8%A9-%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%AD%D8%B3%D8%A7%D8%A8%D8%A7%D8%AA-%D8%A7%D9%84%D8%B3%D9%88%D8%B4%D9%8A%D8%A7%D9%84-%D9%85%D9%8A%D8%AF%D9%8A%D8%A7/>

Writing as a project

The writer must work to know who his audience is, determine the markets to sell his products in, and know how this text and project will affect the audience and whether they contribute to the success or failure of the writer's creative experience through their recommendations, readings, and comments. He must also work to understand the realistic perception of his audience to the greatest extent possible, create an obsession for the audience for the writer's texts and creative project, and ensure seeking advice from others, especially from specialists in ways to reach the audience through innovative methods, and succeed in reaching them and pushing them to make the writer's texts and creative project successful.

It is important for the writer to work on exploiting his talents for himself and his audience in new and consistent ways and to know that the audience is the only investor in the writer's talent and creative project. It is important for the writer to work on mastering working with the audience and giving them more of the types they like and ensuring that they receive entertainment and connect with the writer on an intellectual, esoteric or emotional level and to know what characters and scenes the audience liked and to pay attention to the audience's interaction with the writer's texts and creative ⁵⁷⁰project .

When writing, the writer must provide them with suspense and surprises, guarantee a better experience for them, give them a good idea, an exciting conflict, and a satisfying ending. He must realize that audiences are smart and have accumulated experience in dealing with texts and creative projects. Modern audiences are smart and can recognize good texts and successful creative projects.

The main goal of the writer's experience is to present distinctive texts to the audience, arouse their interest, and delight them with his own creative experience. He must ensure the presence of positive fear that the audience will not accept some texts or literary genres, and work on developing or changing his literary experience accordingly, and work on not presenting wonderful texts to the audience that is distinguished by intelligence.

It is important for the writer to work on making the face of his creations familiar and desirable to the audience, not to mislead them and lead them to several possible conclusions, and to know the way to interact with the audience with complex plots and tell them what they can expect to see in the texts and ensure that the audience is made to wonder about the truth of the text and the relationship of the types of characters that the audience loves and the secrets of creating these types of characters. The writer must present a text free of errors and not

570 <https://nofalseo.com/%D9%85%D9%87%D8%A7%D8%B1%D8%A7%D8%AA-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82/>

Writing as a project

disappoint the audience, knowing that there are specialized audiences that adopt new concepts and some audiences like the familiar, knowing that the worst crime you can commit with the audience is telling them something they already know and presenting what the audience likes and ensuring the essence of the writer's texts and creative project, and that the writer's role in his society is to threaten the conscience of the audience by having a position and point of view, and he must see the arts as a means of social criticism and focus on the issues of his time and connect with the audience and create sympathy in a way that allows the audience to communicate personally with the characters, stories, texts, and creative project of the writer.

It is important for the writer to work on capturing his audience, supporting their expectations, meeting their needs, ensuring their enjoyment, giving them information in a unique way, using the audience's knowledge or lack of knowledge to create tension and emotion in the text, manipulating their emotions, engaging them in the character's visions, thoughts, feelings, hopes, fears, rhythm, capturing their interest, keeping it, advancing it until the last minute, planning how to provoke them through a certain event, building anticipation in the audience, and making discoveries more useful to the writer's text and creative project.

It is desirable for the writer to manage the audience to work on creating unforgettable characters in his texts. Many writers succeeded originally because of the characters they created, and some of them celebrated those characters throughout their creative history and various texts. It is important for the writer to address any risks that occur to him or his creative experience that may affect his success with the public and to address any repercussions in his relationships with the public, especially when there are statements or experiences of his that have a negative impact on the public, which means that he must quickly address those risks and challenges seriously, comprehensively and with increasing interest. In the event that there are personal or creative experiences for the writer that have a negative impact on the public and that may affect the writer's reputation, name and fame with the public.

It is important for the writer to take care of protecting his name and reputation with them quickly and with increasing interest that reduces his loss of his audience and works to restore trust between him and the audience, especially if that trust is damaged, and to work to be clear, reliable and coexist with his audience throughout his creative experience and creative project, and to take care to know the audience's visions and preferences and to connect with them and exploit their interventions and to be extremely honest in his dealings with them and not

Writing as a project

to be afraid of being an active member in the audience's life and for the audience to become an active member in his experience and creative project ⁵⁷¹.

It is equally important for the writer to be concerned with fixing any problems that his audience has and to provide them, on a personal or creative level, with a level of attractiveness, honesty, strength and creativity in order to increase the audience's desire to continue reading his creations, following his news and believing in his ideas. The writer should help the audience become able to participate and express themselves and work on creating loyalty, friendship, affection, respect and appreciation between the two parties. In the field of audience management or understanding, it is possible for the audience itself to become a storehouse of the writer's creativity, in that the issues, concerns, and experiences of the audience include part of the inspiration he obtains for writing his own texts, in addition to their news, knowledge of their emotions, imaginations, societal history, and conflicts in the past, present, and future ⁵⁷².

The writer can learn about the audience's life stories, their legendary heritage tales, or the daily incidents that occur in their surroundings, which he can present in his texts in a creative and accessible way to the audience. Through the audience, the writer can explore the greatest characters, the best conflicts, and the finest concepts and ideas that can create unique, realistic, and successful creative texts. Investing in the audience as a bank of ideas or as a consumer of creativity is a successful investment for the writer. If the writer raises his creative experience from its individual and emotional size to the level of the creative project, it is important for him to work to ensure that his project includes events and activities that care about the audience as an actor in the creative experience or as a consumer of it, in terms of signing parties, promotional events, interview activities with the audience, or programs for appearing before the audience for the writer and his creative texts through visual, audio, print, and digital media, so that all of these activities within the project are characterized by strong concepts and include innovative ideas in ways to reach the audience and work to enhance the audience's participation in the writer's creative experience and make the audience a participant in creating the concepts and ideas specific to his texts. ⁵⁷³

The writer must ensure that his audience ultimately loves to see him, interacts with his activities, appreciates his creativity, and buys his publications. It is important for the writer, at the level of the creative experience as a whole, to work on specializing in a certain type of text in which the writer may be talented, as many specialized writers have had successful experiences.

⁵⁷¹ <https://naaktob.com/determine-the-target-audience/>

⁵⁷² <https://ijnet.org/ar/story/%D8%A3%D8%AF%D9%88%D8%A7%D8%AA-%D9%88%D9%85%D9%87%D8%A7%D8%B1%D8%A7%D8%AA-%D9%84%D9%84%D8%AA%D9%81%D8%A7%D8%B9%D9%84-%D9%85%D8%B9-%D8%A7%D9%84%D8%AC%D9%85%D9%87%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>

⁵⁷³ <https://a5dr.com/bookidea/%D8%A7%D9%84%D8%AA%D9%81%D8%A7%D8%B9%D9%84-%D9%85%D8%B9-%D8%A7%D9%84%D8%AC%D9%85%D9%87%D9%88%D8%B1/>

Writing as a project

There are many examples of some of them who write horror, romance, detective literature, and crime literature who specialized in those fields and all their creative experience was specialized in one of those types, so they became known to the public for that type of text and they had their own audience who anticipate their creativity and buy it as soon as it comes out in the creative markets and makes the writer a maker of a creative trend and a special experience between him and the public.

On the other hand, it is necessary for the writer, when working to reach his audience, to work to ensure that his creative texts and his creative experience as a whole respect the laws so that the authorities, especially in authoritarian countries that do not enjoy freedom of expression, do not guarantee his access to the audience, but without losing his creative freedom and his right to expression ⁵⁷⁴.

It goes without saying that all these activities, events, programs and projects may not succeed if the writer's texts lack creativity and imagination in the first place. Therefore, the writer must ensure the quality of his creative texts as well as the quality of the activities that serve to bring these texts to the public.

One of the important tools for reaching the audience is for the writer to work on making his texts distinctive, innovative, wise, original, entertaining, comprehensive, with new ideas, presenting an enjoyable narrative journey, with deep, interactive, emotional characters, capable of reaching the audience, making them feel and sympathize with them, and pushing the audience to interact with the characters, buy the texts, and promote them.

It is important for the writer to ensure that the text answers the audience's questions and respects their input, participation and evaluations, and that these texts include positive interaction with critics, intellectuals and other writers, and to work to increase the sales of these texts among the audience, especially if the audience is local, regional or global.

If it is possible for the writer to work on getting his texts to attract the attention of producers of visual products, whether series, films or radio episodes, many writers in the world have found success in the level of sales of their texts after some of them have been transformed into products close to the audience who have become consumers of visual products, some of which, if successful, may become a major and fundamental reason for the increase in the writer's paper sales, the increase in the audience's demand for them, and the increase in their ability to

574 <https://shadowdesigner.net/%D8%A3%D9%87%D9%85%D9%8A%D8%A9-%D8%A7%D8%B3%D8%AA%D9%87%D8%AF%D8%A7%D9%81-%D8%A7%D9%84%D8%AC%D9%85%D9%87%D9%88%D8%B1-%D8%A7%D9%84%D9%85%D9%86%D8%A7%D8%B3%D8%A8-%D9%81%D9%8A-%D9%83%D8%AA%D8%A7%D8%A8/>

Writing as a project

understand them and their passion for them.⁵⁷⁵ If it is not possible to convert some of these texts into visual products, a writer can work to reach a larger audience by converting the texts into audio products by reading them and making them available on the Internet, which supports their accessibility to people with disabilities, learning difficulties, and illiterates. The writer's good speech, the availability of information in his texts, good texts in his creative experience, embracing community issues in his texts, the originality of his creative experience, and good events and performances within his creative project activities all help the writer succeed in reaching a large and growing audience.⁵⁷⁶

The writer must know the ways to succeed with the audience and the ways to reach them through traditional, modern and creative methods, and keep the writer's creative experience interesting, and stay away from shameful violations and shameful behavior in the writer's life, and work on building a loyal fan base, and communicate as much as possible with his audience, and know the characteristics of his audience in terms of age, gender, geographical location and other elements that affect the writer's success, and work on caring for them, sympathizing with them, ensuring their excitement, and working on identifying his audience, attracting them and ensuring their admiration for the writer and his creative experience. The writer must work on all the reasons that positively affect raising sales numbers, know successful sales methods, be disciplined, not cheat the audience, provide a creative experience free of defects, help the audience feel the writer's creativity, deliver the writer's messages to them, communicate with them, know the messages the writer wants to convey to the audience, and achieve the writer's creative goals.⁵⁷⁷

The writer must ensure that the audience fully understands the subject, symbolism and message of his texts and his creative experience, and that the audience's needs are met to know more and feel connected to what the writer is trying to say with his story, and to know what the writer's creative agenda is and for the audience to know the writer deeply and make the audience permanent customers. For the writer and his creative experience, and among the ways that help the writer reach, understand and manage his audience is working with partners from influencers, institutions and websites, and creating talks, publications and interviews that focus on his topic, and investing in real and digital platforms to reach the audience, and trying to obtain translations of his creations to expand his audience base, and setting acceptable prices to expand the sales bases, and focusing on publishers, forums, and creative and digital communities, and fulfilling the writer's promises to his audience, and addressing

575 <https://www.questionpro.com/blog/ar/%D8%A5%D8%B4%D8%B1%D8%A7%D9%83-%D8%A7%D9%84%D8%AC%D9%85%D9%87%D9%88%D8%B1-%D9%85%D8%A7-%D9%87%D9%88-%D8%8C-%D8%A3%D9%85%D8%AB%D9%84%D8%A9-%D9%88%D9%86%D8%B5%D8%A7%D8%A6%D8%AD/>

576 <https://www.linkedin.com/pulse/%D9%83%D9%8A%D9%81-%D8%AA%D8%B2%D9%8A%D8%AF-%D9%85%D9%86-%D8%AA%D9%81%D8%A7%D8%B9%D9%84-%D8%AC%D9%85%D9%87%D9%88%D8%B1%D9%83-%D9%81%D9%8A-%D8%A7%D9%84%D8%A5%D8%B9%D9%84%D8%A7%D9%85-%D8%A7%D9%84%D8%A7%D8%AC%D8%AA%D9%85%D8%A7%D8%B9%D9%8A-naif-alhayt/>

577 https://joa.journals.ekb.eg/article_299338_956d0a92ad2daadebd15f2176e807de.pdf

Writing as a project

the stagnation of audience interest, and conveying the writer's voice to the audience, and ensuring balance and accumulation in the writer's creative experience, and the writer must ensure giving the audience what it wants, but in a way that it does not expect, and directing the audience to the intended emotion for each moment in the text, and highlighting the feelings felt by the characters and the moments created within the text, and can give a sense of tone, speed and atmosphere, and creating a mixture of drama, humor, sympathy, excitement and surprises for his audience and make them interact with his texts.⁵⁷⁸ The writer must ensure that in his dealings with texts and the audience he is distinguished by originality, truth, positivity, understanding, research, answers, influence, experience, reading, knowledge, freedom, emotion, ease, vitality, confidence, lack of anxiety, health, freedom from errors, movement, enjoyment, depth, adventure, exploration, magic, clarity, completeness, availability of purpose, goal, vision, message, concept, idea, serious dealing with obstacles, risks, bets, competitions, and lack of interest of the audience.

The audience often needs to know why the goal of the characters in the writer's texts should be achieved in order to emotionally connect with the character's journey, so the writer must be clear about the reason for his central character and fully address his flaws and the flaws of his text and help the audience relate to the writer's creative texts⁵⁷⁹.

The writer must create more diversity in the texts and give the audience the experience of being able to identify closely with the characters narrated by the text and introduce them to the experiences and cultures of people of other races and religions and the strengths, struggles and genders and inspire others with the writer's creative experience and present the best possible version of the texts to the audience and avoid distortion and develop the texts continuously and ensure that the audience is aware of them and does not feel bored with them and ensure that they follow them and use courses and seasons that help in the success of selling the writer's creative publications and expand partnerships and join creative networks. In the same topic, the writer must participate in creative events related to the writer's creative experience and obtain capacity building in this field and ensure positive interaction about comments, notes and trends from others and create a distinctive position for the writer in his creative and public environment. And meet the expectations of the audience and be an active member of the audience, partners and creative institutions and ensure the sustainability and continuity of his creative work.

⁵⁷⁸ <https://fastercapital.com/arabpreneur/%D8%AA%D9%81%D8%A7%D8%B9%D9%84-%D8%A7%D9%84%D8%AC%D9%85%D9%87%D9%88%D8%B1-%D8%AA%D8%AD%D9%81%D9%8A%D8%B2-%D8%AA%D9%81%D8%A7%D8%B9%D9%84-%D8%A7%D9%84%D8%AC%D9%85%D9%87%D9%88%D8%B1-%D9%85%D9%86-%D8%AE%D9%84%D8%A7%D9%84-%D8%B3%D8%B1%D8%AF-%D9%82%D8%B5%D8%B5-%D8%A7%D9%84%D8%B9%D9%84%D8%A7%D9%85%D8%A9-%D8%A7%D9%84%D8%AA%D8%AC%D8%A7%D8%B1%D9%8A%D8%A9.html>

⁵⁷⁹ <https://www.supdropshipping.com/ar/target-audience/>

Writing as a project

The writer must be careful not to be vulgar, activate the writer's presence on social media, activate his private relationships, adhere to his main principles, and ensure the audience's interaction with the writer's creative experience. The writer must know that writing is for the audience, ensuring engagement with them, helping them reflect, and increasing interaction between them and the audience to reach better content, successful distribution methods, participation in conferences, digital outlets, conversations, advertising, and using people and activating the necessary tools to achieve success in the writer's promotional campaigns ⁵⁸⁰. The writer must work on managing the audience's expectations and trying to get a new audience with every step the writer takes, respecting the audience's privacy, meeting their aspirations, ensuring excitement and suspense that gives them information to build an emotional response, and applying some rules, standards, and ideas that help the writer understand and manage his audience for the benefit of his creative experience. It is important for the writer to know the classification of his creative writings. It is not right to write scenes classified for adults for children.

This means swears words or sexual scenes. Rather, he must know who his audience is and their reservations, and thus respect those social, cultural and religious privacy and not go overboard even if the text is directed at adults. He must understand how the use of these words and scenes affects the writer's text and his audience. ⁵⁸¹The writer must ensure that he places paradoxes that serve the text, force the audience to ask questions and search for answers, listen to them, record their comments and respond to them, write in the genres they like, make the interactions and emotional connections between the characters as believable as possible, attract the audience and force them to create their own interaction with the writer's text ⁵⁸².

The writer must inform the audience with useful details and ensure that creative sequences are presented that convey what the audience has already seen and develop it into something new and different, find compelling stories, cover topics that interest the audience, increase the chances of the text reaching the audience, ensure that the audience is invested in the writer's creative experience, and engage with readers, agents, partners, and professionals with the writer's creative experience. Reaching the audience requires the writer to step out of his comfort zone and be independent and friendly to the audience, characterized by awareness, courage, imagination, and the ability to develop his own creative content in a way that enhances his creative resume. Keeping the audience in a state of suspense requires presenting constant and ever-changing obstacles that the characters must overcome, ensuring the way that makes the audience put things together and helping them to enjoy the process of discovery and work on finding the main topic of the writer's texts, paying attention to description and

⁵⁸⁰ <https://abualkomboz.com/%D8%AA%D8%AD%D8%AF%D9%8A%D8%AF-%D8%A7%D9%84%D8%AC%D9%85%D9%87%D9%88%D8%B1-%D8%A7%D9%84%D9%85%D8%B3%D8%AA%D9%87%D8%AF%D9%81/>

⁵⁸¹ <https://naaktob.com/content-writing-strategy-and-the-target-audience/>

⁵⁸² <https://samaward.net/art/%D8%A7%D9%84%D8%B9%D9%84%D8%A7%D9%82%D8%A9-%D8%A8%D9%8A%D9%86-%D8%A7%D9%84%D9%85%D8%A4%D9%84%D9%81-%D9%88%D8%A7%D9%84%D8%AC%D9%85%D9%87%D9%88%D8%B1/>

Writing as a project

planning, arousing surprise, questioning, wonder, and passion in them, and using what the writer knows in life to inject his life experiences and emotions into his texts and characters to enhance their impact on the audience

583 .

The writer must deal healthily with competition and competitors and ensure that the text is a satisfying journey from beginning to end, embroidered with twists, turns, surprises, endings, expectations, assumptions, concepts, ideas, characters, worlds, beliefs, observations, puzzles and excitement for the audience of the writer's creative experience. What the writer must provide to the audience in his texts and in his creative experience is entertainment, discovery, knowledge, participation, influence, attraction, enjoyment, honesty and the creative value of the text.

For this to be successful, the writer must approach successful topics or characters, present new and unique creations, trust his intuition about what the audience wants and the way you want to tell the audience, ensure interaction for investors, distributors and the audience, keep the audience guessing and not show the full hand of the story and characters and reveal little by little to keep the audience engaged and know that if the writer has a great text the audience will love it.

If the text is original, unique, developed, and gives the audience what they want, and creates an exceptional, distinctive, prominent, focused, sympathetic, great, useful, illustrated, dramatic, bold, surprising, and thoughtful text, and characters that the audience loves and cares about, with the addition of the writer's voice and creative touch, avoiding stereotypes, turning expectations upside down, pleasing the audience, and working on using all governmental and non-governmental platforms, universities, and digital platforms to promote the writer's texts and creative experience.⁵⁸⁴ All of the previous concepts are important for achieving success for the writer and reaching his goals or personal project, and they are in fact important for every project at any time and place in the world. As for the Internet and what tools the writer can work on to achieve his goal, the following are some of them with some detail. The writer must be interested in the readers as his audience, and he must be interested in the way he presents the text to them. It is important to meet the principles of writing, its techniques, and the expectations of those around him, whether publishing houses, cultural actors surrounding his creative experience, or readers as the final audience targeted by the writer.

583 <https://www.aletihad.ae/article/56184/2016/%D9%84%D9%85%D9%86-%D9%8A%D9%83%D8%AA%D8%A8-%D8%A7%D9%84%D9%83%D8%A7%D8%AA%D8%A8-%D8%A7%D9%84%D8%B0%D8%A7%D8%AA-%D8%A3%D9%85-%D8%A7%D9%84%D8%AC%D9%85%D9%87%D9%88%D8%B1%D8%9F>

584 <https://engage.moc.gov.sa/saudi-criticism-lab/library-page/article-17/>

Writing as a project

The writer must know that success is not in what you give them, no matter how good it is, but in the way you give them. Perhaps through a creative and good way, the writer can quickly get his text to the printing presses more than another writer who depends only on the quality of his text and deals with others with arrogance and conceit.

It is important for the writer to realize what impression he wants the reader to get after finishing reading a strong, solid, original and innovative text, and to pay attention to the locations he chooses in his texts, and to know the ending and make sure of his emotion towards his experience, and to know what he wants to read and meet their needs, and to spread magic in the text and focus on the details and characteristics of the character and to turn stereotypes and clichés and transformations and turns and choose his battles wisely, and hope for the best and prepare for the worst. It is important for the writer, especially those who have creative projects, to study his audience, and to work on forming plans to push them to follow him and be passionate about his story and the texts he produces.

The writer's previous experiences in dealing with the media or with the public can benefit him in plans that bring him closer to them, and make the media and materials surrounding him serve to market him as a writer with a unique talent, and unique and new creative products ⁵⁸⁵. It is important for the writer to know his audience, his mission, his colleagues, his issues, his steps, his solutions, his gaps, where people want to be around him, to be open to them, to be kind to them, to do a brilliant job of finding the essence of what they love, to create a new experience for them, to immerse them in emotions, to give them the most emotional experience possible, to focus on the feelings that the characters go through and make the audience invest in them, to scrutinize the most imaginative elements in the text, not to distract the reader and the audience from the logic that goes beyond the characters, to present texts that they do not expect, to know the difficulty of pleasing hundreds and perhaps thousands of people and not to try to convince them.⁵⁸⁶

When working with an audience, the writer has to work on the elements of playing with their expectations, not being afraid, keeping everything short, sweet and to the point, getting the audience more quickly engaged in the text, not spoiling their expectations, ensuring a better experience for them, leaving them with more questions, keeping them intrigued enough to continue reading, staying in the minds of the audience members, constantly asking them questions and not answering them all right away. The writer must keep the audience hungry for

⁵⁸⁵ <https://juhaina.news/?act=art&id=101402>

⁵⁸⁶ <https://www.aljazeera.net/blogs/2017/5/24/%D9%84%D9%85%D8%A7%D8%B0%D8%A7-%D9%86%D9%83%D8%AA%D8%A8-%D9%88%D9%83%D9%8A%D9%81-%D9%8A%D9%82%D8%B1%D8%A4%D9%86%D8%A7-%D8%A7%D9%84%D8%AC%D9%85%D9%87%D9%88%D8%B1>

Writing as a project

more, make them able to absorb the connections and questions related to the text, practice predictions about their preferences, encourage them to infer and make their own predictions, work on creating texts that are interesting to them, and practice evaluation of all parts of the writer's texts, experience, and creative project. The writer must know the amount of sales of his texts, how the writer and his texts have been talked about by the public and the media, the critical acclaim, and include moments that attract the audience's attention while they are reading the text and make them connect by peaking their interest enough to start making their own predictions ⁵⁸⁷.

It is important for the writer to know whether he is writing for a local, national, regional or global audience, whether the audience likes sequels or familiar things, pre-sequences, adapting to the system, understanding that audiences always want something new, presenting what the audience wants at the right time, working on mixing genres, developing expectations, audience growth, understanding cultural references, modern, traditional, qualitative and exciting works.

The writer must keep the audience engaged until the last page of the text and enhance the understanding, objectivity, symbolism, message, subject, puzzles, questions, goals and genres of the writer among the audience and do his utmost to influence the audience, gain their sympathy and trust, deal with them simply and easily, and work to involve his partners in understanding the audience and understanding the ways to reach them by activating those partnerships and networks and adhering to the guidelines and expectations.

The writer must engage the audience, present them with good concepts, objectively analyze and meet their needs, be open to experiences, ideas, emotions, senses, questioning and concepts, connect with others, reduce loneliness, explore externally and internally, work creatively, desire to reveal in spiritual and emotional ways, ensure coverage, analysis and summary of the text, story and characters, and develop development and acquisition deals by writing a great plot, interesting characters and a strong delivery of these elements.

The writer must ensure that there are strong qualities that attract the attention of readers, audiences and those familiar with the strong text that is able to evoke strong reactions in the reader and audience and make them feel that they have to continue reading to find out what will happen and create a secret formula to create a concept and convincing except for time and hard work and inspiration and effort to engage readers and provide multiple

587 <https://www.diwanalarab.com/%D8%A7%D9%84%D9%83%D8%A7%D8%AA%D8%A8-%D8%A8%D9%8A%D9%86-%D8%A7%D9%84%D8%AC%D9%85%D9%87%D9%88%D8%B1-%D9%88%D8%A7%D9%84%D8%B9%D8%B2%D9%84%D8%A9>

Writing as a project

paths that stories and characters can take and ensure that the text moves at a good pace and rhythm and moves the story and characterizations forward.

It is important for the writer to know whether his texts enhance empathy, action, understanding, awareness, sensitivity and direct experience of the feelings, thoughts and experiences of others, whether they motivate them to communicate, read and enjoy, whether they support the writer's orientation towards competitions and fellowships, whether the texts contain strong concepts, attractive stories and rich characters that enhance the reading experience of the audience and influence them and push them to explore the topics and connect with them and obtain scientific and realistic explanations and facts through the writer's texts, and whether they coexist with tragic deaths, blatant issues, extreme exaggeration, bad science, blatant falsehood, entertainment, horror, fun and crazy action, metaphor, creativity, types, concepts and types of characters within strong and successful texts.⁵⁸⁸

The writer's public fame can help him reach the creative industry, especially in the publishing field, and whether it helps him benefit from creative companies and institutions and gain experience and obtain comments and notes and clarity in the creative writing of the text or in understanding the audience of the text and the writer as a whole and knowing the industrial experience that the audience brings with them and increasing the writer's ability to deal with flowery language and confusing notes and knowing ways to navigate notes and deal with them on an equal footing.

The writer must be distinguished by his strength in receiving and filtering comments and obtaining effective notes as an invaluable skill in the writer's professional life and activating communication in a way that enables him to produce texts that receive few comments and reduce anger and frustration among the writer's audience and make him ready to receive comments and proactive and able to control the text and be distinguished by honesty, effectiveness, clarity, uniqueness, knowledge of writing literary metaphors, collecting correct information, dealing with subtext, symbols and hints, and knowing his product, audience and profits from his experience and creative project ⁵⁸⁹.

It is important for the writer to know how to write successful texts and to be financially successful and be able to invest his creativity in the best possible way and to know his audience completely, including the audience's characteristics, culture, civilization, interests, educational level and requirements from the writer's creative

⁵⁸⁸ <https://www.ebdaalex.gov.eg/?q=content/%D9%86%D8%AF%D9%88%D8%A9-%D8%A8%D8%B9%D9%86%D9%88%D8%A7%D9%86-%D8%A7%D9%84%D9%85%D8%B3%D8%B1%D8%AD-%D8%A7%D9%84%D9%83%D8%A7%D8%AA%D8%A8-%D9%88%D8%A7%D9%84%D8%AC%D9%85%D9%87%D9%88%D8%B1>

⁵⁸⁹ <https://misbar.com/editorial/2023/03/19/%D8%A3%D8%B3%D8%A7%D9%84%D9%8A%D8%A8-%D8%AA%D8%B6%D9%84%D9%8A%D9%84-%D8%A7%D9%84%D8%AC%D9%85%D9%87%D9%88%D8%B1-%D9%88%D8%AE%D8%AF%D8%B9%D8%A9-quot%D8%A7%D9%84%D8%A5%D8%B9%D9%84%D8%A7%D9%85-%D8%A7%D9%84%D8%B0%D9%8A-%D9%84%D8%A7-%D9%8A%D9%83%D8%B0%D8%A8quot>

Writing as a project

activity. It is important for the writer and his texts to be attractive, exciting, creative, and to clarify his point of view and to find creative ways to say it instead of falling short in something that his audience can know. The less the writer's audience anticipates his next narrative step, the more they will interact with his story. He should avoid technical terms and read his texts carefully ⁵⁹⁰.

The writer must experience the text as a reader and know the speed, tone, atmosphere, characters, consistency, readiness, narration, rhythm, meanings, impact, style, rules, imagination, understanding, wisdom, qualities, specifications, privileges, character paths, the world of the text and its type, whether the text is boring or frustrating, whether it contains many grammatical, spelling and typographical errors that make reading the text very difficult, the impression the text leaves, showing a new world to people, exceeding the reader's ability to read and focus on the length of the text, pages and scenes, and the writer must present something new and exciting to read in a way that ensures the success of his texts, experience and creative project.

In the same vein, the writer must understand his audience and work to learn from them in a scientific way, present himself as a good writer, pay attention to classifying the text and its strengths, not deceiving the audience, and distinguish himself with convincing, accurate, simple, and logical texts, ensuring that the audience is admired, showing them the characters, scenes, and text in general, and making some events inexplicable to stimulate their imagination to work, knowing that many people have high expectations that the writer can meet, and dealing continuously with professional readers and taking their comments seriously, and working to understand the market based on trends and expectations in the writer's environment, and working on advertising and promotion to ensure that the text reaches the audience and that they know it and motivate them to buy it, read it, and interact with it, and allowing the reader and audience to experience the emotional elements of the text and convey the narrative moments in the simplest and most effective ways so that the reader can quickly visualize them as they move with the story ⁵⁹¹.

It is important for the writer to participate in competitions and cultural events of local, national, regional and international creative institutions to build the writer's capabilities in creative writing and also in understanding his target audience and working in the text on the type of text, its message and vision and working on the margins, text size, spacing, formatting and information and processing comments, comparisons, notes and indicators and working on developing the text and its ability to move the reader on an emotional level. The writer must leave

⁵⁹⁰<https://www.aljazeera.net/blogs/2017/5/29/%D8%A7%D9%84%D8%AA%D8%B1%D9%85%D9%8A%D8%B2-%D8%AA%D8%B9%D8%A7%D9%84%D9%8A-%D8%A7%D9%84%D9%83%D8%A7%D8%AA%D8%A8-%D8%A3%D9%85-%D8%B9%D8%AC%D8%B2-%D8%A7%D9%84%D8%AC%D9%85%D9%87%D9%88%D8%B1>

⁵⁹¹<https://www.ejaba.com/question/%D9%85%D8%A7-%D9%87%D9%8A-%D8%A7%D9%84%D8%B9%D9%84%D8%A7%D9%82%D8%A9-%D8%A8%D9%8A%D9%86-%D8%A7%D9%84%D9%85%D9%88%D8%B6%D9%88%D8%B9-%D8%A7%D9%84%D8%B0%D9%8A-%D9%8A%D8%B9%D8%A7%D9%84%D8%AC%D9%87-%D8%A7%D9%84%D9%83%D8%A7%D8%AA%D8%A8-%D9%88%D8%A7%D9%84%D8%AC%D9%85%D9%87%D9%88%D8%B1>

Writing as a project

a good impression and ensure that the audience does not leak from the text and the writer and not spend many pages and ensure that the writer's narrative intentions are clear and that the ideas related to the story and the individual rhythm and the moments and emotional nuances of the story and the story itself are transparent to the reader and reduce ambiguity in the text and embroider the text with intuitive ideas and clarity and take them on an enjoyable and amazing journey, but they must first trust the writer's leadership of the journey with strength, consistency, comfort, confidence and control, which makes the writer a shining and talented star and serves the writer's creative experience and project ⁵⁹².

The writer's audience varies between his family, friends, readers, workers in local, national, regional and international creative institutions, publishing houses, the media, and the reading public itself, who buys the writer's texts and who must trust, respect and appreciate his audience so that the audience will reciprocate his trust and respect and be attracted to him.

The public's love for the writer increases his level of success, profits, fame, creative and social influence, and his ability to deal with institutions, companies, publishing houses, and the media around him. It is important for the writer to work on knowing how to involve readers and the public in all the details of his experience and creative project.

Being a reader is a form of success for a writer. Through his various readings, he will become aware of the prevailing and successful types of texts, will gain inspiration from multiple sources, and will realize the importance of the notes he says or gets. Therefore, he must develop his skills in fast, intelligent, and critical reading ⁵⁹³.

The writer must work to get closer to his audience, adjust his expectations to their expectations, descend to them, be ready to answer their questions, and increase his effectiveness in participation, nomination, winning, representation, employment, attracting attention, the ability to market, promote, communicate, correspond, be optimistic, realistic, be able to implement, create suspense, make decisions, be constantly present through new texts, and let his audience live his texts. He must ensure that he presents simple, specific, concise, sequential, sequential, and clear texts, as readers have the ability to have less memory and imagination, and when they have little to remember and imagine, they can easily experience the basic concept and story that the writer is telling. ⁵⁹⁴ It is important for the writer to ensure that the reader does not lose his texts due to boredom, unnecessary

⁵⁹²https://ar.wikipedia.org/wiki/%D8%B3%D9%8A%D9%83%D9%88%D9%84%D9%88%D8%AC%D9%8A%D8%A9_%D8_%A7%D9%84%D8%AC%D9%85%D8%A7%D9%87%D9%8A%D8%B1

⁵⁹³ <https://www.al-madina.com/article/205811/%D8%A7%D9%84%D8%AC%D9%85%D9%87%D9%88%D8%B1->

⁵⁹⁴ https://www.ejaba.com/question/%D9%85%D8%A7-%D9%87%D9%8A-%D8%A7%D9%84%D8%B9%D9%84%D8%A7%D9%82%D8%A9-%D8%A7%D9%84%D8%AA%D9%8A-%D9%8A%D8%B1%D8%A8%D8%B7-%D8%A8_%D9%8A%D9%86-%D8%A7%D9%84%D9%83%D8%A7%D8%AA%D8%A8-%D8%A7%D9%84%D9%86%D8%AB%D8%B1%D9%8A-%D9%88%D8%A7%D9%84%D8%AC%D9%85%D9%87%D9%88%D8%B1-%D8%A7%D9%84%D9%85%D9%82%D8%B5%D9%88%D8%AF

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characters, slowness or fear, and to work on achieving a balance between sharing information and withholding it from the audience, and helping them to guess and dive into the paths, heart and directions of his text, and to work on envisioning, developing and writing a compelling and attractive story full of energy, excitement, enthusiasm, passion and interest.

The writer should give the readers and the audience a unique, amazing, colorful and professional experience and provide the audience with the broad strokes of the text, which then allows them to use their imagination to fill in the details and not be convinced by the writer's vocabulary and include in the text wonderful rhythms and a developed story and understanding and perception and sensitivity and direct experience of the feelings and thoughts and experiences of others and that the audience feels the feelings of the characters because it is more interesting and relatable.

It is important for the writer to give the audience a text that helps them vent, that touches their feelings, that surprises them in ways they cannot imagine, that presents real characters, polished, wonderful, carefully crafted texts that resonate, and that makes sure that at the end of the text there is something that the reader/audience can understand and wish to say to themselves, and that helps the audience sway back and forth in their own creative text.⁵⁹⁵

It is important for the writer to learn how to play the role of the audience and make the journey exciting with ups and downs and rights and surprises and work on using the reader's preconceptions and assumptions as shortcuts to building and shortcuts in writing and trusting that the readers will fill in the blanks on the writer's behalf and understanding that each reader of the audience has many texts and storytelling on many different platforms around him.

The writer must invest in it to reach them and work to provoke the reader and the audience by evoking convincing and attractive opening scenes and continuing with them until the end of his creative text. To better understand the audience, the writer must think about everything: government, laws, technology, customs, religions, how people talk, what they wear, know a lot about the characters in the society, do research about them, and then present texts that demonstrate his originality and unique creative voice and work to arouse suspense, thought, speculation, mystery and questioning.⁵⁹⁶

⁵⁹⁵ <https://mawsuah.com/article/94>

⁵⁹⁶ <https://www.questionpro.com/blog/ar/%D8%A7%D9%84%D8%AC%D9%85%D9%87%D9%88%D8%B1-%D8%A7%D9%84%D9%85%D8%B3%D8%AA%D9%87%D8%AF%D9%81-%D9%85%D8%A7-%D9%87%D9%88-%D9%88%D9%83%D9%8A%D9%81-%D9%8A%D8%AA%D9%85-%D8%AA%D8%B9%D8%B1%D9%8A%D9%81%D9%87/>

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The writer must provide the audience with a satisfying experience and a text that stays with them and present life topics that the audience and readers can relate to and care about the audience loyal to the writer and the audience that is likely to be obtained and care about the characters, details, traits, goals and impressions and help the audience imagine the characters and break the rules, guidelines and directions if they do not help him reach his audience and not present in the text any news or poems or anything that he knows the audience does not know except by providing details that make it closer to the audience and make him able to know it and guarantee the reader the pleasure and momentum of reading and its vitality and its connection with him and with him and the audience's love for the characters and its sympathy with them and bring the audience and readers to the stage of complete satisfaction through a diverse, specialized, solid, good, different and attractive text for the audience and partners surrounding the writer's experience and creative project.

It is important for the writer to understand the audience, to think about the text, its marketing, its characters, and ways to reach the audience in reality or online, and to activate his partnerships with his creative environment as a whole, and to know how to impress the audience and ways to start his professional life strongly ⁵⁹⁷.

The writer must always think about the audience and readers and satisfying them, and at the level of the writer's texts, which will help him, if they are good enough, to reach his audience.

A writer can produce good texts by testing his spelling and grammar knowledge in his texts, coming up with imaginative concepts that no one could dream of, crafting great texts, hard-fought battles, creating characters, introducing main characters, antagonists, supporting characters, ways of introducing them into the text, describing them, their advantages, disadvantages, physical and psychological traits, and making adjustments if necessary.

The writer should work on arousing the reader's anticipation, leaving a quick and unforgettable impression, using physical defects and perfection as an easy way to make an impact on the reader, correcting typos, reducing description and dialogue, shortening scenes, writing and rewriting, reading and rereading, processing notes and comments, and writing wonderful texts that contain amazing stories and characters that are superior to the prevailing creations and the thinking of the audience and readers ⁵⁹⁸. The writer can invest the recommendations and opinions of critics and readers in creating better quality texts in the future and always present new texts to them, and they should be high-quality materials and be among their favorites and fit the writer's style and indicate his professionalism, and the writer should care about his closest audience of family, friends, acquaintances and

⁵⁹⁷ <https://nob.sa/creative-content-writing/>

⁵⁹⁸ <https://cle.ens-lyon.fr/arabe/revue-de-presse/15-5-2024%20al-iqbal-al-jamahir-al-kabir-ala-al-kitab-al-saudi-osama-al-muslim-yurabbik-marad-al-rabat-III-kitab>

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colleagues, and the writer should know ways to expand the scope of his fame with the audience and bet on them and gain their trust and love, and be distinguished by comprehensiveness, positive relationships, openness, and encouraging the audience to engage in the writer's experience and creative project.

It is important for the writer in this field to work on fulfilling expectations, desires, needs, and interaction with everyone surrounding his creative experience, including those familiar with it, partners, financiers, publishing houses, the public, and readers, and for the writer's texts to be applicable and investable by those surrounding him and his creative experience.

The writer must be careful to make the subject and form of the texts presented to them so that they are attractive to everyone and affect them so that any reader of the text is able to see that story unfolding in his mind's eye as quickly as possible. From the reader's point of view, there is nothing worse than reading a description that is overly descriptive, overly detailed, and overly dangerous, which kills the reading and stops any momentum of the text. It is important for the writer to harness the text, subject, atmosphere, trends, information, story, style, aesthetics, guidelines, concepts, characters, principles, expectations, sounds, visuals, ideas and concepts for the benefit of the text, the writer's experience and his creative project ⁵⁹⁹.

When addressing the public, the writer should not be afraid of having his creativity and ideas stolen, and should present things that are unfamiliar to them, deal wisely with them in difficult times, try to get closer to success, make his texts believable, gain the public's trust, adhere to the rules, cooperate with others, and adhere to agendas, task steps, and changes.

It is important for the writer in his life to be confident without arrogance, objective and comfortable in his creative work, and to deal professionally with every story, character, structure, formula, flaw, mistake and slip, and to be prepared to write as a professional and able to build tension through the choices of the character that are presented first and are presented in the text, and not to waste language and to ensure consistency, sequence, taste, effort, suspense, movement and revelation in the creative text. Despite the previous talk that the writer must meet the audience's needs and expectations, this does not mean that he is completely connected to those needs and expectations. Rather, he must care about writing for himself before anyone else and enjoy the writing and texts

⁵⁹⁹ <https://anwr.me/%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D8%A7%D9%84%D8%A7%D8%B9%D9%84%D8%A7%D9%86%D8%A7%D8%AA/>

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he writes. The writer is the first reader of his creations and the most important audience for himself. If the text he writes is felt by the writer to be enjoyable, good and strong, then it will inevitably be so for the audience.⁶⁰⁰ Equally important, the writer must not make it easy for himself or his readers and audience, and must create texts that are efficient and of high quality and inspire the writer and the audience with imagination and enjoyment, and present real creative stories that affect the reader's brain.

It is important for the writer to ensure that there are interesting details in the text and to create wonderful impressions for the reader regarding his creative text and to present descriptions of his characters in a creative way and not to mislead the readers and the audience with false or misleading information and to give the reader a reason to read from the second page of the text to the second page and even the last page and to work hard so that the reader does not put the text aside after reading the first page because this is considered killing the writer and his creative text⁶⁰¹.

To create good texts, the writer must inject unexpected twists, create surprises, make the story unforgettable in the end, create necessary descriptions, and not make it difficult for the reader to decipher the text and know the possibilities and limits of the introduction and any powers or abilities within it.

The writer must work not to leave the reader and the audience in the end confused, not to give others the possibility to challenge the reasonableness of the text, not to deceive the audience and provide them with the explanations they request, and to work on responding quickly to the readers and the audience, raising more attractive questions, and promoting a cooperative environment for working with others.

The writer must try to translate his ideas into inspiring, good and successful texts with the audience and create a more exciting atmosphere for both the reader and the writer together, and participate in all the creative activities that those around him are interested in, and work to create a loyal reader for him and his creative texts, and know what the readers want from him and from his texts that are distinguished by their high quality, and develop his creative talent continuously and choose wisely his ideas, concepts, relationships, partnerships, and marketing himself, his texts and his creative project.⁶⁰²

⁶⁰⁰ <https://maaal.com/2024/09/%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D9%85%D9%86-%D8%AE%D9%84%D8%A7%D9%84-%D8%A7%D9%84%D9%82%D8%B5%D8%B5-%D8%A3%D8%B3%D8%B1%D8%A7%D8%B1-%D8%A8%D9%86%D8%A7%D8%A1-%D8%A7%D8%AA%D8%B5%D8%A7%D9%84/>

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⁶⁰² <https://marocnewsline.com/2024/02/22/%D8%A7%D9%84%D9%83%D8%A7%D8%AA%D8%A8-%D8%A8%D9%8A%D9%86-%D8%A7%D9%84%D8%AC%D9%85%D9%87%D9%88%D8%B1-%D9%88%D8%A7%D9%84%D8%B9%D8%B2%D9%84%D8%A9/>

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The writer must have several ready texts in case there are opportunities to participate in competitions or invitations to publish creative works from governmental and non-governmental institutions and publishing houses, and to ensure that these texts are distinguished by their quality, attractiveness, clarity, ease of reading, and are organized, consistent, and of a known literary genre in which the writer specializes, and that these institutions are encouraged to invest in the text or recommend it to others.

All of the above applies to the emerging or professional writer, while ensuring the writer's distinction, style, voice, and ability to summarize the complete story and comprehensively analyze all of its basic elements. This makes the writer stronger and more famous in front of the public, and enhances his relationships, style, and creative development.

The writer must know that readers control his creative destiny and he must present a compelling story to them and work to engage them, compel them, retain them, entertain them, surprise them, and amuse them. He must work to make the writer firmly rooted in their minds and pay attention to the format because the format of the text is the necessary language used to convey stories. When he changes this format, he will build a language barrier between him and his audience and pay attention to special categories of the audience such as journalists, developers, creative specialists, consultants, publishing house managers, executives in local, national, regional and international creative institutions, members of creative networks, creative decision-makers, media professionals, groups, teams and creative companies around him.

The writer must be patient in writing and when dealing with all of the above mentioned and focus on creating new, good, marketable and successful texts that are not boring or frustrating and work hard to influence the reader of his texts and know the reasons that make the text visible to the public, and create characters in the text that are distinguished by being authentic, unique, distinctive, realistic, believable, honest, different from each other, interesting, specific, detailed, necessary, have an inspiring and readable experience, be real and communicable as much as possible with the writer's audience, be active and believable, arouse interest and sympathy from the audience, have useful motivations and descriptions, have a unique voice, are developed, desirable and interesting characters and create a brand for the writer, his experience and his creative project.

The writer must work continuously to attract the audience to his talent from the beginning and increase his sales with them throughout his creative project and work to expand the audience from the local audience to the national, regional and global audience and to know the categories of his audience and whether they are males or females and whether they are children or youth or Adults and knowing their demographics and studying them

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and catering to those audiences and exploring common themes and important topics in any story can be developed early in the writer's creative writing process and ensuring that the audience's attention spans are long and sustained and knowing the message he wants to convey to the audience and knowing how strong themes in writing can make texts shine and succeed in their pursuit of the writer's goal ⁶⁰³.

The writer must know that trust is an essential part of the writer's relationship with the audience, and that the writer should look for partners who will help him reach his audience from influencers, institutions, and websites in order to reach a global audience by translating the text into different languages and exceeding or challenging the audience's expectations and giving them something they did not know they wanted by creating original stories and highlighting the feelings felt by the characters and the moments created within the story.

The writer must give a sense of tone, pace and atmosphere within the text, and give the characters of the text, the readers and the audience the justice they deserve. The writer must be distinguished by originality, truth, success, drive, connection with the audience, vitality, accurate typography of the text, eliciting an emotional reaction in the audience, leaving a good message for them, and the text must have a goal, emotion, limitations, obstacles, stakes and characters, and create more diversity in the writer's creative experience.

It is difficult for a writer to maintain his audience for long periods in his creative life due to the lack of creative production of writers in general, as well as the change in the publishing industry and the audience's orientation towards visual products and the Internet.

The writer can retain his audience by becoming an influencer in the production of other products such as films, series and plays, which may benefit his name and fame and thus his continuity. However, in this field, the writer must also adhere to the trends and rules of the industry in the fields of cinema, the Internet and drama as a whole and learn to live with change and development in his creative environment and know that there are many places to develop new industrial links from conferences to social media and universities and local, national, regional and international artistic companies.

A successful writer is one who knows that successful collaboration stems from shared goals, mutual respect, developing a relationship with people, building a strong creative circle, trying to achieve quality, interacting with the audience, managing audience expectations, achieving dreams, persevering, striving for happiness and success,

⁶⁰³ <https://almethaq-sy.org/?p=3610>

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gaining the admiration of the audience, knowing whether the text really reaches them, and the writer's evaluation of his creative choices, concepts, ideas, passions, stories, and challenges. It works on his development as a writer and enhances his ability to build anticipation, atmosphere, and sequence, and to keep his audience under control and his ability to draw their attention to his texts, experience, and creative project.

The writer must answer the questions to know whether he was able to reach the audience and to realize whether his text has an audience and whether the audience buys the writer's creations and whether those creations meet the expectations and needs of the audience and whether the characters, plot and conflict in the text are good and convey the story to the audience strongly and to know what is the source of the conflict in the text and whether there is an idea of what the characters are thinking and whether they have goals and values related to goodness, morals, integrity and love and how the beginnings of the opening of the text were and to know what is the essence of the text and what the audience can relate to more and to know where the stories are heading in the text and to follow the creative instinct and let the characters lead the way and to keep the elements of surprise, contemplation and courage and to avoid stereotypes and to work on turning expectations and what is the inciting incident and the language of the text and to enhance the curiosity of the audience and their fascination with good stories and to know the political climate and the responsibility of the writer in this current political climate and to know that the audience is not what is in the writer's mind as the audience is diverse and very different from what the writer believes in his texts, experience and creative project.

The writer must be independent of his audience and at the same time try and benefit from the prevailing system and use his talents for himself and his audience in new and consistent ways and use metaphors and characters and connect the audience on an intellectual, esoteric, emotional and primal level and know why the writer is writing and what are the most important scenes and who are the most important characters and what they want and what they need and work to please the audience and help them connect with wonderful, complex, deep, fast-paced, emotional, special and influential characters and have diverse stories and backgrounds and opinions and ensure that the text does not over-analyze and know how the pieces fit together from the beginning of writing until reaching the audience with the printed book containing the writer's creative text and know that the worst crime you can commit with the audience is to tell them something they already know and make sure that the story has a heart and that it can be emotional or intellectual or psychological or spiritual or imaginative and know that excellence attracts the audience and sympathy makes the audience connected and motivation maintains their interest and that the writer trusts and respects the audience and ensures that he presents the best to him and gives the audience information in a unique way and uses their knowledge to create tension and emotion and urgency and expectations and interaction and mood and visions Characters, interactions, ideas, feelings, fears, rhythm,

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and being aware of the notes given to him about the diversity of your characters and understanding that if a character is changed it affects the overall story and the message you send to the audience, the possible endings that can be written, whether happy or sad, and knowing that the audience prefers happy endings, and knowing what the audience responds to more when it comes to the topics of the story and what interests the audience from the narrative, and the book needs to make the audience need to see what will happen and ensure that the text deals with feelings and life events and is related to love, longing, regret and alienation, and that the writer has writing skills that contribute to terrifying readers through texts that excite horror and suspense, and knowing what phrases, words, terms, tone and feelings are used in the text and ensuring that they are harmonious, coordinated and consistent, which makes the audience always need more texts and the writer's creative experience and project.

Chapter Three

Writing as a project

Skills of a successful writer:

Among the skills that a writer must have, we can mention the following:

Able to continue

Evidence of a writer's creative talent is his ability to continue, to remain at the same level of enthusiasm in writing until the end, to complete his literary project, to search for people who support him and believe in his talent, and to invest this connection in the interest of his creative experience, and his continuity in writing and reaching a complete text. The time that a writer spends on writing is valuable time because it presents the world with new worlds that everyone who reads it or watches it on the screen enjoys if it is converted into a visual product, and this is what famous texts enjoy. The time that a writer spends on knowledge is valuable because it is the time that helps the writer become a professional writer with a unique experience.⁶⁰⁴ It is important for the writer to continue writing and reading without expecting victory or defeat, success or failure, and to enjoy the writing experience as a whole so that he can face unfavorable circumstances and deal with every obstacle that stands against his plan, which helped him imagine the obstacles that would occur, and find solutions for them, and contributed to making him ready to overcome them ⁶⁰⁵.

Writing as a project is part of imagining the difficulties and problems that the writer will face in the midst of his creative activity. All that is needed is for the writer to have planned the matter from the beginning in an intelligent manner, anticipating the fluctuations and disturbances that will face his creative path.⁶⁰⁶ It is difficult for a writer to maintain continuity if he faces difficulties, but focusing on continuity, specialization, and building skills will push him to continue in creative work, even if he faces failure. He must continue trying to find his place. A good writer does not really need to be told anything except to continue writing and knowing that difficult times are what build strong people in the end and help them survive creatively. The writer is helped to continue by his ability to ask questions, search for answers, collect information, solve problems, think critically, continue moving, continue being kind, seize opportunities, be able to listen, create friendships, not worry, continue working, doubt, fight, flow by staying on topic, communicating, interacting, continuing to put in hard work, understanding statistics and stories, doubts, insecurity, inability to attract readers' attention, or introduce characters quickly, or fear of naivety, failure, rejection, or inability to continue writing. Hard work, perseverance, suspense, addition, and patience. Important tools for maintaining

⁶⁰⁴ <https://blog.samawy.com/the-successful-writer-is-a-risk-taker/>

⁶⁰⁵ <https://ramibadrah.com/%D8%A5%D9%84%D9%8A%D9%83-10-%D8%B5%D9%81%D8%A7%D8%AA-%D9%88%D8%A7%D8%AC%D8%A8-%D8%AA%D9%88%D8%A7%D9%81%D8%B1%D9%87%D8%A7-%D9%81%D9%8A-%D9%83%D8%A7%D8%AA%D8%A8-%D8%A7%D9%84%D9%85%D8%AD/>

⁶⁰⁶ <https://www.aljazeera.net/blogs/2020/9/30/%D9%85%D8%B1%D8%A7%D8%AD%D9%84-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D9%88%D8%AF%D9%88%D8%B1-%D8%A7%D9%84%D9%82%D8%B1%D8%A7%D8%A1%D8%A9-%D9%81%D9%8A-%D8%A7%D8%A8%D8%AA%D9%83%D8%A7%D8%B1>

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continuity are learning from mistakes and failures, grounding and continuing to write, sharing work, benefiting from feedback, exploring its value in shaping more solid possibilities, creating new and useful public relations and clients, and using the feedback you get to become a better writer ⁶⁰⁷.

The writer must deal carefully with companions, peers, colleagues and superiors, and ask for their help, and continue reading and writing, and not give up, or be vulgar or overly optimistic, and not abandon the craft and improve it, and ensure the continuity of creative and professional life, and focus, and invent stories, create characters, and make more new stories, and draw the attention of others to the writer, and open new doors, things, topics and paths, and to ensure continuity.

The writer needs to continue writing, learning, pushing himself, improving his talent, participating in competitions, reading, ensuring a healthy body, a healthy mind, healthy relationships for the writer, continuing to make amendments, exceptions, and developments in his text, continuing to provide answers to the difficult questions that the writer puts in the text, in addition to continuing to make amendments to grammatical and spelling errors, continuing to make necessary amendments, additional writing, sorting information, and continuing to focus on what is important ⁶⁰⁸.

The writer must continue to do good work, generate ideas and answers, delve deeper, find better options in order to publish a more convincing story, continue to succeed, have momentum, have great timing, be prepared, continue to rewrite and correct problems in the text, continue to be optimistic and tolerate rejection. If a writer wants to be a writer, he must continue writing and not compare himself to other writers. This consumes all the energy he could use in writing. In comparing his writing abilities with others, he must continue to worry, delve, be charming, positive, successful, open, compromise, and write with a more complex vision and a more sympathetic view of the writer's environment. He must know that good planning is one of the reasons for continuity, as well as focus, knowledge, and refraining from panicking when things go awry. He must know where creativity, success, consistency, idea generation, curiosity, and the creation of creative ideas come from. ⁶⁰⁹

Able to visualize creatively

One of the most important signs of a writer's ability to be creative is his ability to visualize creatively. The process of visualizing before starting to write is an important process for forming story scenes in the writer's

607 https://ecoonee.com/blog/%D9%85%D8%A7-%D9%87%D9%8A-%D8%A3%D9%87%D9%85-%D8%B5%D9%81%D8%A7%D8%AA-%D8%A7%D9%84%D9%83%D8%A7%D8%AA%D8%A8-%D8%A7%D9%84%D8%AC%D9%8A%D8%AF/a-264288939?srsltid=AfmBOooL_8CQvrBiwpIT0dEMskjHW5PO7jOrvZwb9Pg75xuxTgqTjaAR

608 <https://www.youthlead.org/ar/resources/alastmrarvt>

609 <https://www.aljazeera.net/blogs/2017/5/14/%D8%A7%D9%84%D8%A7%D8%B3%D8%AA%D9%85%D8%B1%D8%A7%D8%B1%D9%8A%D8%A9>

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mind and developing character traits. In fact, there are many writers who jump into writing very quickly. He may have written some main lines of information or embodied the story with a summary or detailed plan, but in reality he still needs to bring images to his imagination and see each scene in his head so that he is able to transfer what he imagined to paper as soon as he sits down and begins the process of writing and rewriting while he is still writing in his text, which will save him weeks of work after he finishes writing. He does not send unwanted or unsolicited material. The writer must fully adhere to the articles that regulate their work. A novel for adults should not be sent to a publishing house that specializes in printing children's books. This would be extremely stupid on the part of the writer. The writer's relationship with the text is supposed to be honest and protective and based on caring for the text so that it is good enough for publication ⁶¹⁰.

Able to identify the gains from his creative project

It is important for the writer to be able to identify the gains from his creative project, especially in his relationships with publishing houses. He must think about the things that publishing houses can provide him with, including ⁶¹¹:

1. What can be publishing houses do, and what is their plan for printing, publishing and distribution?
2. Can the publishing house support the text to reach drama and present it in other artistic forms?
3. How will publishing houses contribute to the writer's success and help him achieve the goal of the text?
4. How well is the publishing house able to leverage the relationships and network they have to make the text and their publishing house successful?
5. Does the publishing house know people or institutions that have the ability to benefit the writer in his creative career or not? What is meant here are national, regional and international institutions that can provide him with training and capacity building through workshops and training or those responsible for creating cultural events in the writer's local or regional community?
6. Does the publishing house participate in national, regional and international book fairs or governmental or independent cultural events related to writing?
7. Who are the writers who are printed by the publishing house from the writer's generation, those who preceded him, or those who followed him, and what is the extent of their fame, talents, and degree of professionalism in creative writing?

⁶¹⁰https://ar.wikipedia.org/wiki/%D8%AA%D8%B5%D9%88%D8%B1_%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9%D9_%8A

⁶¹¹ https://fastercapital.com/arabpreneur/%D9%85%D9%87%D8%A7%D8%B1%D8%A7%D8%AA-%D8%AA%D8%AD%D8%AF%D9%8A%D8%AF-%D8%A7%D9%84%D8%A3%D9%88%D9%84%D9%88%D9%8A%D8%A7%D8%AA-%D8%A7%D9%84%D9%85%D8%B4%D8%A7%D8%B1%D9%8A%D8%B9-%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9%D9_%8A%D8%A9-%D8%AA%D8%AD%D8%AF%D9%8A%D8%AF-%D8%A3%D9%88%D9%84%D9%88%D9%8A%D8%A7%D8%AA-%D8%A7%D9%84%D9%85%D8%B4%D8%A7%D8%B1%D9%8A%D8%B9-%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9%D9%8A%D8%A9-%D9%84%D8%AA%D8%AD%D9%82%D9%8A%D9%82-%D8%A3%D9%82%D8%B5%D9%89-%D9%82%D8%AF%D8%B1-%D9%85%D9%86-%D8%A7%D9%84%D8%AA%D8%B9%D8%A8%D9%8A%D8%B1.html

Writing as a project

able to act in a constructive manner

It means that the writer should be able to act in a constructive way. It is easy for the writer to criticize or destroy his own spirit and creativity personally or criticize and destroy others around him, but it is important for him to realize that the talent he possesses and that those around him do not possess is what will give him the means to feel better by raising the quality of what he does or does and delivering it in a useful and constructive way to become creativity enjoyed by the generations that live with him or those who follow him. The writer's vision of the cup half full and not empty, but rather emptying his full cup and filling it every day with new elements of ideas, experiences, beauty, creativity, relationships, and creative and literary production that he issues to the world is what will make him a great writer who lives forever ⁶¹².

Accepts criticism

Some writers have a sense of superiority, a sense of their own culture, and a high level of confidence in the quality of their work compared to others. This confidence is often misplaced and an obstacle to writers developing themselves. An important obstacle is the writer's inability to accept criticism and consider the text he has written as complete and unique ⁶¹³. Here, the writer needs to know that any literary work in the world can have many ideas, concepts, conflicts, and characters added to it, even if it is complete from the writer's point of view.

The text may be truly complete and brilliant, but this does not allow the talented writer to be arrogant towards his surroundings and followers. Some writers believe that their ideas, experiences, methods and practices in writing are sufficient to write important, good and new texts. This is a false belief, as writing is the twin of reading, and reading works to enrich the writer with information that contributes to furnishing his texts with events and characters and makes the writer aware of the ideas, internal approaches and detailed descriptions of people, events, dialogue and characters, and methods of writing good paragraphs and making the internal parts of the novel or text rich in details and attractive to interest ⁶¹⁴.

Has critical skills

The first step a writer can take to prepare for the rewriting stage is to step away from the first text that came out of the creative flow stage for a specific period of time and not read it or let others do so. When returning,

612 <https://www.annajah.net/%D9%83%D9%8A%D9%81-%D8%AA%D8%AA%D9%82%D8%A8%D9%84-%D8%A7%D9%84%D9%86%D9%82%D8%AF-%D8%A7%D9%84%D8%A8%D9%86%D8%A7%D8%A1-%D8%A8%D8%B1%D9%88%D8%AD-%D8%B1%D9%8A%D8%A7%D8%B6%D9%8A%D8%A9-article-30696>

613 <https://www.alqabas.com/article/228669/>

614 <https://www.annajah.net/6-%D9%86%D8%B5%D8%A7%D8%A6%D8%AD-%D9%84%D8%AA%D8%B9%D9%84%D9%85-%D8%AA%D9%82%D8%A8%D9%84-%D8%A7%D9%84%D9%86%D9%82%D8%AF-article-30813>

Writing as a project

whether after a week or a month, the writer reads the entire text without taking any notes as a normal reader. Then the errors in the text will appear completely before him and he will get to know the concept of the text, the characters, the themes, the conflict and the stories in it ⁶¹⁵. The writer must get to know his own voice within the text so that he does not lose it in the rewriting stage and then he works on this activity of rewriting the text. This allows him to focus on spelling, grammar and formatting errors and review each line and discover missing letters or punctuation marks or a bad scene. Reading allows the writer to feel the flow of the dialogue and to feel that the dialogue is alive and not just a show and characters talking aimlessly. It also allows him to feel the consistency of the text and the quality of the narration within it and the harmony and construction of the characters, story, dialogue, tone, atmosphere and concept. The next activity in the rewriting stage is not to repeat the flowing writing stage. In this stage, the writer is supposed to focus on the errors, exaggerations and holes in the text and to address each of them. In this stage, the writer reads with the eye of a sensitive reader ⁶¹⁶.

It is important for the writer to be harsh enough to rewrite paragraphs that he does not like or delete paragraphs that do not serve his text. If it is necessary to reduce description and dialogue, and shorten scenes, he should do so. The writer at this stage is not only the reader, but also the specialized critic who realizes through his first reading of the texts the extent of their importance or poor quality. In the rewriting stage, it is important to focus on the rules of writing, the guidelines of the publishing industry and the expectations of others from his literary product, which translates the literary stage he has reached and to look directly at the objectivity and coordination of the text and its special arrangements and give the text various artistic and creative features ⁶¹⁷. At this stage, the writer needs to move away from sympathy and be objective in dealing with the text, and to call for self-criticism, and to realize his skills that help him reach this stage of awareness and skill, and how he can achieve this, and what tools can help him reach this level of objectivity or professionalism in dealing with texts.

Rewriting gives the writer the opportunity to add amazing details, clever alerts, character development with every scene, every character, every line of dialogue, and every moment in the text. It is the stage of making difficult decisions and modifying and deleting moments or characters that the writer loves but must get rid of. Any scene, character, story, plot point, or line of dialogue that does not serve the continued flow and quality of the text becomes important to get rid of. ⁶¹⁸Mastering rewriting is essential for the writer's future and helps him make his texts better and makes him feel brave and capable of deleting these paragraphs, and to experience an immediate sense of freedom upon completion of this stage. The process of rewriting the text is a rescue for

615 <https://www.aljazeera.net/blogs/2019/1/13/%D8%A7%D9%84%D9%86%D9%82%D8%AF-%D9%81%D9%87%D9%85%D9%87-%D9%88%D9%83%D9%8A%D9%81%D9%8A%D8%A9-%D8%A7%D9%84%D8%AA%D8%B9%D8%A7%D9%85%D9%84-%D8%A7%D9%84%D8%B3%D9%84%D9%8A%D9%85-%D9%85%D8%B9%D9%87>

616 <https://www.linkedin.com/pulse/%D9%83%D9%8A%D9%81-%D9%86%D8%AA%D8%B9%D8%A7%D9%85%D9%84-%D9%85%D8%B9-%D8%A7%D9%84%D9%86%D9%82%D8%AF-naif-alhayt/>

617 <https://a5dr.com/bookidea/%D9%83%D9%8A%D9%81-%D8%AA%D9%82%D8%A8%D9%84-%D8%A7%D9%84%D9%86%D9%82%D8%AF/>

618 <https://www.alquds.co.uk/%D8%A5%D8%B9%D8%A7%D8%AF%D8%A9-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D9%88%D8%A7%D9%84%D8%AA%D9%81%D8%A7%D8%B5%D9%8A%D9%84/>

Writing as a project

him from failure by falling into boredom that may come due to the nature of the text or not trimming it to reach an exciting, good, and concise text.

There are ways to rid the text of boredom and make it an interesting text. The first is for the writer to get rid of the rigidity that can affect him while he is working on rewriting the text ⁶¹⁹. It is very exhausting for the writer to stare at the paper without being able to do anything. It is important for the writer when rewriting to keep asking questions about why he is doing this work? What will the final text look like? Who will read it? And how will the writer enter the arena of rewriting successfully? One of the tools that helps the writer pass the rewriting stage successfully is to start writing like a professional and deal with his texts as professional's deal with their texts, through which they present a polished, corrected and professional creative product and do the work in the easiest, smoothest and most standard ways that can be achieved.

One of the tools that help the writer to pass through the rewriting stage successfully is to change the daily routine that he does, which is considered the most important activity that does not help creativity or the rewriting process. The daily routine kills creativity and reduces the information and experiences that the writer obtains in favor of his creative experience and diverse ideas ⁶²⁰. It is necessary for the writer to change the places and times of writing. Writing itself should happen in places where the writer feels comfortable, even if it is normal for him. The routine we are talking about here is in the writer's life in general, which may negatively affect the richness of his experience and ideas. ⁶²¹Some things may play a role in the writer's speed in writing and rewriting, including the writer's agreement on a deadline for delivery. This helps the writer devote himself to writing and work hard to produce a good text within a specific period. Having strict deadlines is one of the tools that contribute to intensifying the rewriting process, its speed and quality. One of the negatives that can frustrate the rewriting process is the writer's satisfaction with the text in its first stage. This is a negative form of dealing with the text and its rewriting ⁶²². It is important for the writer not to reach a stage of satisfaction in creative work and to always work on bringing his writing experiences to the highest level he can reach. It is important for the writer to work on texts that challenge his talent and to work on searching for information that adds to and enriches these texts and to fill his mind with this information that basically constitutes not only the richness of his text but the richness of his human and life experience ⁶²³.

619 <https://rewrite-online.com/What-is-paraphrasing>

620 <https://blog.ajsrp.com/%D8%A5%D8%B9%D8%A7%D8%AF%D8%A9-%D8%A7%D9%84%D8%B5%D9%8A%D8%A7%D8%BA%D8%A9-%D8%AF%D9%84%D9%8A%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D8%A7%D9%84%D8%A7%D8%AD%D8%AA%D8%B1%D8%A7%D9%81/>

621 <https://rolecatcher.com/ar/skills/hard-skills/communication-collaboration-and-creativity/writing-and-composing/rewrite-manuscripts/>

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

623 <https://www.alquds.co.uk/%D8%A7%D9%84%D9%83%D8%A7%D8%AA%D8%A8-%D9%88%D8%AA%D8%BA%D9%8A%D9%8A%D8%B1-%D9%86%D8%B5%D9%88%D8%B5%D9%87-%D8%A8%D8%A7%D8%AE%D8%AA%D9%84%D8%A7%D9%81-%D8%A7%D9%84%D8%B7%D8%A8%D8%B9%D8%A7%D8%AA-%D8%AD/>

Writing as a project

The writer's keenness to delve deeply and search for information that is appropriate to the type of text he is writing is an important part of writing and a very important part as well when rewriting and correcting information and concepts within the text with correct and reliable information ⁶²⁴.

has a goal

The writer has many tools that contribute to the success of his creative experience if he can use the tools in the appropriate manner. The first and most important of these tools is the presence of a goal, which means that the writer is not a foolish dreamer or an optimist without a plan or naive in dealing with his creative career as a whole. It means his ability to understand the difference between having a dream and setting goals to follow up on them. Goals are something that the writer acts on the basis of, thinks about and plans to achieve, and does what he needs to do to reach them through deadlines and knowledge of the cost of reaching them and enjoying the many privileges that may come with the lifestyle when reaching them even if it costs time, money, blood, sweat and tears ⁶²⁵. Goals have positive results such as success. They are based on reality and have starting, implementing and ending plans. They can change the writer's life and make it organized and productive. They make him focus, commit to deadlines, follow a sequence of steps, overcome adversity, persevere and deliver on time. Goals require hard work and the presence of skills, abilities and qualifications for the writer to be able to achieve his dreams ⁶²⁶. It is important for the writer to be interested in identifying the goals he needs, and investing the time he needs to write, fail, learn and write again. A key concept of projects can help the writer design and achieve his goals, which is networking. In this, the writer benefits from any personal contacts with the owners of creative activity in his environment, and knowing how they help him to become what he wants to be, and enriching him with how to reach his readers ⁶²⁷.

A writer can succeed in designing and setting smart goals when he is an observer and researcher of the field of work he does, the type of writing he practices, the practices of the publishing industry in his national or regional environment, and increases his knowledge of all the deals, publications and managers of most publishing houses.

The writer must take into consideration approaching them and their world intelligently, understanding the way of working in this world, opening channels of communication with institutions that can help him achieve his creative goal, opening more doors for him to distribution, printing and publishing companies, and working

624 <https://www.noonpost.com/39239/>

625 <https://www.aljazeera.net/blogs/2016/8/10/%D9%87%D9%84-%D9%84%D9%84%D8%A3%D8%AF%D8%A8-%D8%AF%D9%88%D8%B1-%D9%81%D8%B9%D8%A7%D9%84-%D9%81%D9%8A-%D8%AD%D9%8A%D8%A7%D8%AA%D9%86%D8%A7>

626 https://www.alukah.net/literature_0/101420/%D8%A3%D9%86%D9%88%D8%A7%D8%B9-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D9%88%D8%A3%D9%87%D8%AF%D8%A7%D9%81%D9%87%D8%A7-%D9%88%D8%A3%D8%A8%D8%B9%D8%A7%D8%AF%D9%87%D8%A7/

627 <https://www.ejaba.com/question/%D9%85%D8%A7-%D9%87%D9%8A-%D8%A7%D9%84%D8%A3%D9%87%D8%AF%D8%A7%D9%81-%D8%A7%D9%84%D8%AA%D9%8A-%D8%AA%D8%AD%D9%82%D9%82%D9%87%D8%A7->

%D8%A7%D9%84%D8%A3%D8%B9%D9%85%D8%A7%D9%84-%D8%A7%D9%84%D8%A3%D8%AF%D8%A8%D9%8A%D8%A9-%D8%A7%D9%84%D8%B9%D8%B1%D8%A8%D9%8A%D8%A9

Writing as a project

on creating goals related to searching for talented peers from writers around him and learning from them about talent, leadership, and insistence on working.

The writer must know the ways to obtain funding for the writer's creative project, produce it and launch it. One of the most important tools for achieving goals is sharing them with others and asking for their help in achieving them to serve the writer's interests so that he does not put a lot of pressure on himself and obtains the help that reduces the efforts he makes to achieve his goals. It is important to note that alerting people to the writer's goals for writing can lead to additional individuals staring over the writer's shoulder when he is not making progress in his creative project, increasing pressure on him, which reduces the success of his creative experience. Of course, some audiences thrive on pressure and have the ability to turn others' expectations into something positive. On the other hand, the knowledge of others about his goals and the pressure on him to achieve them should not lead to the writer suffering from self-doubt, his talent and his abilities. It is important for the writer at this stage to invest some time to sit with his goals and the public's opinions about them and about his creative experience, absorb all the ideas and make plans to escape from negative ideas and reactions and integrate with the positive ones, and focus on the idea of others participating with the writer in setting his creative goals for his career ⁶²⁸.

has a message

There is an importance to the presence of the message, as every writer has a message that he wants to convey through the texts he works on, and it may be his message in life or his message in the creative subject that he is working on, which must be clear in his creative texts and be titled His convictions and affiliations, and the writer must work on designing his message in simple, beautiful, focused and convincing content, and present the writer and his creative career in a positive way to the audience, and this message must always be in front of his eyes so that he does not forget it, and his texts must include it if possible and his message does not negatively affect the quality of his texts, and the writer's message can be shared with people from his close social circle or his creative circle so that they can criticize it, enrich it and help the writer achieve it in his life and creativity ⁶²⁹.

He realizes that his success is a win-win for everyone.

When a writer creates a good text, he does not only guarantee financial and moral inputs for himself, but the impact of his creative text may extend to the critic, journalist, publishing house, film or radio production

⁶²⁸ <https://www.al-watan.com/article/68987/CULTURE/%D9%88%D8%AC%D8%AF%D9%8A-%D8%A7%D9%84%D8%A3%D9%87%D8%AF%D9%84-%D8%A3%D8%B3%D8%B1%D8%A7%D8%B1-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D8%A7%D9%84%D8%A3%D8%AF%D8%A8%D9%8A%D8%A9>

⁶²⁹ <https://www.hindawi.org/books/62724961/1/>

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company, owner of a specialized literary website, and many people, organizations and institutions. Everyone expects creativity from the writer, lives and makes a living from it, and develops their inputs and the prosperity of their business through it. This means that everyone needs the writer to come up with a text that is characterized by originality, beauty, creativity and quality. The writer's assumption that everyone benefits from his creative text means that the writer should not defend his text without actually making sure of its quality and that the ideas of others harm the text more than they add to it. In general, a good writer is supposed to work on:

1. Looking at criticism as a different vision of his vision of the text, developing it and enriching it with more beautiful, rich and creative details, and a detailed look at the text, its characters and events may alert the writer to visions that he missed at the moment of his own creative flow.
2. Viewing media coverage or articles that read his text as enriching his literary experience and pointing to areas he should have worked on or cared about as lessons learned for him that will benefit him in later texts.
3. Looking at the rejection of the text from a professional point of view and for reasons that may be related to creative or marketing differences between the writer and the publishing house, and carefully looking at the comments provided by the publishing house and working to think about them, analyze them, and put the appropriate ones in the text so that the text becomes able to be sold on the shelves of libraries, bookstores, and local, regional, and international book fairs.
4. The writer should not over-realize all the ideas he got from all the influencers around him so that his own spirit and voice do not disappear from the text.
5. The writer must realize that getting an opportunity in publishing houses to publish literary texts is a marathon in which hundreds of writers participate, each of whom is looking for a window that will reach the readers. In light of the limited resources of publishing houses, the apology for publishing may not be due to the personality of the writer as much as it may be due to the limited resources of the publisher.

It is important for the writer to work on writing as a planned project. It is considered one of the priorities of the writer's tasks and responsibilities to work on writing as a planned project. Many creative people enter the world of writing through the gate of conscience and emotion and do not continue in creative work because of their inability to think of writing as an important project that is capable of management, implementation and success ⁶³⁰.

⁶³⁰ <https://www.hindawi.org/books/41862715/2/>

Writing as a project

The term free writing is nothing more than a literary myth than a logical fact based on strategic steps that ensure the success of the writing process itself by reaching its target group, which is the readers. We do not mean by freedom in the sense of personal freedom or freedom of expression, but on the contrary, every writer at any time and place has the right to freedom of expression and to express his opinion without any fear of any harm that may affect him or prosecution from any social, political, religious or whatever parties, as freedom is a sacred principle and there is no room for tampering with it. What is meant here is free writing that is not bound by time restrictions for production or that in which the writer does not set strict schedules for work, writing, printing, publishing and distribution. This type of writing is what most writers do and arises through a sudden, unfounded creative flow, temporary enthusiasm that rarely enjoys sustainability, and unplanned effort ⁶³¹.

If we actually think about writing as a project, then it is important as the first activity of the project to design a writing plan, which is the second important responsibility of the writer. Every writer must be a successful planner before being an inspiring writer, so that he can reach his ultimate goal, which is to succeed with his creativity in the society surrounding him, neighboring societies, and the entire world if he is able to do so. Before entering the writing activity, the writer must work on developing a plan with goals, objectives, time, place, targets, costs, partners, and outputs to ensure that it does not turn into a chaotic and frustrating process, and create a writing plan to know where he needs to go? Where his story needs to go? How will he reach the end of the text easily and smoothly, and how the plan will help him succeed and come up with a coordinated, coherent, and convincing text or story based on emotional paths, a story plot, linguistic decorations, interesting dialogues, and developed characters. The writing design plan is based on the writer doing it as one of his responsibilities towards his talent, creativity, and creative project, which is working on finding an idea. All literary texts originated first as an idea in the mind of their writer, who practices, even minutes before the writing process, creating characters, events, and dialogue pieces in the text. It is important that the writer has in his mind and on his papers at least 50% of the story's events in order to write them down so that he does not stop in the middle of the writing process ⁶³².

to caution

The writer can be wary of negative expectations of the feedback that may be presented to him, especially the negative ones, and be careful in choosing the training that he can obtain and program the building of his creative abilities in a way that positively affects his creative experience and be careful in dealing with the deadlines that he commits to with partners or publishing houses or creative institutions that he contracts with

⁶³¹ <https://academy.hsub.com/freelance/jobs/freelance-writer/8-%D8%A3%D9%81%D9%83%D8%A7%D8%B1-%D8%AE%D8%A7%D8%B7%D8%A6%D8%A9-%D8%AD%D9%88%D9%84-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D8%A7%D9%84%D8%AD%D8%B1%D8%A9-%D9%88%D9%83%D9%8A%D9%81%D9%8A%D8%A9-%D8%AA%D8%B5%D8%AD%D9%8A%D8%AD%D9%87%D8%A7-r129/>

⁶³² <https://uctlanguagecentre.com/ar/blog/improve-writing/freewriting>

Writing as a project

and when requesting help from others and when creating any number of adventures, stories and characters and the writer should be wary of his talent and deal with it in a way that benefits him and benefits his creative project ⁶³³.

It is important for the writer to be careful of the possibilities, descriptions, locations, circumstances and people he encounters and to arouse others' interest in him, his texts or his creative experience, and to be careful in dealing with contacts, relationships and the hype that may arise around the writer's texts or the fame he has received because of those texts, and to be careful in using names and dealing with partners and collaborators and all those connected to his literary experience, and when dealing with ideas, concepts, characters and conflicts, and also to be careful when sharing drafts of his texts and when dealing with professionals, critics and creative institutions around him or when creating new creative projects or when reading texts and rewriting or correcting them ⁶³⁴. In the field of caution.

it is important for the writer to work on growth, independence, refining his talent, success, cooperation, and preparation with caution, but without caution becoming an obstacle to him and his literary experience, and caution not to do his work incorrectly, not to fear opposition, and caution not to write what he does not like, and not to write the quality of what he writes, and to be strange or different or to work alone.

The writer must be careful of his borrowings, relationships, and the value of the references he makes, and be careful when seeking support from his environment or society, whether financial, moral, or creative, and be careful not to fall into the trap of contentment and believing that he has become complete and knows everything about his writings, experience, and creative project, and be careful not to write long texts or drown in many creative works and projects or fall for long periods in the stages of rewriting and correction, and be careful not to be sarcastic, dismissive, offensive, rude, critical, pessimistic, resentful, or a sterile orator. It is important for the writer to be careful not to plagiarize his works and be careful not to believe that his way of writing is correct and others are incorrect, or that his way of managing his creative project is correct and others are unsuccessful, and be careful when writing and writing fictional, strange, or dramatic texts, not to burn the text from the beginning ⁶³⁵.

The writer must be careful when dealing with instructions and expectations, beware of arrogance in his work and ignoring useful and constructive advice, be open to the opinions of others, be careful when dealing with text problems or problems of his experience and creative project as a whole, and be careful when dealing with electronic programs when writing, editing, correcting and proofreading. In the writer's creative life, he must

⁶³³ <https://sabq.org/saudia/1e4jmah9mh>

⁶³⁴ <https://www.alukah.net/spotlight/0/33539/%D9%85%D8%AD%D8%A7%D8%B0%D9%8A%D8%B1-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D9%81%D9%8A-%D8%A7%D9%84%D9%85%D9%88%D8%A7%D9%82%D8%B9-%D9%88%D8%A7%D9%84%D9%85%D9%86%D8%AA%D8%AF%D9%8A%D8%A7%D8%AA/>

⁶³⁵ https://www.alukah.net/literature_language/0/144349/%D9%85%D8%AD%D8%A7%D8%B0%D9%8A%D8%B1-%D9%81%D9%8A-%D9%83%D8%AA%D8%A8-%D8%A7%D9%84%D8%A3%D8%AF%D8%A8/

Writing as a project

be careful not to exaggerate, trust, delve into, confuse, root, fear and risk, and when dealing with rules and patterns, using social media, and when presenting his creative projects to others, be careful when asking them to read his texts, be careful not to waste time on things that are not in his interest, and send texts that are not agreed upon or are not wanted by publishing houses or creative institutions with which the writer deals, or when asking them to inquire.⁶³⁶ And to beware of starting to write without knowing the end and having a complete detailed plan for the text and his full knowledge of the text and story's attributes and knowing everything about its characters and knowing the climax, incident, concept, idea and memories that will enter the story and not entering the world of writing while he is not ready and presenting unprepared texts and beware of waiting too long for inspiration and being distracted from his literary mission and not being preoccupied with life responsibilities or other work that could harm his creative path and make it slower and beware of inactivity and not realizing dreams or not doing work and beware of weaknesses and their role in obstructing the writer's creative path⁶³⁷. And beware of strengths that may make the writer arrogant enough to cause the texts he writes to fail and beware when dealing with challenges, fears and guesses and choosing the concepts and creative projects that the writer undertakes in addition to beware of the stumbling blocks that the writer may face and his inability to control his work in addition to beware of falling in love or hatred for the texts he writes or in the relationships surrounding his creative experience.

The writer must be careful when planning the writer's project as a whole or when describing his characters and creating his conflicts within the text, and be careful when receiving inspiration and revelation and competing with the greats in the world of creativity, and be careful of slowness, lights, calls and meetings in which the writer participates, and be careful of laxity and losing oneself or losing control of anger when dealing with others.

The writer must be careful in dealing with hope, anxiety, lack of preparation or caution in dealing with success, be careful not to exaggerate, find and deal with clients, be careful when making new relationships, finding unique, original and preferred concepts, be careful not to shock the audience, be careful in protecting his texts, not to fall into trivial texts or drown in a large amount of texts and not to bring any of them out into the world, be careful not to twists and turns, modifications and errors, distraction and interruption of the writer's rhythm, his writings, his experience and his creative project.

Able to communicate positively, grow and fruitfully.

It is important for the writer to have the ability to communicate positively, grow and fruitfully. Some writers isolate themselves from those around them and are satisfied with the imaginary world in the texts they write,

636 <https://aawsat.com/%D8%A7%D9%84%D8%B1%D8%A3%D9%8A/4892741-%D9%84%D9%85%D8%A7%D8%B0%D8%A7-%D9%84%D8%A7-%D9%86%D8%AA%D9%82%D8%A8%D9%84-%D8%A7%D9%84%D9%86%D9%82%D8%AF%D8%9F>

637 <http://burathanews.com/arabic/articles/398733>

Writing as a project

or they want to devote themselves to creative work without considering and thinking about the activities, programs and ideas that follow that will bring the creative product to its beneficiaries, who are the readers. This way of living creates a problem that can prevent the writer from succeeding in his creative experience, which is the inability to communicate positively and fruitfully. Communication takes place on a personal level, on the Internet or through regular correspondence, where the writer's ability to communicate diminishes in favor of his creative experience, and he is unable to understand those around him, whether family, friends or those dealing with the texts he produces, whether individuals or institutions. All of this slows down the writer's success in his literary experience ⁶³⁸.

Ability to get inspired

Where does the writer start, and who cares more when he enters the first moments of creative work and writing for his novel or short story product? Does he start with inspiration? Grasping the reins of the new idea he has obtained and immediately starting to visualize the events, characters, conflict, and ending, and emptying his skull of the characters' annoyance to him, and their attempts to escape from the cavity of the mind to the whiteness of the pages, or is it more important that he opens a new document and before he puts the characters on paper, he must first plan for their success and their ability, and his novel as a whole, to gain the attention of publishing houses, the media, and readers in general through a project that explains the purpose of the book, its beneficiaries, and the stakeholders associated with it, the reasons for its success and support, and the reasons for its failure and jumping on it, and perhaps also parallel plans to monitor the development of the idea from the time it was an idea until it reaches the beneficiaries, and evaluate it and measure its impact on society ⁶³⁹.

In fact, almost all of us in Yemen or the Arab world tend towards writing without planning, and perhaps this is because writing is the comfort zone that we enjoy staying in and are very afraid of leaving it to the work zone of establishing public relations, caring for the media work surrounding the creative work, dealing with beneficiaries, planning for the production of promotional and publishing events, signing parties and other activities that require the writer to deal with the society around him, as writing is basically an enjoyable, lively and magical activity. Yemeni and Arab writers consider writing to be their only job and view the rest of the activities as unimportant or that others around them should do them because these activities are the job of others who should be proud to serve the creative work in general, and his creative work as a writer in particular, and this is at the level of activities that should be activated by the materials of the creative work ⁶⁴⁰.

⁶³⁸ <https://indeedseo.com/ar/blog/know-more-about-social-media-and-how-to-boost-its-traffic/>

⁶³⁹ <https://fastercapital.com/arabpreneur/%D9%83%D9%8A%D9%81%D9%8A%D8%A9-%D8%A7%D9%84%D8%B9%D8%AB%D9%88%D8%B1-%D8%B9%D9%84%D9%89-%D8%A7%D9%84%D8%A5%D9%84%D9%87%D8%A7%D9%85-%D9%83%D9%83%D8%A7%D8%AA%D8%A8-%D9%85%D8%B3%D8%AA%D9%82%D9%84.html>

⁶⁴⁰ <https://muadh.net/%D9%85%D9%86-%D8%A3%D9%8A%D9%86-%D9%8A%D8%A3%D8%AA%D9%8A-%D8%A7%D9%84%D8%A5%D9%84%D9%87%D8%A7%D9%85-%D8%9F/>

Writing as a project

As for the creative work itself, and here I mean the activity of writing, Yemeni and Arab writers are not distinguished by planning in this aspect, and they leave the matter according to inspiration, desire, and their entry into the atmosphere of writing (and this is a belief that I do not believe in very much). The real writer, from my point of view, does not wait quietly until inspiration enters his body, and does not provide justifications for delay due to the lack of mood for writing except in rare cases. The real writer is an active and persevering writer, and sets a daily schedule for creative work, and adheres to it. He is the one who tries to write around the clock to obtain his creative product quickly and with high quality, and he is the one who has a lot of patience in the midst of his creative process.

The writer has more than the stubbornness to attract inspiration and creative mood – despite himself – by adhering to a strict and daily writing plan that poses many questions, few answers, and more creativity and modernity in narration and treatment, and before all that, searching for new, exciting and stimulating ideas for reading, even if that is painful and full of hardships. With commitment to writing, everything difficult will become easy, ideas will flow onto the pages, and fingers will run on the computer keyboard ⁶⁴¹. It is very difficult for any real writer to spend a lot of time looking at a blank page, so it is always possible, even before entering into the text, to fill it with ideas, characters, their characteristics, circumstances, development, research and studies that will be read to reach a better understanding of the text and the issues it deals with, and perhaps some scattered scenes in the novel and store them until they are needed, and many works that precede entering into the creative work if the mood is not immediately available for writing.

Success and failure are two outcomes that are not actually related, as I believe, to the quality of the text as much as they are related to planning for the success of the text. For this reason, Yemeni or Arab writers fail at the beginning of their literary works, whether short stories or novels, and success is often a stroke of luck more than it is the result of an integrated project to bring the literary text and the produced book to success.

Therefore, I do not look at inspiration first and then planning, as this is a useless dreamy activity. Looking at planning first before grasping the angle of the text and its idea is a very practical activity that will produce poor work even if it achieves popular success. Rather, for me, it is a parallel activity that must pass side by side in every stage of writing, which begins with an idea and ends with a successful and readable book. Each step will be presented and what it requires in terms of parallel or successive activities until a successful creative text is reached on the following pages. Inspiration is the starting point in writing. Rare are the writers and authors who start the text without being struck by the sting of inspiration, which plants the idea of the text in the writer's mind as an abstract idea of characters and events, after which his creative imagination ignites in creating the text, its events and characters in the recesses of his mind to begin the process of writing on paper,

641 <https://www.annajah.net/%D8%A3%D9%81%D9%83%D8%A7%D8%B1-%D9%84%D9%84%D8%AD%D8%B5%D9%88%D9%84-%D8%B9%D9%84%D9%89-%D8%A7%D9%84%D8%A5%D9%84%D9%87%D8%A7%D9%85-%D8%B9%D9%86%D8%AF-%D8%A7%D9%84%D8%A8%D8%AF%D8%A1-%D8%A8%D9%85%D8%B4%D8%B1%D9%88%D8%B9-%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D8%A7%D9%84%D8%AC%D8%B2%D8%A1-%D8%A7%D9%84%D8%A3%D9%88%D9%84-article-38913>

Writing as a project

which he cannot do before the characters have lived inside his imagination and built for themselves a history, feelings, characteristics, dreams and desires. This is an activity similar to magic, and it is a very enjoyable activity for any writer, and a wonderful addition to his imagination and abilities. Creativity, and an initial love for the characters and the activity they do inside the mind, their way of dialogue and responses, and their desire to develop and influence the events of the novel ⁶⁴². What is important for the writer at this stage is not to surrender to them and fall under their influence, but what is important for him is to start getting to know them and the nature of each character and contribute with them in their development within the novel. This may be a challenge, but it is important to work on winning this challenge, as writing is not about falling under the control of the characters, but in reaching a middle logic in which the writer and the fictional or novelistic characters can develop together. Of course, the way of dealing with characters differs between one literary genre and another, from relative freedom in fictional novels to relative freedom in historical novels or those interested in a historical or social situation that the writer wants to write, and to less freedom in dealing with characters in biographical novels in which the characters are linked to or surrounding the writer in the past or at the moment of writing ⁶⁴³.

Starting with imagination, fantasy and character creation is as important as the starting whistle for writing. Writing is not just a certain physical or mental state or the availability of tools such as papers and pens or even the availability of a computer in front of the writer around the clock. Rather, it is a process of developing the idea, processing and vision, as well as a process of visualizing events, characters, scenes, symbols and meanings in the writer's mind before transferring them to paper.

Imagination, imagination, and letting characters live and converse inside the writer's mind are part of their development and the development of their discussion and events to come out on paper almost complete. This stage must be carefully planned as it is the foundational stage of the writer's writing project. Therefore, some planning activities must be put in place for inspiration and how to obtain and develop it in the writer's mind. The inspiration process is divided into several sections that the writer is supposed to do. Here, we are not discussing the sudden inspiration that can strike the writer in a moment of creative clarity, but rather the planned inspiration, which is divided into obtaining inspiration, then developing inspiration, and then preparing inspiration to come out through writing. The writer can obtain inspiration from all aspects of his creative environment without exception, while the writer can develop his own inspiration by delving into his inspiring creative sources ⁶⁴⁴.

642 <https://www.aljazeera.net/blogs/2019/4/29/%D8%B7%D9%82%D9%88%D8%B3-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D9%87%D9%84-%D9%84%D9%87%D8%A7-%D8%B9%D9%84%D8%A7%D9%82%D8%A9-%D8%A8%D8%A7%D9%84%D8%A5%D9%84%D9%87%D8%A7%D9%85>

643 <https://ar.wikihow.com/%D8%A7%D9%84%D8%AD%D8%B5%D9%88%D9%84-%D8%B9%D9%84%D9%89-%D8%A7%D9%84%D8%A5%D9%84%D9%87%D8%A7%D9%85>

644 <https://elmodaqiq.com/%D8%AD%D8%A7%D9%81%D8%B8-%D8%B9%D9%84%D9%89-%D8%A7%D9%84%D8%A5%D9%84%D9%87%D8%A7%D9%85-%D9%81%D9%8A-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9/>

Writing as a project

The writer can prepare the inspiration to come out through writing by knowing that when inspiration comes, he must work on investing it and not stop writing or the writer's morale will drop or kill any inspiration that the writer's body, soul and mind need to persevere, smile, jump over the obstacles of the road, excel in enthusiasm and enjoyment, and not fall into excessive analysis known as analysis paralysis, and not over-develop, prepare, be busy, and lose inspiration and motivation to write.

Inspiration is vital to survival in the writing journey and this inspiration can come from anything and everything around the writer which must work in their favor and create material that gets them moving, writing, calming down, focusing and helping them get into the writing zone which is the most satisfying and the most challenging because if it doesn't come to the writer there are no shortcuts and they either write or don't write.

The writer can invest inspiration to know what motivates him to write the text, who are the influencers in his creative experience, why and where inspiration comes from, how he can delve into the rituals of writing, what are the wise writing methods and use imagination, how to write magical, enjoyable and exciting texts, how he can maintain discipline, repetition and inspiration, improve moments, scenes and characters, observation, present ideas, narrate stories, create different elements of characters and stories, and technical prowess that can attract the attention of readers, and ways to conjure up great ideas and develop amazing concepts, characters and stories that can attract and influence audiences. The writer ⁶⁴⁵should ensure that he writes what he knows and does not feel confused and tells some amazing stories and thinks outside the box of concepts and ideas and injects them with what he knows and what the writer loves to work in and knows the tips, secrets, tricks, habits and suggestions in writing texts and considers inspiration as a way to ignite the writer's creative fire that works to activate his heart, soul and mind and helps him finish and polish his texts and know the extent of his desire to obtain inspiration and transform it into creative texts and all creative people from writers, painters, musicians, sculptors, dancers and designers find inspiration in everything around them and work on mixing those elements to create new creations.

The writer must feed his imagination by devouring old and new stories, books, paintings, photographs, poems, dreams, random conversations, architecture, bridges, street signs, clouds, bodies of water, light and darkness, and literally everything around him.

Inspiration can strike a writer in the head at any time and in any context, but he must remember those inspirations, invest in them and write them down. Even if he is hesitant about the idea that inspired him, he must try to develop it and push its ideas and concepts and struggle to find a source of inspiration to actually

645 <https://angleeta.com/2021/04/08/%D9%83%D9%8A%D9%81-%D8%A3%D8%AC%D8%AF-%D8%A7%D9%84%D8%A5%D9%84%D9%87%D8%A7%D9%85%D8%9F/>

Writing as a project

go and write on a consistent basis and do more development, adventure, struggle, mix, plan and immerse himself in writing ⁶⁴⁶. It is important for the writer to make his creative mind hungry for any small morsel of images, concepts or inspiration, to know its sources and seeds, to use it as a source of inspiration, to create it, to know the solutions and problems of inspiration, to work on research, to be open to external sources, tools and inspiration, to resort to others, to learn the basics, to recognize the guidelines and expectations, and then to enter the writing process. It is important for the writer to know that the interesting element is that dreams and goals must coexist. Inspiration wakes the writer up in the morning to write, and goals are the dedication that can bring the writer closer and closer to seeing the dream come true.

It is important for the writer to know that dreams expand his imagination and that goals provide him with the skills, abilities and qualifications that form the writer's texts, experience and creative project and to develop all of the above mentioned to be able to write, innovate, hone his talent and know the type of stories he is attracted to write and be distinguished by wisdom and motivation from all walks of life and benefit from prominent players in the field of his talent and literary genre. The writer must realize that inspiration comes from passion while motivation does not come from passion when you are excited to do something you want to achieve this goal and then move forward and that inspiration is much deeper than motivation because it stems from passion and the writer must be distinguished by the ability to motivate and be an interesting character and understand the psychological impact of the first motivator on the overall creative process and have an inspiring connection to the idea of his story and develop it and the writer becomes the driving force behind his desire to tell a specific story and the momentum that helps him develop and write the text and plan it ⁶⁴⁷.

The writer must work on it and work on treating the problems of inspiration and providing an excellent framework for visual reference and inspiration and investing in sensitive story elements such as language, fear, death, loss, danger, and violent images and working on drawing inspiration from the story's prompts and knowing the ways to obtain ideas and design good plans and use them as a seed in his mind and water the seeds of inspiration and ensure their growth and investing them for the benefit of the writer and his texts and experience and creative project ⁶⁴⁸. In order for a writer to find inspiration, he must read widely and regularly—news, personal articles, literature, and magazines—that can spark new ideas and refill the well when the writer feels uninspired. The writer should try to stick to writing even if he feels stuck, tired, uninspired, or afraid to stop writing, and constantly search for sources of the task, know where real inspiration is born, communicate with collaborators, create different possibilities, and give his creative mind the content it needs

⁶⁴⁶ <https://srd-net.com/inma/>

⁶⁴⁷ https://www.sareef.net/articles_details/7

⁶⁴⁸ <https://specialties.bayt.com/ar/specialties/q/264496/%D9%84%D9%83%D9%84-%D8%B4%D8%AE%D8%B5-%D9%85%D8%B5%D8%AF%D8%B1-%D8%A5%D9%84%D9%87%D8%A7%D9%85-%D9%81%D9%8A-%D8%A7%D8%A8%D8%AF%D8%A7%D8%B9%D8%A7%D8%AA%D8%A9-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D9%8A%D8%A9-%D9%84%D9%85%D8%A7%D8%B0%D8%A7-%D8%A7%D9%84%D8%A5%D9%84%D9%87%D8%A7%D9%85-%D9%85%D9%87%D9%85-%D9%88-%D9%85%D8%A7%D9%87%D9%88-%D9%85%D8%B5%D8%AF%D8%B1-%D8%A5%D9%84%D9%87%D8%A7%D9%85%D9%83/>

Writing as a project

throughout the writing period for the text, especially during the inspiration stage, and not be afraid of crazy and strange ideas, and know the ways to build the text, deal with writing techniques, focus on the text, invent smart solutions for writing, make difficult decisions, and be distinguished by intelligence, perseverance, and confidence, and get inspiration from readers, sites, dates, buildings, gardens, and many people, creatures, buildings, blocks, and experiences surrounding him that can provide him with creative ideas. The writer must know that finding inspiration is not easy and work on writing until the inspiration fades away, work on the preconception and nourish the seeds of inspiration and release more inspiration and produce clear, creative, organized texts that focus on studying the topics and places that will help the writer to proceed with his text for his benefit and the benefit of his experience and creative project as a whole ⁶⁵².

Able to generate ideas and concepts

It is important for a writer to have the talent to generate his own creative ideas and concepts to serve the text. Some writers have a problem with not having ideas or concepts to use in the writing activity and the words, stories and characters start to flow so that the writer is not able to create the idea of his own text ⁶⁵³.

In order to succeed in generating a good idea or concept, the writer is supposed to work on using all the feelings available to him, which he experiences, and from which ideas are generated. In every place there are smells, sounds, scenes, relationships, readings, and observations. He must invest in them, understand them, and how is his emotion towards them? How do his life experiences enrich his creative talent? Generating ideas and concepts helps the writer innovate, compose, narrate, capture imagination, narrate humor, character, heart, story, emotion, balance, drama, laughter, excitement, suspense, monitor dreams, deal with employers, continue writing, and use the means of trickery, support, and control.

In general, everyone has ideas and concepts, but they are nothing until they are fully written, presented, and sold. The best way for the audience to know the intentions of the writer is to simplify the concept, conflicts, characters, story, plot, action, and locations, make them consistent and coordinated, take the experience seriously, find ways to integrate strong themes and descriptions, and create the perfect blend of entertainment, concept, and storytelling that will make or break his career. To achieve this amount of work, the writer must have an excellent development and writing process, which makes him obligated to choose the concept and realize its importance to the texts, experience, and creative project of the writer ⁶⁵⁴.

⁶⁵² <https://www.aljazeera.net/culture/2019/4/20/%D8%A3%D9%85%D8%A7%D9%83%D9%86-%D8%BA%D8%B1%D9%8A%D8%A8%D8%A9-%D8%A3%D8%B4%D9%87%D8%B1-%D8%A7%D9%84%D8%A3%D8%AF%D8%A8%D8%A7%D8%A1-%D8%A8%D8%AD%D8%AB%D8%A7-%D8%A7%D9%84%D8%A5%D9%84%D9%87%D8%A7%D9%85>

⁶⁵³ <https://ar.adcreative.ai/post/5-laws-everyone-working-in-idea-generation-should-know>

⁶⁵⁴ <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>

Writing as a project

When working on an idea and concept, it is important for the writer to know whether the concept has a pull. Should the concept contain significant narrative elements that capture the reader's imagination, arouse curiosity, and evoke an emotional response? Does the concept have a pointer? The concept should indicate to the reader the direction the narrative will take and that it promises to be an entertaining journey. Is the concept large enough to be a text that keeps the reader's interest? Does the concept have enough substance to write a complete and engaging story? Does the concept have a clear enough pointer to suggest a strong plot and lead to a satisfying resolution? Does the concept have a specific enough audience so that it is known who the story is being written for? Does the story seem large enough to find the narrative elements to write an engaging story? Is the concept marketable? Is the premise naturally interesting or is it just average and requires perfect execution? Does the story address the most important events in the characters' lives? Does the concept create questions and discover the truth? Is the concept original? Does it create the possibility of changing the characters' lives?⁶⁵⁵

Research provides information for any idea, concept, story or character and the writer here should use the Internet, the local library or bookstore, TV channels, radio stations, newspapers, websites, news and stories of individuals, families, groups, communities, countries, competitors and insiders to get more ideas and concepts and benefit from his resources to reach interesting people who have interesting stories to tell his texts. Life experiences also provide the writer with raw materials to draw on, whether from his upbringing, education, career, love life, or travels, and help him expand the concept to include many characters, attractive moments, and ideas, and create a mix of different types of horror, excitement, comedy, and romance, good ideas and concepts, and help him to present a well-written text, increase the possibility of marketing, and present a good story and a strong subject as a basic driving force for the text.⁶⁵⁶

The writer must know which concepts he should not develop or which he should develop, and not be preoccupied with a large group of ideas and concepts at the same time, and take enough time to deal with them, mix them, refine them, and train himself on how to write like professionals quickly. The quality of the concept is the seed that needs care and knowledge that these concepts can change and develop, and that the writer should choose the most enthusiastic concepts and explore all their aspects and focus on one idea or concept so that the writer does not get involved in the overload and difficulty of developing the text and knowing how the concept will lead to starting the story and discovering the text and its concepts, stories, plots, characters, imaginations, visuals, descriptions and attractiveness and facilitate working on the main lines in the text and its complete treatment ⁶⁵⁷.

⁶⁵⁵ <http://saaid.org/Doat/mubarak/20.htm>

⁶⁵⁶ <https://muadh.net/%D9%83%D9%8A%D9%81-%D8%AA%D9%83%D9%88%D9%86-%D8%B5%D8%A7%D8%AD%D8%A8-%D8%A3%D9%81%D9%83%D8%A7%D8%B1-%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9%D9%8A%D8%A9/>

⁶⁵⁷ <https://www.aletihad.ae/news/%D8%AF%D9%86%D9%8A%D8%A7/4378221/7-%D8%B7%D8%B1%D9%82-%D9%84%D8%B2%D9%8A%D8%A7%D8%AF%D8%A9-%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9>

Writing as a project

The writer should focus on making the concept something that will catch the attention of others and the writer should have a passion for the concept and know if the idea or concept is good and has it been written before and how can it be made different from previous ones? What are the books that are similar to the writer's concept and what did he learn from them? What can be done to play on the audience's expectations of the concept? What do others think of the concept? Is there a checklist for the concept? Is it exciting and who is the target audience? Does the text cover the most important events in the lives of its characters? Is there a goal? Is there a pace? Is there a structure? What does the text have that the audience cannot get from real life? What is at stake? Does the concept create the possibility of changing the characters' lives? What are the obstacles? Is there enough of a challenge for the characters in the text? What is the text trying to say in the concept? Is it worth trying? Is it believable?

The writer needs to know: Is there a strong emotion at the heart of the text? How was the technical execution handled? Is it properly formatted with correct spelling and punctuation? Are all the scenes required? What is the inciting incident? Has the topic been carefully researched? Does the audience want to see characters who care deeply about something? Should the character introduction be indicative of the character's traits? Should the main characters be sympathetic?⁶⁵⁸ Know who the characters are and what their needs are? What is the dramatic need of the main character? Are the needs strong, specific, and clearly communicated to the audience? What does the audience want from the characters? Who controls the outcome of the text? Can an original concept be created? What is new about it? What do you do to make that reader stop and notice what is on those pages? Does the concept engage the reader to the point where the idea is interesting? How are the concepts chosen? What was omitted from the original concept? And learn how to create engaging opening scenes that introduce the concept and characters in their natural worlds? Is the concept dynamic, what does the audience know and what does not? Does the premise excite, intrigue, and nuance? Does it grab the reader's attention? Is it easy to describe and understand? Are you thinking about story ideas every day? Is there a master list of growing story ideas? Are daily data sifted through for potential story ideas? Are story concepts generated and thought through?⁶⁵⁹ Knowing what kind of stories to focus on and write? Has the perfect balance been found for the script? Have multi-dimensional characters been written? Has the right genre been chosen for the idea? Has the tone, genre, and nuances of the script been established? Has the research been done and what else has been done, what is being done, and what is not being done for the benefit of the script? Has the script been planned to sell? Has the script been prepared for writing⁶⁶⁰?

It is important for a writer to be unexpected, to know the best way to grab the reader's attention, to have a unique concept, to capture many concepts, to discover them, to apply them simply, to expand, to create, to

⁶⁵⁸ <https://ahaslides.com/ar/blog/idea-generation-process/>

⁶⁵⁹ <https://rolecatcher.com/ar/skills/hard-skills/communication-collaboration-and-creativity/creating-artistic-visual-or-instructive-materials/develop-creative-ideas/>

⁶⁶⁰ <https://belabeeb.com/blog/2023/12/10/%D8%AE%D8%B7%D9%88%D8%A7%D8%AA-%D8%A7%D9%84%D8%AA%D9%81%D9%83%D9%8A%D8%B1-%D8%A7%D9%84%D8%A7%D8%A8%D8%AF%D8%A7%D8%B9%D9%8A/>

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excite, to desire, to be powerful, to ensure that the audience has a similar experience, to know the importance of risk, to apply, to write, to visualize, to save time, energy, money, frustration, and to create a concrete plan.

It is important for the writer to write concepts that he loves and that are different, unique, clear, applicable, new, influential, original, courageous, and investable in character development, brainstorming, planning, tone, style, atmosphere, voice, pace, patterns, metaphors, themes, types, plans, possibilities, wisdom, persuasion, tone, grow ability, context, impression, trust, principles, involvement, attraction, substitution, plannability, execution, promotion, marketing, sale, elevation, excitement, identity, research, methods, characters, events, conflicts, knowledge, terms, and ideas specific to the text.⁶⁶¹

The writer should search for the paradox in his concepts, as it is an easy way to convey the concept and determine the structure and elements that need to be shared within the concept he has chosen, and then make modifications, changes, basics, developments and achievements specific to the text, and work on reaching networks and partnerships, selling the text, protecting the writer's rights in it, and working on exploring multi-character stories and knowing the real secret of adapting to concepts, their type and quality. In general, writing the text is a mind-boggling process that requires full focus and dedication, knowledge of characters, plots and actions, attention to all details, drawing mind maps, focusing on words, concepts, elements, topics, stories and characters, using existing elements, imaginary worlds, genius topics, real facts and enjoyable explorations. The importance of the concept stems from the fact that it is everything the reader of the text wants to read, and therefore it must be convincing, attractive, comfortable, basic, distinctive, saleable, familiar, wonderful, easy to imagine and read, and compel the reader to continue, return, commit and need to know what comes next through an interesting story and high-quality characters, and evoking many story possibilities, conspiracy, description, elements, construction, conceptual plans, writing, application and expansion. Creativity, inspiration, excitement, desire, experience and reward for the reader to continue reading the texts and learn about the writer's creative experience ⁶⁶².

able to build a story

It is important for the writer to know the best ways to build complete and organized stories. There is nothing more frustrating than spending time in a fantasy world and investing in a story and then realizing that it ended without a proper solution. The writer does not have to answer the dilemmas of the universe, but the text needs to fulfill its promises about its concept and idea. Therefore, the writer must lay out the outline of the complete story or a chapter with brief bulleted lists. The story is considered the most important thing in the

⁶⁶¹ <https://www.wamda.com/ar/2012/09/%D9%83%D9%8A%D9%81%D9%8A%D8%A9-%D8%AA%D9%88%D9%84%D9%8A%D8%AF-%D8%A3%D9%81%D9%83%D8%A7%D8%B1%D8%B1%D9%8A%D8%A7%D8%AF%D9%8A%D8%A9-%D8%AC%D9%8A%D8%AF%D8%A9-%D9%88%D8%AA%D9%82%D9%8A%D9%8A%D9%85%D9%87%D8%A7>

⁶⁶² <https://fastercapital.com/arabpreneur/%D8%AA%D8%AD%D8%B1%D9%8A%D8%B1-%D8%A7%D9%84%D8%A5%D9%84%D9%87%D8%A7%D9%85-%D9%83%D9%8A%D9%81%D9%8A%D8%A9-%D8%A7%D9%84%D8%AA%D8%BA%D9%84%D8%A8-%D8%B9%D9%84%D9%89-%D8%AD%D8%B5%D8%A7%D8%B1-%D8%A7%D9%84%D9%83%D8%A7%D8%AA%D8%A8-%D8%A3%D8%AB%D9%86%D8%A7%D8%A1-%D8%A7%D9%84%D8%AA%D9%81%D9%83%D9%8A%D8%B1.html>

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text. A weak story will not be saved by strong characters, and weak characters will not succeed in coming up with a strong story ⁶⁶³.

The writer must take care to build the story and characters, narrate and present a story, characters and a wonderful textual journey that readers believe is necessary for them, and know whether the basis of the story has a unique, competitive, mysterious, objective, attractive, lively, strong, regular, organized and structural view, and whether it is flexible to delve deeper into its characters, relationships, themes, emotions and plots, and know every place where the characters are placed, and know that the characters of the text are important, and know the story's complexities and obstacles, and how others view it, and its ability to be published, sold and transformed into different media such as plays and films.

The writer must ensure that the story has different angles, know where the story should go and how it should get there, know what the broad and emotional lines are, work on the chart from beginning to end, make sure that the story is expressive and builds the emotions that the audience is going through, know what lessons or moral tales are in it, what is its theme and what elements it presents, what is the best way to tell it and create its voice, what are its attractions, does it contain conflict, was it prepared for writing and know its characters. Its interests, tone, moments, size, consistency, events, conflicts, concept, texture, speed, themes, techniques, uses, sequence, objectivity, moving characters, highlighting themes, characters, and memories in its writing, and continuing to read it and see if it lacks anything ⁶⁶⁴.

The writer must know whether he needs a basic plan to start his story and know that every story has the essence of a folk tale and this is what makes it a story and know that it is applicable, writing, analyzing, delving into, preparing, planning, arranging, processing, brilliance, heart, attraction, editing, magnificence, and to be desirable, published, sold, and successful.

It is important for the writer to work on writing the complete story, removing distractions from it, and reaching the essence of the work with the least number of attempts, and not drowning the writer's mind with research and all the unnecessary details of the story, and staying away from confusion and distraction and focusing on the basic necessities of the story and getting rid of the story structure as the fastest way to a complete story characterized by less tension and frustration ⁶⁶⁵.

In the subject of story building, the writer must find a good story concept and a great idea to discuss within the story that is worth writing, and then take care of the story in terms of its implementation, writing, and

⁶⁶³ <https://islamonline.net/%D8%A7%D9%84%D9%82%D8%B5%D8%A9-%D8%A7%D9%84%D9%82%D8%B5%D9%8A%D8%B1%D8%A9-%D8%AA%D8%B9%D8%B1%D9%8A%D9%81%D9%87%D8%A7-%D8%A3%D9%86%D9%88%D8%A7%D8%B9%D9%87%D8%A7-%D9%88%D8%B9%D9%86%D8%A7%D8%B5%D8%B1/>

⁶⁶⁴ <https://belabeeb.com/blog/2024/01/06/%D8%AA%D9%82%D9%86%D9%8A%D8%A7%D8%AA-%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D8%A7%D9%84%D9%82%D8%B5%D8%A9-%D8%A7%D9%84%D9%82%D8%B5%D9%8A%D8%B1%D8%A9/>

⁶⁶⁵ <https://www.ida2at.com/writing-guide-7-8-how-to-write-a-story/>

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including its characters and elements, and how it can be told effectively, quickly, visually, and understandably, and help the mind to wander through it and contribute to feeding it with information and enjoyment. When writing a story, the writer must always work to get his story back on track and know some enhanced procedures to reach greater accuracy in writing the story, motivations, and characters and creating them so that they can live, breathe, and flow within the story and the writer must be skilled in the techniques that make his story better and develop emotional beats and transform characters and write a strong, reliable, deep, framed, entertaining, and moral story ⁶⁶⁶.

The writer must know the actions taken by the characters in the story, its details and components, and the writer must know the amount of details he wants or needs to include in the story and work on choosing the appropriate type of story and how it can make a difference and how it can be broken and get rid of the habits of storytelling and incorporating tragedy and comedy into it, despair and attraction and feelings and books and shows and effects in it and ways of working on transforming it and its modifications and notes and answers and its commitment to the guidelines and description and the number of pages and pace and narration in the most convincing and attractive and entertaining and alleviating ways and the possibility of alleviating it and cutting from it and conducting research on it. ⁶⁶⁷

The writer provides information about where and when it takes place, what the text looks like, what the character wants, what the story beats are, what is the easiest way to create emotions within the characters, how to close the story and provide an ending, how to work on analyzing, planning, and creating the story and characters that will take the readers on a journey that exposes the characters' personal dilemma, knowing the most powerful way to write it, classifying it, understanding it, knowing where the story should go, what the characters should say, and paying attention to assembling the story and the characters' growth and getting to the heart of the writer's text. ⁶⁶⁸

A writer can learn how a story can write itself, how characters can lead him rather than follow his orders, what writers can do to find compelling story concepts, how a real story is crafted, where a person's story begins and how that matters to the story and the characters, how a story can be adapted, transformed, developed, its essence sharpened, its scent intensified, its narrative, and ways to create a sense of mystery and surprise throughout the entire story.

The writer falling in love with the text and the story and using his writing talents to add more purity to the story and characters and knowing what the ideas of the story are and the exploratory trips in it and its challenges

⁶⁶⁶ <https://belabeeb.com/blog/2024/01/24/%D8%B4%D8%B1%D9%88%D8%B7-%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D8%A7%D9%84%D9%82%D8%B5%D8%A9-%D8%A7%D9%84%D9%82%D8%B5%D9%8A%D8%B1%D8%A9/>

⁶⁶⁷ <https://www.twinkl.ae/blog/nasr-alcst-alcst>

⁶⁶⁸ <https://www.ereemnews.com/culture/2351903>

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and its panels and its news and its places and the movement of the characters within it and its containing smaller stories within it and knowing the reason for writing it and knowing its themes and whether it is related to the audience and whether it can be fixed and how to escalate things in it and what are the main story beats and what is the plot it contains and the level of character change in it and knowing the subject of the story and the internal change and the internal journey of the character and the moral argument for telling the story and working on manipulating it and working on its drafts and submitting it to competitions and awards and the extent of its accuracy and precision.⁶⁶⁹

The writer's ability to present an engaging story, compelling characters, guide readers through the story's environment, create the dramatic background, personal clues and landmarks within it, remove everything that is not related to the story, create narrative, urgency, pattern and tension within it, create an excellent impression of it, and pay attention to the aspects of the story, character, concept, structure, elements, roles and visions within it.

When writing a story, the writer must be firm in dealing with all its lines, strokes, lines, dissection, summary, events, characters, structure, meanings, methods, context, topics, elements, and sequence. The writer must work responsibly with its details, plans, levels, categories, freedom, time, and place, and find what the story needs when the writer condenses its scope, expands its framework, and embroiders it with magical elements to ensure its quality, difference, and mood, and draws those characters, stories, and details so that they are original and suit the writer and the readers. The writer must ensure that the text has a flow of scenes, sequences, pace, story structure, characters, good improvisation, movement, visuals, actions, feelings, and creates a consistent, engaging, rich, emotional, long, horrific, bloody, dramatic, conflict-filled, plot-driven, conceptual, dialogue-driven, multi-dimensional, conflicted, confused, organic, intuitive, driven, uncertain, alive, and presents the story as a psychological journey that connects with the reader and discovers its hidden gems through a minimum of words with maximum impact through its twists and turns.⁶⁷⁰

It is important for the writer to be interested in preparation, confrontation, solution, structures, differences, additions, actions, alternatives, angle, story, transition, introduction, influence, pattern, secrets, methods, sources, sequence, hints, conflicts, tensions, bets, types, concepts, techniques, freedoms, formulas, and tales that guarantee the creation of a clean, exciting, distinctive, influential, profound, surprising, different, readable, complete, adaptable, accurate, moody story that has rhythm and pace and achieves victory in making the story and its elements and increasing its magic for the benefit of the writer's experience and creative project.

⁶⁶⁹ <https://a5dr.com/bookidea/%D8%A8%D9%86%D8%A7%D8%A1-%D8%A7%D9%84%D9%82%D8%B5%D8%A9/>

⁶⁷⁰ <https://rasharizk.ahlamountada.com/t99-topic>

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Ability to create a story scene

The writer must have the ability to create the narrative scene by letting his enthusiasm lead the way, knowing what he likes and dislikes, what the scenes are within the text, their titles, descriptions, movement, how to write them, and the adequate sentences for them without falling into fear, anxiety, randomness, and the desire to explore each scene and maintain or sequence or attraction and motivation or emotion and pain and intuition and images and construction and organization and definition and arrangement and making cards and notes and filling in the blanks and placing the characters within the scene in their correct position and paying attention to their dialogue.⁶⁷¹

The names of the characters must be consistent throughout the text to avoid confusion for the reader, and those names must not change. Attention must be paid to the text and dialogue in each scene, with attention to brevity, not to prolongation, and to economy in the use of vocabulary and the number of lines, and attention must be paid to when, where, and how the scene is created, its location, and the imagination present in it.

The most important step is to complete the scenes completely, coordinate and write an accurate description of each scene, including the characters' reactions, conversational shifts and transitions from beginning to end, while always paying attention to the length of the text and working on rewriting the scenes until they reach their final form, adhering to the formulas, guidelines and procedures for creating a narrative scene, ensuring that the scene is important to the text, and if it is not important, then getting rid of it is better, and bringing the text to a state of satisfaction from the writer's side, or if it does not reach that state, working on testing the text and rewriting the text and scenes repeatedly until reaching perfection and getting rid of the weakness of the text or scenes⁶⁷².

The writer should not be afraid of criticism, disappointment, and disagreement, and should protect the text and the scenes in it, and work to diversify the scenes between joy and sadness, negativity and positivity, discovery, and emotion, and work to enhance the good impression of the readers, and use various tricks to create quality, and work to finish the text in a timely manner, and work to cut the scenes and provide details about them and their background when necessary, and keep the writer, the text, and the scenes under control, and do not stand in the way of the text and narration, even when rewriting, and avoid writing big, flashy scenes that the writer believes are wonderful to impress anyone who reads the text.⁶⁷³

⁶⁷¹ <https://marbooks.wixsite.com/marawan/post/novel>

⁶⁷² <https://jenni.ai/ar/artificial-intelligence/writing-story-telling>

⁶⁷³ <https://www.aljazeera.net/culture/2014/3/27/%D9%85%D9%83%D8%A7%D9%86%D8%A9-%D8%A7%D9%84%D9%82%D8%B5%D8%A9-%D9%81%D9%8A-%D8%B2%D9%85%D9%86-%D8%A7%D9%84%D8%B1%D9%88%D8%A7%D9%8A%D8%A9-%D8%A8%D9%86%D8%AF%D9%88%D8%A9-%D9%81%D9%8A>

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The writer must repeatedly work on reformulating the text and the scenes within it, and the writer must know that he needs to write and learn it, and be aware of the ins and outs of text production, not to pressure himself to produce large texts or large scenes, and to work on making his writings mature, influential and emotional, and to learn how to describe the scenes of the text, and to know how to speed up the pace of the text, and to know how to write scene descriptions and not to write long paragraphs of text, and to know how to remove unnecessary scene descriptions, and to know how to trim the text and maintain the rhythm of the text and scenes, and to know how to write the beat of criticism, describe it, its implications, its lines, details, density, fragments, blocks of the text, its information, its background, its narratives, its foundation, its determinants, its locations, its variables, its characters, its events, its conflicts, its arrangement, its plans, its mood, its scenes, intuition, momentum, shots, lists and its own motivation in a simple, direct, clear and detailed manner.⁶⁷⁴

It is important for the writer to be aware of the basics of writing the correct scene, its information, possibilities, visuals, interpretations, descriptions, and the information that the writer wants to convey to the readers, and to write intelligently and within the plan and the allocated time in a more productive way, and to write what is new, good, ready, clear, and creative in every text he writes.

The writer should review and edit his scenes and answer questions such as: Who is leading the scene? Why does the scene start here? What is the next scene? Is the scene coordinated? Is the scene necessary? Pay attention to the differences and variations between scenes, maintain the objectivity of the scenes, write the necessary ones, work to highlight the vital voices of the story, visuals, actions, props and transitions of the text, and beware of the traps and temptations of long-winded chatter in writing. The writer should determine the type of scenes written and whether they are risky, combat, romantic, dramatic, action, sequential, cumulative, war, dialogue, physical, emotional, religious or other types of texts and scenes, and work on the sequence of scenes within the text and that they are good, original, brilliant, eye-catching, relevant to the topic of the text, framed and important, and explain the characters, their desires, their months, their wills, their career, their lives, their experiences and their symbols.⁶⁷⁵

It is important for the writer to ensure that he writes excellent, effective, sequential and titled scenes, and to ensure that the intimacy and emotion in the text are not lost, and that the scenes are not overwritten, and that they are linked to the text, short, precise and open to the reader's interpretation, and to pay attention to the presence of white spaces in the text, and not to lose focus in the writing as a whole, and to ensure sequence, attractiveness, inspiration, references, metaphors, experiences and contemplation in the text, and to pay

674 <https://www.aletihad.ae/article/90658/2012/%D8%A7%D9%84%D9%82%D8%B5%D8%A9-%D8%A7%D9%84%D9%82%D8%B5%D9%8A%D8%B1%D8%A9-%D8%A7%D9%84%D9%85%D9%85%D8%AA%D8%B9%D8%A9-%D9%88%D8%A7%D9%84%D9%85%D9%85%D8%AA%D9%86%D8%B9%D8%A9>

675 <https://fastercapital.com/arabpreneur/%D9%81%D9%88%D8%A7%D8%A6%D8%AF-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D9%84%D8%B5%D9%86%D8%A7%D8%B9%D8%A9-%D8%A7%D9%84%D8%B3%D9%8A%D9%86%D9%85%D8%A7-%D9%88%D8%A7%D9%84%D8%AA%D9%84%D9%81%D8%B2%D9%8A%D9%88%D9%86.html>

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attention to the notes and comments of others about the development of the scenes and the text. It is important for the writer to ensure that he enjoys writing, does not make mistakes, creates a distinctive text, and works daily to process and develop the text, and does not drown the reader in details, and creates convincing and attractive texts and scenes, and pays attention to the characters, conflicts, feelings and responses within each scene by writing them as moments that reveal and arouse surprise in the reader.

The writer must get inspiration for writing scenes through the writer's memories, observations, reading, and knowledge of everything around him, from news, conflicts, scenes, and inspiring ideas for writing as a whole, and writing what is missing from the writer's cultural scene, and paying attention to stories, concepts, requirements, and novels, and working on the continued growth of the text until the end, so that it has that positive impact on the writer's creative experience and project ⁶⁷⁶.

It is important to ensure the development of the writer's relationship with the text and to ensure the presence of simplicity, clarity, consistency, communication, drama, humor, accuracy, division, continuous tracking of steps and methods, and not being vulgar, anxious, silent, destructive, fearing challenges and obstacles, avoiding excess, not drowning in details, frustration, despair, chaos, keeping descriptions short, clear, fresh, and good, paying attention to transitions, and that each scene is important and each scene moves directly to the next scene, carrying the momentum of the story forward in a natural progression free of excess, working on preparing the character and his world, paying attention to easy beginnings and endings, fun, focus, excitement, attraction, creativity, and editing. The writer must pay attention to the purpose and goal of each scene and to the effective use of each type of scene, including time, lighting, sounds, movement, dialogue, characters, transitions, allusions, feelings, truth, discovery, necessity, manipulation, anticipation, intentions, actions, identities, obstacles, main and secondary characters, moods, occasions, places, actions, considerations, rules, white space, emotions, rewards, tensions, dialogue pieces, knowledge, female and male characters, professional and human relationships, and the development of those relationships. ⁶⁷⁷

It is important for the writer to pay attention to the dynamics, terms, procedures, beliefs, and elements and to ensure that the scene moves the text forward in a way that benefits the text, characters, conversations, circumstances, context, stories, plot, and conflict so that the text becomes useful to the writer. When writing scenes, the writer should be concerned with knowing their exact locations in the text and focusing on the voices of the characters and the event of the scene, its arrangement, beginning, end, and its importance to the text as a whole and to the writer's narrative progress, and not to get bogged down in writing a long, multi-

⁶⁷⁶ <https://mafiam.com/blog/%D9%83%D9%8A%D9%81-%D8%AA%D8%A4%D8%B3%D8%B3-%D9%84%D8%A3%D9%82%D9%88%D9%89-%D9%85%D8%B4%D9%87%D8%AF-%D9%81%D9%8A-%D8%A7%D9%84%D9%81%D9%8A%D9%84%D9%85%D8%9F>

⁶⁷⁷ <https://www.jana.ps/articles/Article/5714/ar>

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paragraph description and to work on expressing the descriptive scenes, sounds, cover, descriptions, images, and elements of the text in a unique way.

The writer must work on removing the extras in the scenes and maintaining the atmosphere of the scene, its mass, details, slogan, differences, sequence, descriptions, rhythms, and effectiveness of the text, and pay attention to symbolism if desired, or present scenes free from the restrictions of sex, horror, and others, according to what the writer believes is important to the text, and replace generalities with details where necessary, and have complete control over the structure of the text and delete or modify what the text needs for development and work on embodying the characters for the scenes strongly.

The writer must maintain his voice in all aspects of the text, including scenes, dialogues, style, tone, frequency, pace, manner, method, ideas, and the way the writer's text, experience, and creative project grows, ensuring that the audience is able to connect with the story regardless of its genre.

It is the writer's responsibility to ensure that the ending of any scene is linked to the previous scene and establishes the next scene without unnecessary padding of scenes, continuous work on cutting the fat of the text, saving pages, always celebrating the logical pace of the text and its various scenes, the constant forward movement of the text, and work on filling the text's gaps.

The writer must work to find the idea and nurture it, ensure that the concept has a story, that the story has characters, that the characters have goals, that the characters challenge those goals, ensure that the characters are divided for the benefit of the text, and ensure that there is a vision, a goal, a message, a sequence, and a readiness to write the text so that it is useful to the writer's texts, experience, and creative project.

It is important for the writer when writing the text and scenes to be interested in adding sympathy with the characters, working on the twists in the text, and working on giving the reader the climax he needs, the surprise he awaits, the enjoyment he demands from the writer, and the needs that the audience desires in the writer's texts, which helps him succeed, reduces his rejection and failure, and increases his ability to grow, prepare, be courageous, perceive, develop, pay attention to details, admit mistakes and failure, and learn from the creative experience to reach greatness, difference, and creativity, and the writer knows in every scene he writes who he wants, what happens if they do not understand the text, and what are the applications that can be written.⁶⁷⁸

⁶⁷⁸ <https://90seconds.com/ar/how-to-become/screenwriter/>

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The writer must know whether the scenes in his text contain real drama, whether the text contains discovery, wisdom, quotation, explanation of the story and characters, the type of text, and whether it is free of errors, and whether the text is characterized by fullness, scenes, elements, excitement, and drama. Are the characters simple and straight? Is the reason for the character's presence in the scene defined? Is there a purpose for his presence? Why is he there and what is the scene? When should the scene end? What is the method for creating scenes? What can be deleted in the scene? What is the effect of the scene on the text? Are the scenes sequential? What does the scene reveal? How is the scene conceived? What is the context and movement of the scene? Its characters? Its arrangement? Its clarity? Its sequence? What are the clear emotional stakes for the characters in the scene? Were multiple characters introduced quickly? How many characters are there in the scene? Does the writer get creative ideas? Does he like them or reject them? Does the writer continue writing ⁶⁷⁹?

It is important for the writer to be confident, focused, free and knowledgeable when writing. Does the writer guard against procrastination, jumping, leaking and distraction when writing? Is the writer able to unleash his creativity? Is he able to express himself? Can he work in partnerships? How is his method of improvisation? Can he identify his audience and know how to attract them? Does the writer have credibility, imagination, experience, the ability to be realistic, have basic human interaction and emotion or not? Is he able to identify the perceived positives and negatives of writing? Can he work on creating prominent characters, individual scenes, tragic circumstances, a specific environment, important scenes, intelligent contexts and creative perceptions? It is important for the writer to be able to be creative in writing action, dialogue, feelings, intentions, agendas, modifications, conveying information and clarifications, ensuring nuance, importance and effectiveness in the text, creating characters as if they were real people, building complex psychological profiles for them, their feelings, actions, beliefs, events, dialogues and developments, ensuring that scenes are active, attract readers to the characters, add to the narrative momentum, are sequential and include actions strong enough to describe the sequence of the text, and that each scene moves the concept, story and characters forward in a convincing, polished, illustrated, fast, multiple, typical, continuous, artistic, entertaining, organized, not random, positive, strong, distinctive, honest, objective, nice, attractive, interesting, sophisticated and independent way. The writer must provide himself with the tools that he can benefit from in writing or help him find his unique voice and help him with creative imagination and balance in writing and help the writer to continue writing and obtain creative platforms that make him happy in fame and add to the creative brand of the writer who knows that every new scene makes him closer to achieving his goal of writing and what benefits his experience and creative project as a whole ⁶⁸⁰.

679 <https://www.aljadeedmagazine.com/%D9%85%D8%B8%D8%A7%D9%87%D8%B1-%D8%A7%D9%84%D8%AA%D8%AC%D8%B1%D9%8A%D8%A8-%D8%A7%D9%84%D9%82%D8%B5%D8%B5%D9%8A>

680 <https://fastercapital.com/arabpreneur/%D8%B3%D8%B1%D8%AF-%D8%A7%D9%84%D9%82%D8%B5-%D8%B5-%D9%82%D9%88%D8%A9-%D8%A7%D9%84%D8%B3%D8%B1%D8%AF-%D8%AA%D9%82%D9%86%D9%8A%D8%A7%D8%AA-%D8%B3%D8%B1%D8%AF-%D8%A7%D9%84%D9%82%D8%B5%D8%B5-%D9%84%D8%A5%D9%86%D8%B4%D8%A7%D8%A1-%D9%85%D8%AD%D8%AA%D9%88%D9%89-%D9%85%D9%82%D9%86%D8%B9.html>

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Able to create and manage conflict in the text

It is important for the writer to be able to create and manage conflict in the text and therefore he must know more about conflict and the text must contain conflict and the characters need to fight for what they want and ensure that the text does not lose momentum and give the readers characters to keep and a world to invest in and an interesting conflict and provide a dazzling ending , and the text helps the readers to be part of the text and the writer should not worry or doubt or question his ability to create internal and external conflicts especially if he is exploring his story and his characters and its plot and their fears and memories and setbacks and conflicts and difficulties , and the writer's ability to add depth and realism and give his characters something to do contributes to deepening the conflict and the writer's keenness to deal with his characters and pamper them and give them everything they want and embroider the characters with feelings of kindness and sympathy and knowledge and love and compassion and experience and success and helping others and flexibility and facing difficulties and conflicts and rejection and confrontations and goals and inspiration and incentives and tension and not vulgarity and awareness and privacy and punishment and reward and dead ends and false starts and personal conflicts and work On the conflict of concept when formulating the outline for writing.⁶⁸¹

The script needs conflict, interesting characters with goals, hard work, intuition, gathering the basic ingredients of the script, starting with the basics, presenting a setting, characters and a milieu full of conflict and challenge, and finally solving these challenges and creating a hero with a strong goal along with the antagonist to create obstacles between the hero and his goal and following the prescribed formulas ⁶⁸².

Successful examples that can save a lot of time in writing, ensuring the unity of dramatic action, planning the writing, ensuring the continuity of conflict, knowing that the text's disparate scenes and characters are linked into a fully realized story from the beginning, knowing what is more engaging than reading some characters going through the motions of everyday life conflict or seeing characters do something out of the ordinary, including the main idea and main characters such as the protagonist, the antagonist, the central conflict and themes where the story fits into its literary genre, and knowing whether the main character's emotional conflict reaches a crisis point.

The writer must know ways to create conflict in the story and the pivotal relationship between conflict and character and ensure that stories are not devoid of conflict and full of missed opportunities or writing an unnatural conflict. The conflict stems from different people or different groups or different forces who want

⁶⁸¹ <https://iraqpalm.com/ar/a3591>

⁶⁸² <https://fastercapital.com/arabpreneur/%D8%A7%D9%84%D8%B5%D8%B1%D8%A7%D8%B9--%D8%AA%D8%B3%D8%AE%D9%8A%D8%B1-%D9%82%D9%88%D8%A9-%D8%A7%D9%84%D8%B5%D8%B1%D8%A7%D8%B9--%D8%A5%D8%B6%D8%A7%D9%81%D8%A9-%D8%AA%D9%88%D8%AA%D8%B1-%D8%A5%D9%84%D9%89-%D9%83%D8%AA%D8%A7%D8%A8%D8%AA%D9%83.html>

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different things and create a conflict between them and work on determining a goal for the characters of the text towards the things they seek to achieve and hear and want and follow ⁶⁸³.

The writer can inject conflict into the text to make it more interesting and keep the conflict ongoing, and for the characters to adapt to the conflict and go through the changes and difficulties of reality, with the possibility of investing in the characters' past and how they were raised to enrich the conflict with more details and ensure that the characters are distinguished by human feelings, venting, struggle, difficulties, and dreams that fuel the conflict in the text.

The writer needs to know how others survive the conflict, know the background of the protagonist, the current conflicts within the text, create lively locations and atmospheres, write the conflicts that the characters go through through scary, fun, action-packed moments and concepts, know what the main conflict is? What scares the protagonist the most? Who is the antagonist? What scares the antagonist the most? Is there enough conflict? What is the protagonist's internal conflict? What is the protagonist's external conflict? What additional conflicts can be thrown at the characters? What drives the protagonist to this adventure, quest or conflict. ⁶⁸⁴The most important things your protagonist should be active and flawed in are that they should be the one driving the story through choices, actions and messing around everywhere. A flawless protagonist will not make mistakes and the story will mostly be conflict-free and flat. You need to master the ability to make the audience feel empathy for the protagonist and write your characters in a way that the audience can read the events of the story and the conflict. There is no story without some conflict.

The writer must ensure that there is a compelling introduction, an intriguing premise, that the main character's emotional conflict reaches a crisis point, that the conflict is reinforced at the climax of the text, that there is a meaningful conflict, that there is a fight scene, that it is sequenced in the text, that the fight scenes are written in an attractive manner, that there are key elements that move the fight to the next speed, that there is a focus on the punch, the kick, and the main block to move the sequence forward, that there are broad strokes, key moments, dramatic transformations, additional conflicts, failures, brilliance, goals achieved, goals denied, and obstacles faced by those fighters and how they overcame those obstacles.

The writer needs to know what battles look like on the page, focus on surface actions, how your characters react to the conflicts thrown at them, know who they are, where they have been, and what drove the character to the concept early and throughout the text, reveal their characterization through their actions and reactions to the conflict the concept throws at them, work well with introductions and settings, and show the character's

⁶⁸³ <https://almerja.net/reading.php?idm=159736>

⁶⁸⁴ <https://www.bbc.com/arabic/vert-cap-54966381>

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world before the call to adventure and conflict begins.⁶⁸⁵ When creating and managing conflict, it is important for the writer to give the characters goals that they strive to achieve, whether the goals are for the hero or the villain in the text, and whether the opponent is an individual, a commercial, governmental or international institution, and to maintain the element of mystery, actions and reactions in the text. It is okay for the characters to have some flaws to become more human and believable, and for the text to include physical, psychological, societal, familial, sexual, political, social, economic and many other conflicts that people fight over and for which they fight everywhere, and for the text to include signs of conflict such as sadness, anger and various battles, and to make the conflict in the text more profound, effective, convincing, inevitable, difficult, dramatic, coordinated and sequential through convincing characters. Beliefs, desires, rules and religions can be included because they are effective in fueling conflicts on the ground and will have a lot of importance in the text to fuel the conflict for the characters in the text. It is equally important for the writer to introduce the characters and their conflicts to the readers in an orderly and sequential manner and in a way that ensures that the readers continue reading from the first page to the last and interact with the characters' struggles, conflicts, hopes, interactions, victories, failures, feelings, and where the characters begin, despite all the difficulties, to control each other, how they learn from their mistakes, how to apply conflict and not fall into clichéd and directed conflicts.⁶⁸⁶

The writer can work on creating internal conflict and making the characters charming because they are conflicted, presenting the darkest aspects of one's background along with one's greatest fears, and turning the internal conflict into the character's inability to access his or her feelings, and doing more thinking about the characters and what their conscious and unconscious desires are, and clarifying the dilemma and conflict that drive the characters' journey in the text, and the writer works on answering questions related to the story such as what is the conflict? What is the lowest point for the characters? What will be the goal of the book? What is the adventure and simulation in the text, what are the differences, fears and dreams that the characters want to achieve, what are the opportunities they get, the difficulties they face, the failures they get and the success they enjoy, what are their ways of life and what makes the text confusing and complex.⁶⁸⁷

The writer must know that without the continuous and developing conflict throughout the story, the reader and the audience will lose sight of the writer and his text, and thus of his experience and creative project.

The writer must know that conflict is important to connect the characters and the hypothesis of interaction between them and makes the characters go through a life-changing adventure. Each point of conflict is a

⁶⁸⁵ <https://www.aljazeera.net/opinions/2014/9/25/%D8%B5%D8%B1%D8%A7%D8%B9-%D8%A7%D9%84%D8%B3%D8%B1%D8%AF%D9%8A%D8%A7%D8%AA-%D9%81%D9%8A-%D8%A7%D9%84%D8%A3%D8%B2%D9%85%D8%A9-%D8%A7%D9%84%D8%B3%D9%88%D8%B1%D9%8A%D8%A9>

⁶⁸⁶ <https://www.alayam.com/Article/courts-article/421218/Index.html>

⁶⁸⁷ <https://diffah.alaraby.co.uk/diffah/herenow/2024/3/4/%D9%82%D9%84%D9%82-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D8%B9%D9%86%D8%AF-%D9%83%D8%AA%D8%A7%D8%A8-%D8%B9%D8%B1%D8%A8-%D9%81%D9%8A-%D8%B9%D8%B2%D9%84%D8%A9-%D8%A7%D9%84%D9%83%D8%A7%D8%AA%D8%A8-%D9%88%D8%AD%D8%B5%D8%A7%D8%B1%D9%87>

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moment in which the characters of the text develop throughout the subject. Conflicts are tests that challenge the characters to look at themselves internally and how they choose to act during the conflict, revealing their identity and pushing the story forward. It is very important to know the points of conflict and decisions that will push the premise forward to the end of the story and make it more complete. The writer must be more skilled at what he does with simple, direct and strong stories that establish the character, world and conflict in the text and make the conflict scary and confusing and try to adapt an entire world of imagination in a few minutes. This is not easy at all for any writer, but in general there are many successes in the creative experiences of writers that make any writer want to try.⁶⁸⁸

The writer who works on creating conflict in his text and managing this conflict can work on knowing the motivations of the characters in the text and that he is responsible for giving these characters motivations, direction and goals and knowing what each character wants in each scene and what motivation causes the conflict through fictional writing or writing his own life stories or real stories and knowing whether the characters suffered from conflicts in their lives and whether they overcame anything despite all the difficulties? Did they participate in an important event? And not punishing the characters and the writer should realize that if the conflict is light or short-lived, the story loses its momentum and that he should throw his characters in the dirt and then help them raise themselves up again and help them succeed and the writer should be strict in not leaving his text incomplete or boring or confusing or making the readers frustrated and thus leaving the writer and his experience and creative project ⁶⁸⁹.

The writer creating a set of conflicting goals in the text will generate a great conflict and his knowledge about creating any character within the text about what conflicts he faces? How will he survive? Why do we care? And creating a set of tension, suspense, drama and conflict within a specific time frame and where the characters begin despite all the difficulties to control and how they learned from their mistakes and how they apply that to the conflict at hand.

Writing is about expanding the concepts of story structure and every aspect of the text and delving into the structure and elements that stories need. There is no straightforward formula that anyone can apply. However, clear and well-thought-out reflections on story, character, and conflict can be obtained for everyone to consider. The conflict itself is presented as characters are forced to confront it or choose to confront it. They do so, fail, learn from their mistakes, overcome the conflict or surrender to it. They are made to confront the central conflict of the concept. Once the protagonist of the text realizes the conflict and decides or is forced to confront it, intentionally or unknowingly, the second act is in full motion. The writer works to raise the

⁶⁸⁸ <https://iraqpalm.com/ar/a3591>

⁶⁸⁹ <https://www.storyboardthat.com/ar/articles/e/%D8%A3%D9%86%D9%88%D8%A7%D8%B9-%D9%85%D9%86-%D8%A8%D9%8A%D9%86-%D8%A7%D9%84%D8%A3%D8%AF%D8%A8%D9%8A-%D8%A7%D9%84%D8%B5%D8%B1%D8%A7%D8%B9>

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stakes every few pages, creating a constant sense of anticipation and engaging the readers of the text, making them wonder how the characters of the text will survive, creating the internal conflict and stakes, and then creating catharsis and connecting emotionally with the characters. It helps the characters kill the villains, overcome disasters, rescue hostages, and other endings specific to literary texts ⁶⁹⁰.

To ensure the development of the conflict in the text, the writer can work on creating the hero and opponents who challenge the hero by questioning his choices, which reveals more depth of the hero's character, and creating more observation, maneuvering, disagreements, arguments, discussions, personality tests, values, skills, feelings of alienation and loneliness, and working on balancing the effects of the conflict on the protagonist is the real key to providing readers with an anti-hero to root for and give good qualities to the characters and force the heroes to confront the conflicts and work on creating moments of salvation against the heroes and dealing with dramatic conflicts and creating a multi-layered series and playing on multiple levels of maturity and knowing the ending and the physical or emotional world inhabited by the characters of the text and knowing the physical or emotional conflict that will take them out of the world and ignite the concept and conflict ⁶⁹¹.

All of the above leaves a good impression on the reader and maintaining the speed and sequence of the text and knowing that there is no single answer on how to achieve and work to find creative ways to throw the characters of the text and create the captivating and attractive concepts that were developed in the text and work on writing special effects and strange locations and beautiful opportunities and creating actions and reactions in the text. ⁶⁹²In order to create good conflicts in the text, the writer must know the logical plan and work to identify the main conflict? And know if there is another main element to any of the story's hypotheses that enhances the main conflict and know what the protagonist is working against and what he must overcome and what are the obstacles or ongoing conflict between the characters and move the story forward and understand the goals or conflict or the world of the story and what is the main point of the story and is there a convincing plot and clear narrative construction and a strong goal and obstacle to the intention and conflict and stakes and narrative purposes and individual strikes and moments and emotional nuances Including conspiracies and tension and suspense and problems and risks within a coordinated and consistent text and creating stakes and obstacles and conflict because stakes and obstacles are necessary for the text in general and that conflict is everything in the text and conflict must be introduced in every scene as much as possible ⁶⁹³.

⁶⁹⁰https://ar.wikipedia.org/wiki/%D8%B5%D8%B1%D8%A7%D8%B9_%D8%AF%D8%B1%D8%A7%D9%85%D9%8A

⁶⁹¹ <https://www.writersdigest.com/write-better-fiction/script-classics-conflict-core-four-types-conflict>

⁶⁹² http://archives.univ-biskra.dz/bitstream/123456789/20750/1/%D9%87%D8%B7%D8%A7%D9%84_%D8%B4%D9%87%D8%A7%D8%A8_%D8%A7%D9%84%D8%AF%D9%8A%D9%86.pdf

⁶⁹³ http://dspace.univ-tebessa.dz:8080/jspui/bitstream/123456789/9338/1/%D8%B5%D9%88%D8%B1%20%D8%A7%D9%84%D8%B5_%D8%B1%D8%A7%D8%B9%20%D9%81%D9%8A%20%D8%A7%D9%84%D8%B1%D9%88%D8%A7%D9%8A%D8%A9%20%D8%A7%D9%84%D8%B9%D8%B1%D8%A8%D9%8A%D8

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The characters must fight in almost every scene, any scene until the climax of the text, and control the conflict at every turn, with every friend and with every enemy, with every challenge and every obstacle, and every struggle to write great endings and know how to build on them and to do so and enthusiasm for the task and know if the characters of the text suffer from a disability and how they overcame it and how the conflict developed as the story progressed and get rid of boredom and work on continuing the fight in the text and work on escalating the conflicts that the characters of the text are fighting and setting battles and attacks and terrorizing and displacement and poverty and pursuit and despair and leaving a real impact on the readers and creating more conflict and emotion and dangers and victory and defeat and so on and creating internal barriers between the characters of the text which enhances the quality of the writer's creative experience and project.⁶⁹⁴

Internal conflicts are great and necessary for the text. In order to create them, the writer needs to know the external needs of the characters, see the physical barriers between the characters and their external and internal needs, work on creating the plot in the text, confront fears, loss, defects, anticipation, compulsion, and anxiety, write the topics that lie behind the character, story, and moment, be honest and accomplished, and create honest and healing scenes where the characters in the text deal with their emotions and internal and external conflicts, and deal with the disabilities, obstacles, developments, conflicts, and battles they fight. The writer must deal seriously with a group of characters' feelings such as frustration, uncertainty, excitement, despair, anger, determination, humiliation, courage, sympathy with the character, emotional attachment, and interest in feelings of struggle, connection, imagination, motivation, loss, adventure, disruption, pressure, and waiting, and work on creating more sympathy with the characters in the text who are hostile to the heroes, and work on increasing description and conflict within the text ⁶⁹⁵.

The writer must work to create a conflict in the text. It is not enough for the concept to contain a conflict, nor is it enough for every story to contain a conflict. Rather, every scene and every moment within the text must have some form of conflict. The writer must know what the conflict is:

1. Who are the characters involved in it?
2. Is there a conflict in the idea? What is at stake?
3. What is the central conflict?
4. What is the literary genre of the text?

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694 <http://dspace.univ-bouira.dz:8080/jspui/bitstream/123456789/783/1/%D8%A7%D9%84%D8%B5%D8%B1%D8%A7%D8%B9%20%D9%81%D9%8A%20%D8%A7%D9%84%D8%AE%D8%B7%D8%A7%D8%A8%20%D8%A7%D9%84%D8%B1%D9%88%D8%A7%D8%A6%D9%8A%20%D8%A7%D9%84%D8%AC%D8%B2%D8%A7%D8%A6%D8%B1%D9%8A%20%D8%B1%D9%84%D8%B1%D9%88%D8%A7%D8%A9%D8%A7%D9%84%D8%B3%D8%B9%D9%8A%D8%B1%D9%84%D9%85%D8%AD%D9%85%D8%AF%20%D8%B3%D8%A7%D8%B1%D9%8A.pdf>

695 https://journals.ekb.eg/article_284102_68d88645daee83abc6c3f22c12876b5b.pdf

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5. How will the characters react to this conflict?
6. How will the character's shine in the text?
7. Do the characters turn to the dark side in the conflict?
8. What are the levels of conflict?
9. Who are the heroes of the text? Are there internal, external, and personal conflicts?
10. Is there an excellent villain for the hero?

The writer must know whether there are multiple levels of conflict and how different a character would be if there were no personal conflict? Can conflict create pivotal moments for the characters within the text and work to immediately enhance the conflict and struggle of the characters in the text and know what the internal conflict is? What are the darker aspects of the character's background and fears and the formation of the external conflicts that he faces and give the villain some tactical advantages and external obstacles and work to create characters who are lovers, detached, competitive, delicate, attractive, simple, fearful, suffer personal humiliation or failure, conspiracies, dangers and different situations.⁶⁹⁶

The writer should follow the hero's journey until he reaches a surprising conclusion and pay attention to the characters in the conflict and the conflicting characters and develop the characters based on need and get to know them and their goals and know:

1. what are the goals and super goals of the hero and the antagonist?
2. Are they in direct opposition to each other?
3. How can you adapt external conflicts in the text and know?
4. how to change the conflict by placing the hero in scenes that reveal his internal obstacles?
5. What is the main goal, conflict or problem that the character's face?
6. Who is the antagonist?
7. What is the obstacle that stands in the way of the hero's goal?
8. What is the concept of the text?
9. What are the characters' journeys?
10. Their abilities, solutions, connections, conflicts and risks? And their bets?
11. Do the characters feel threatened enough?
12. How will they survive? And can you overcome the conflicts within the writer's creative text?

⁶⁹⁶ <https://www.alriyadh.com/1989638>

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⁶⁹⁷Knowing that the greater the conflict and the more characters will be lost as a result of the conflict, the greater the risks and the greater the risks, the more readers will be interested in the text. Conflict is closely related to bets. The greater the conflict in your text, the greater the risks and the more the risks, the more attractive the story and descriptions will be. Working to serve the characters and conflict and show the extent of the basic conflict they face and shake their world and allows you to predict and know who the characters are involved in the conflict of the idea, concept and conflict in the text and knowing ways to increase and deepen the conflict in the text and create the right mix of boundaries and restrictions for the characters and the logical line and the heart of the story and its hero and his allies and enemies and presenting the basic concept and the basic conflict and flaws and showing the character in their world ⁶⁹⁸. Providing some conflict and allowing them to discover the goal they have to achieve and the nature of the character appears through the conflict. The stronger the conflict, the more likely readers are to understand the characters, the text, the experience and the writer's creative project. The real fun behind writing is asking those basic questions that define the conflicts of the character and the story and investing readers in both.

The writer has to think of an interesting character who has a problem he can never solve or an obstacle he cannot overcome and then find a clever way for the hero to overcome it in the end or surrender to it and know that crises and conflict are the driving force of any text and know that the more conflict the better the text.

The writer must realize that having a concept, characters, and conflict in his text means raising the level of ensuring the success of his text and thus the success of his experience and creative project ⁶⁹⁹.

His ability to create a plot

A simple plot means a unified structure of necessary and possible actions in the text, the changes that take place in it, the conflicts and events within it, and how the characters face a threat and conflicts and must overcome it or surrender to it. The plot is the chain of cause and effect in the text. Additional elements are added to make the plot more complex if the writer wants to increase the strength of the plot in his creative text.⁷⁰⁰ The writer must pay attention to understanding the characters' experiences and their involvement in the events and knowing what catharsis is and what is the plot? How, when and why does the story contain the plot and how does it affect those within the text and its events? Where does the text and its story take place and why does the plot affect everyone in the text and how does the plot affect the structure and

⁶⁹⁷ <https://www.addustour.com/articles/1429177-%D9%84%D8%B9%D8%A8%D8%A9-%D8%A7%D9%84%D8%B5%D8%B1%D8%A7%D8%B9-%D9%88%D8%AF%D9%88%D8%B1%D8%A7%D9%86-%D8%A7%D9%84%D8%AF%D9%84%D8%A7%D9%84%D8%A9-%D9%81%D9%8A-%D8%B1%D9%88%D8%A7%D9%8A%D8%A9-%C2%AB%D8%A8%D8%A7%D8%B2%D8%A7%D8%B1-%D8%A7%D9%84%D9%81%D8%B1%D9%8A%D8%B3%D8%A9%C2%BB-%D9%84%D8%AE%D8%A7%D9%84%D8%AF-%D8%B3%D8%A7%D9%85%D8%AD>

⁶⁹⁸ <https://cdnx.uobabylon.edu.iq/lectures/rcUpb1gLd0C0Z5A9V94bw.pdf>

⁶⁹⁹ <https://iraqpalm.com/ar/a4651>

⁷⁰⁰ <https://ar.wikipedia.org/wiki/%D8%AD%D8%A8%D9%83%D8%A9>

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framework of the text? How do you carefully guide the audience through the text? How can the writer write a strong story structure and does he know where he is going with his story? What are the plot twists? Was the writer able to find and develop a great plot and did it help him weave his stories, characters and ideas? Was the writer able to twist the plot and use it to raise the level of his text?⁷⁰¹

To be able to craft a plot, a writer must have knowledge of the twists and turns of a good plot, the plot, the outline, knowing why he is writing, what his goal is, knowing the basics of plot development, character details, working on it for a long time, plot cutting, knowing that the plot will not be the same as the writing continues, knowing who the important characters are, what are the rituals, desires, and fears when crafting a plot, and are there certain things to keep in mind? Are they essential to the plot or do they simply serve as a tool for the hero's story? What are the characters' quirks? What are their flaws? What are their skills? What do they want? What motivates them? What scares them? What is expected of them? Each subplot must have a beginning, middle, and end, goals, and set them against each other ⁷⁰².

Any writer can tell a good story with an interesting plot and some compelling characters, but he can only leave a lasting mark on the reader and convince them if he gives them the skill, craftsmanship, and catharsis in his text, embroidering his text with comedy, suspense, horror, and drama, writing changes that lead to developments in the plot, creating characters who make new decisions and change under pressure, letting the plot unfold, and helping to explain the character's backgrounds and plot points and rules that the characters must adhere to through dialogue.⁷⁰³

The plot does not exist without a goal, direction and a fixed subject. To avoid making this mistake, the writer must make his structure and plan well before writing his text and work on completing the plan through the plot points and ensuring that decisive strikes are achieved for the idea that studies the divisions of the plot points with clarity about how the text should proceed with brilliance, experience, background and strength.

In creating the plot, the writer must beware of wrong trends that can be included in the plot and story, work on diagnosing the problems of the story and knowing what works and what does not work with his characters, discovering the plot's loopholes, working on re-planning or reformulating the character's motives and goals, or strengthening a certain point in the plot and enhancing the story, including narrative tricks, dealing with plot devices well, working on reducing losses, following the writer's intuition and inner voice, and creating surprises and reflections within the major plot and individual scenes ⁷⁰⁴.

701 <https://ar.quora.com/%D9%83%D9%8A%D9%81-%D8%A3%D9%83%D8%AA%D8%A8-%D8%B1%D9%88%D8%A7%D9%8A%D8%A9-%D8%B0%D8%A7%D8%AA-%D8%AD%D8%A8%D9%83%D8%A9-%D8%AC%D9%8A%D8%AF%D8%A9-%D9%88-%D9%83%D9%8A%D9%81-%D8%A7%D8%A8%D8%AF%D8%A3-%D9%85%D8%B9>

702 <https://igart.center/%D8%A7%D9%84%D8%AD%D8%A8%D9%83%D8%A9-%D8%A7%D9%84%D8%B3%D9%8A%D9%86%D9%85%D8%A7%D8%A6%D9%8A%D8%A9-5-%D8%A3%D8%B3%D8%A8%D8%A7%D8%A8-%D9%85%D8%A7%D9%87%D9%88-%D8%AF%D9%88%D8%B1-%D9%83%D8%A7%D8%AA%D8%A8/>

703 <https://www.aljazeera.net/midan/intellect/literature/2017/7/31/%D8%AE%D8%A7%D9%84%D9%8A-%D9%85%D9%86-%D8%A7%D9%84%D8%AD%D8%A8%D9%83%D8%A9-%D9%85%D8%A7-%D8%A7%D9%84%D8%B0%D9%8A-%D9%8A%D8%AF%D9%81%D8%B9%D9%86%D8%A7-%D9%84%D9%82%D8%B1%D8%A7%D8%A1%D8%A9>

704 <https://www.wattpad.com/447001357-%E2%80%A2%D9%83%D9%8A%D9%81-%D8%A7%D9%87%D9%86%D8%AF%D8%B3-%D8%AD%D8%A8%D9%83%D8%A9-%D8%AE%D9%8A%D8%A7%D9%84%D9%8A%D8%A9%D8%9F%E2%80%A2>

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It is important for the writer to ensure that every line in the text develops the plot or reveals a character trait and to know that a good story is driven by the plot as much as it is driven by the characters and to know what kind of character they are, their flaws and wounds, what they like and dislike and to explore them and to know the ways of dealing with the characters and events and their sequence and follow-up and to put calm, exciting and descriptive scenes within the text and to work on writing the situations, backgrounds and actions that the characters will perform in the text ⁷⁰⁵.

The writer has to make sure that the actions are consistent and that the characters are creating something that is happening within the plot of the story and that they know what the story is about, what the main plot points are, who the main character is, what world the character lives in, and that there is some forward movement in the creative text. It is important for the writer to know that while the names of the characters have been changed, the plot remains largely intact and to use intimidation and obstacles to move the plot forward to describe the subtle movement of the character in the text. In the same vein, ensuring that the scenes move the plot forward, engaging the reader in the moments, twists, turns, and conflicts that challenge the characters, engaging the reader's emotions, crafting a timeless story of rebellion and artistic desire, and finding the most dramatic version of the story with the most intense emotions and where the most things happen to the characters in the text. ⁷⁰⁶

It is important to address the plot holes and gaps that should be avoided in the text and to know how they affect the story and to have a strong sense of logic when developing it and to ensure that dealing with the plot adds motivational and narrative elements and addresses the presence of gaps or inconsistencies in the story and its points within the techniques of storytelling and helps the writer to influence the plot or narrative structure and characters of the text and create an artifact of attraction and obsession within a technical, real and material plot and feeds the plot regardless of the writer's literary genre It is important for the writer to develop the plot to ensure that it moves forward, that it forces the characters to act, creates tension and conflict, provides intrinsic value to the text, and recognizes the crucial and sometimes confusing relationship between plot, character, and story. The story emerges as the characters move through the plot.

Plot is what happens in a text and characters and is the result that adds information, events, depth, control, motivates characters to act, makes them argue, lie, and manipulate within the text with the importance of the writer's caution when dealing with plot, main plot points, puzzles, and drawing the text plan and when adding

⁷⁰⁵ <https://www.aljazeera.net/culture/2020/8/15/%D8%AA%D9%82%D9%88%D8%AF-%D8%A7%D9%84%D8%AD%D8%A8%D9%83%D8%A9-%D9%88%D8%AA%D8%B5%D9%86%D8%B9-%D8%A7%D9%84%D8%AD%D9%88%D8%A7%D8%B1-%D9%83%D9%8A%D9%81-%D9%8A%D8%AA%D8%B1%D9%83>

⁷⁰⁶ <https://belabeeb.com/blog/2023/09/10/%D8%AE%D8%B7%D9%88%D8%A7%D8%AA-%D8%A8%D9%86%D8%A7%D8%A1-%D8%A7%D9%84%D8%AD%D8%A8%D9%83%D8%A9-%D9%81%D9%8A-%D8%A7%D9%84%D9%82%D8%B5%D9%8A%D8%B1%D8%A9-%D8%A7%D9%84%D9%82%D8%B5%D9%8A%D8%B1%D8%A9/>

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turns, emotions, narration, discovery, ideas, outlines, minor additions, and turning points in the text and helps in the brilliance of the text and its ideas, complexity, and solving its problems.⁷⁰⁷

The plot protects the writer from exaggeration, misdirection, and confusion, helps him deal with directions and solve major plot holes, protects the writer from bad writing, editing difficulties, and fear of his own performances, helps him know how to start the text, introduce characters, know where the plot begins, set concrete personal goals, and define individual lines.

It helps the writer to know how the lines intersect in the text and helps him to prevent the plot thread from deviating from the narrative vision in the text and helps him not to create unconvincing characters or those lacking originality and helps the writer to reduce the text and can have a positive impact on the writer's texts, experience and creative project.⁷⁰⁸

A good plot helps the writer move easily within the text, reduces long passages in it, increases the momentum of the text, its movement, speed, scenes, features, characteristics, differences, explorations, information, characters, dangers, descriptions, events, value, elements, dialogues, conflicts, results, depth, emotions, fluctuations, themes, choices, facts, plans, endings, escalations, quality of ideas, actions and reactions in the text, and helps to invest in the twists, turns, relationships, challenges, instructions, advantages, concepts, ideas, events, conflicts and twists.

The plot ensures that the story continues to progress and uses cliffhangers to achieve this and helps to enhance the story and provide more depth to the story and plot and works to develop and communicate the writer's inner thoughts and characters and themes and the story itself and the creative text as a whole and finally the plot ensures the clarity of the writer's vision for the text and contributes to the quality of his plans.

The plot helps the writer explain the text, introduce characters, convey the theme, create locations, provoke future stories, develop information, measure quality, exchange ideas, write freely and appropriately, in an easy and attractive way for reading, and ensure a good and balanced rhythm of the rise and fall in the text.

The plot helps the writer examine the scenes and know what the scene does to the story as a whole. It increases his knowledge of the subject, establishes the scenes, develops relationships, establishes the internal and external conflicts of the characters, helps the writers to diversify the characters' tendencies and answer their questions,

⁷⁰⁷ <https://www.alayam.com/online/culture/1019924/News.html>

⁷⁰⁸ <https://marbooks.wixsite.com/marawan/post/novel>

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contributes to the development of the central conflict, ensures the vitality of the story, and finally ensures that the writer does not harm himself, his text, his experience, or his creative project.⁷⁰⁹

The writer must know what the differences are between plot, story, intrigue and the main conflicts in the text to ensure that he creates a good story with an interesting plot and some compelling characters and know how it will affect the audience and make them identify with what the characters are going through or how to make them sympathize with those characters and take calculated measures to introduce reminders, hints, scenes, plot points and characters in a literal, figurative and creative sense.

The text is characterized by tension and continuous suspense. Knowing whether the events of the story contain conflict, logic and flow? Are the developments organic and surprising? Does one event lead to another? The possibilities of writing the perfect scene full of intrigue, distinguished characterization, characters embarking on adventures, conflicts, struggles, plot twists, fun, entertainment, depth, mystery, surprises, subtle warnings and key points in the plot ⁷¹⁰.

The plot enhances the writer's ability to deal with details, characters, main plot points, obstacles, complications, climax and resolution and helps him to enhance creativity and be prepared and eager to write and the flow of creative ideas and the ability to deal with small or large gaps in the text and create the story in a strategic, logical, realistic and committed manner and not to get stuck in writing and its difficulties and helps him to fill the text and the ability to spontaneity and improvisation and edit and modify and write and rewrite and ensure the quality of the speed, tone and atmosphere of the creative writer's text. A good plot helps the writer to bring the characters of the text to the finish line and maintain the structure of the sequence within the text and gives the writer the opportunity to predict events, characters, themes, metaphors and discoveries within the text ⁷¹¹.

The plot helps the writer to focus, be careful, be aware, and be able to deal with early warning in the text and fix it, and insert smart and interesting scenes, and not over-analyze plot points, structure, characters, and story, and know how to enter and exit the text, and put the exciting ending and reach the big marks of incitement, suspense, and excitement.⁷¹²

The plot helps the writer to know the rhythms of the text, the beats of each character, the main plot points, and ways to write clear dialogue to reveal the character's backstories, reveal crucial plot points, parts of context,

709 <https://www.alquds.co.uk/%D9%85%D9%86-%D8%A7%D9%84%D8%AD%D8%A8%D9%83%D8%A9-%D8%A5%D9%84%D9%8A-%D8%A5%D8%AE%D8%B1%D8%A7%D8%AC-%D8%A7%D9%84%D8%AD%D8%A8%D9%83%D8%A9/>

710 <https://www.hindawi.org/books/41862715/14/>

711 <https://mana.net/lost/>

712 <https://fastercapital.com/arabpreneur/%D8%A7%D9%84%D8%A3%D8%AF%D8%A8--%D8%AA%D9%82%D9%84%D8%A8%D8%A7%D8%AA-%D8%A7%D9%84%D8%AD%D8%A8%D9%83%D8%A9-%D9%88%D8%A7%D9%84%D8%A7%D8%B1%D9%83%D8%A9-%D8%A7%D9%84%D8%B6%D8%A7%D8%AF%D8%A9--%D8%B5%D9%8A%D8%A7%D8%BA%D8%A9-%D8%B1%D9%88%D8%A7%D9%8A%D8%A7%D8%AA-%D8%AC%D8%B0%D8%A7%D8%A8%D8%A9.html>

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narrative momentum, and the natural flow of the narrative, and deal with predictions, expectations, twists and turns, reflections, frustrations, clichés, metaphors, and predictable plot points, and to know the routine points in the plot.⁷¹³ The plot helps to know the reasons that may hinder the emotional impact of the story and characters, and to know the reasons for the existence of plot holes or contradictions in description and dialogue, and the extent of the existence of major plot developments in the text, as well as to know the reasons for weakness in the plot, dialogue, events, conflicts, scenes, and concept, and the attractiveness of the concept, its strength, and its originality, and helps the writer to work easily with the basic concept, story, plot points, characters, twists and turns, supporting characters and their inner journey, themes, elements, topics, and internal character developments to finally arrive at formulating a convincing and attractive story structure that adds to the writer's texts, experience, and creative project.⁷¹⁴

Able to design creative mind maps

The writer must work on designing mind maps or several mind maps for each step of the work he is doing. In the beginning, there is the map that is concerned with the idea, its source, how it will be dealt with, where it can be reached, and how it can be enriched with data and information that make it a rich idea that can be treated literary⁷¹⁵. Then, create a map of the data and information, which consists of the locations of the data sources that enrich the idea, how the data is dealt with, how it is analyzed, utilized, arranged, and the presence of this information in a literary form within the text. Then, work on creating a map of the writing, which includes the characters, their cognitive, psychological, and historical backgrounds, their physical characteristics, and their network of relationships with other characters, the events within the text, and how these events intertwine with each other to form the narrative or textual climax and create the plot and conflict within the text⁷¹⁶.

After completing the writing map, we can work on producing a map for communication and networking with publishing houses, story clubs, literary societies, visual, audio, written and electronic cultural media, and setting what is required of each party to do to deal with the text, from printing, publishing, critical readings and promotion of the book in literary and media societies, so that the text reaches reader's eager to buy and own it.

⁷¹³ <https://annabaa.org/arabic/literature/33961>

⁷¹⁴ <http://www.baytite.com/wp-content/uploads/2020/06/%D9%81%D9%86-%D8%B1%D8%B3%D9%85-%D8%A7%D9%84%D8%AD%D8%A8%D9%83%D8%A9-%D8%A7%D9%84%D8%B3%D9%8A%D9%86%D9%85%D8%A7%D8%A6%D9%8A%D8%A9.pdf>

⁷¹⁵ <https://blog.ajsrp.com/%D8%A7%D9%84%D8%AE%D8%B1%D8%A7%D8%A6%D8%B7-%D8%A7%D9%84%D8%B0%D9%87%D9%86%D9%8A%D8%A9-%D8%A3%D8%AF%D8%A7%D8%A9-%D9%81%D8%B9%D8%A7%D9%84%D8%A9-%D9%84%D8%AA%D9%86%D8%B8%D9%8A%D9%85-%D8%A3%D9%81%D9%83/>

⁷¹⁶ <https://www.annajah.net/%D9%85%D8%A7-%D9%87%D9%8A-%D8%A7%D9%84%D8%AE%D8%B1%D8%A7%D8%A6%D8%B7-%D8%A7%D9%84%D8%B0%D9%87%D9%86%D9%8A%D8%A9-%D9%88%D9%83%D9%8A%D9%81-%D9%8A%D9%85%D9%83%D9%86-%D8%A7%D8%B3%D8%AA%D8%AE%D8%AF%D8%A7%D9%85%D9%87%D8%A7-article-42499>

Writing as a project

The writer must create a mental and written map of good ways to deal with the success or failure of the book, and how the success of the text will be invested in the event of its success or how the failure of the text will be dealt with in the event of failure, and what is the subsequent plan for each product of the book, whether it fails or succeeds, and perhaps this map is the last practical way to work on the success of the text in reaching readers, but if possible.⁷¹⁷

It is good advice for the writer to make a mental map, and if possible, a written map, of how he will return to public life, especially his family life and life in general, after finishing writing and succeeding, so that he can catch his breath and begin to think comfortably about the text without being subjected to the pressure of successive production, which will reduce the quality of what he writes and be a cause of later failure.⁷¹⁸

Among the activities that the writer can do in designing and implementing these maps is to do it himself because he is the most knowledgeable about his abilities, surroundings, resources, network of relationships, personal contacts, fame, the geographical area he dreams of reaching, the time frame that is sufficient for him, and what social networks he has in reality or on the Internet, and he is the most knowledgeable about how to invest all these resources around him. In terms of getting the text out from under the writer's wing after finishing it, he must design maps for the publishing industry, media, and cultural communities that help him publish the text, as he is the most aware, and perhaps from previous experiences, of their methods and ways of communicating with them and motivating them to write about the text, promote it, print it, and publish it in the best way so that it becomes available and desirable for purchase by readers. This matter may require training and capacity building for the writer to be able to design these maps for each of his creative activities. The writer can build his capacity to create these maps through training through work, repetition, and learning from mistakes, or he can read the chapter on designing mind maps and designing his own maps, as well as designing the logical framework for his creative project, which will explain how to create the logical framework for his creative project and how to design the executive maps for that.⁷¹⁹

It is important for the writer to work on the series of influencers contained in the map and to check for discrepancies. This map includes the relationships in the writer's life from family, friends, acquaintances, peers, partners, donors, companies, and publishing houses, and what is the writer's personal and creative benefit from each of them.

⁷¹⁷ https://journals.ekb.eg/article_141102_0.html

⁷¹⁸ <https://ci576.wordpress.com/2016/12/31/%D8%A7%D9%84%D8%AE%D8%B1%D8%A7%D8%A6%D8%B7-%D8%A7%D9%84%D8%B0%D9%87%D9%86%D9%8A%D8%A9-%D8%A7%D9%84%D8%A5%D9%84%D9%83%D8%AA%D8%B1%D9%88%D9%86%D9%8A%D8%A9/>

⁷¹⁹ <https://fastercapital.com/arabpreneur/%D8%B1%D8%B3%D9%85-%D8%AE%D8%B1%D8%A7%D8%A6%D8%B7-%D9%82%D9%88%D8%A9-%D8%A7%D9%84%D8%B9%D9%82%D9%84-%D9%84%D8%AA%D8%B5%D9%85%D9%8A%D9%85-%D8%A7%D9%84%D9%85%D8%AD%D8%AA%D9%88%D9%89.html>

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The writer's map includes the methods and contact information for each individual and institution in it, and the writer should be interested in the existence of such close relationships and knowing the ways in which each relationship in it helps the writer, while paying attention to the geography of the writer's map, who is close to them and who is far away, the means of communication with each of them, and the ways to reach them.

In the creative field, there is the importance of creating maps of the writer's creative path, which guide him in the direction he wants and needs to go to achieve his dreams and make the journey easier and know the deviation from the specified path to explore the unknown and know the way back to the right path. In the writing field itself, the writer must draw a third map next to the map of his creative path and the map of the influencers in his creative path.

The third map is for his texts, as there must be a map for each of the writer's texts that provides information about the tactics and techniques in the text, the foundations of the story, character arcs, the characters' journey, how the characters relate to each other, what are the contradictory elements in the pages of the text, and knowing the subject, type, tone, atmosphere, beginning and end of the writer's text.⁷²⁰

In the field of text development, a fourth map can be created that contains notes and comments from relatives, peers, readers and partners, and knowing how to organize them and benefit from them in developing the writer's texts, experience and creative project. Drawing these maps may be difficult and time-consuming, but it is possible to benefit from the Internet, the digital world and platforms that help organize and reorganize ideas quickly and effortlessly⁷²¹. Mind mapping is considered one of the most powerful weapons in the writer's arsenal as a very practical mental technique that can help him organize ideas in a purposeful way and build his success network. The simplicity of mind maps makes the writer's ideas well-organized, allowing you to achieve absolute simplicity, focus and follow all the elements of his texts, relationships and all the details of his experience and creative project. The writer must have a point of view to give any meaning to the roadmap, and answer questions such as what is the beginning, what is the end, what are the goals, what is the current situation, what is the world of the text, its elements, incidents, conflicts, procedures, paths, choices, causes, results, structure, framework, climax, relationships, results, effects, trends, positives, negatives, plots, interactions, suspense, strength, and motives, to arrive at maps that drive the success of the writer's texts, experience, and creative project⁷²².

⁷²⁰ <https://trainers.illaftrain.co.uk/%D8%A7%D9%84%D8%AE%D8%B1%D8%A7%D8%A6%D8%B7-%D8%A7%D9%84%D8%B0%D9%87%D9%86%D9%8A%D8%A9-course-586-lang-ar>

⁷²¹ <https://www.for9a.com/learn/%D9%83%D9%84-%D9%85%D8%A7-%D8%AA%D8%AD%D8%AA%D8%A7%D8%AC-%D9%85%D8%B9%D8%B1%D9%81%D8%AA%D9%87-%D8%B9%D9%86-%D8%AE%D8%B1%D8%A7%D8%A6%D8%B7-%D8%A7%D9%84%D8%B9%D9%82%D9%84-%D9%88%D8%A7%D9%84%D8%AA%D9%81%D9%83%D9%8A%D8%B1-%D9%88%D9%81%D9%88%D8%A7%D8%A6%D8%AF%D9%87%D8%A7-%D9%88%D9%83%D9%8A%D9%81%D9%8A%D8%A9-%D8%B1%D8%B3%D9%85%D9%87%D8%A7>

⁷²² <http://saleh-alismail.com/%D8%A7%D9%84%D8%AE%D8%B1%D8%A7%D8%A6%D8%B7-%D8%A7%D9%84%D8%B0%D9%87%D9%86%D9%8A%D8%A9/>

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Able to build good characters

The characters in the text are the backbone and the characters' relationship to the story is important, so the writer needs to know more about the main character and the other characters to write interesting rounds of the story and the depth of the characters and know if they are crazy or happy or sad and the writer should pay more attention to the vital story and the moments of the central character and the need for a strong dilemma and the presence of the goal of the story and the type of choice the characters make when facing the dilemma and the pivotal points in the story.⁷²³

In this aspect it is important for the writer to be more concise, disciplined and descriptive of the character and there should be more to the main character and the audience expects more from their characters, the presence of personal desires and needs and ways of dealing with choices and the situation of conflicts and tensions or solutions that the writer creates and are unexpected while maintaining the level of clarity and simplicity and introducing as much complexity as possible into the story and how many characters can be introduced in each and not slowing down the momentum of the story.⁷²⁴

The writer must ensure that each sentence moves the story forward and reveals more about his characters, write a script full of scenes that evoke a world, develop the characters, move the story forward and build tension until the climax, ensure that each character shows his depth, essence and charm, and know that interesting main characters are never without flaws, so the writer must give the characters the appropriate flaws that are relatable to each member of the audience to motivate them to read it and learn about its elements, function, attempts, actions, drive, expectations and ending.

It is important for the writer to be brave in dealing with the characters and not be afraid of them and to work on determining the reason behind the characters' behavior, which may include long backstories, describing their childhood as an explanation for the behavior, including their conflicts with their enemies, their defeats or victories in the text, and preparing and knowing that every great story has a character with a goal and what drives the story is how the character takes the initiative towards this goal and the obstacles to achieving the goals vary greatly, which gives the writer the opportunity to write how the characters shake the initiative and how they interact with the initiative and how the characters direct the story and how they achieve their goals and write a more in-depth process to discover the characters' full initiative.⁷²⁵ The writer must keep the reader engaged throughout the entire story and help the character search for the truth and for answers to unasked questions and regarding their true identity. The characters must have a thirst for knowledge, ambition,

⁷²³ <https://hadealahmad.com/2020/09/character-development/>

⁷²⁴ <https://www.aljazeera.net/blogs/2017/5/25/%D8%A7%D9%84%D9%83%D8%A7%D8%AA%D8%A8-%D8%A5%D9%86%D8%B3%D8%A7%D9%86-%D8%BA%D9%8A%D8%B1-%D8%B9%D8%A7%D8%AF%D9%8A>

⁷²⁵ <https://amiratef.com/how-to-write-character-in-novel/>

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intensity, qualities, behaviors, attitudes, ways of living life, and a special style for each character, which gives the reader the privilege of getting to know the characters in the text, including male and female characters, and what dreams or desires they have ⁷²⁶.

The reader gains this knowledge from the actions of the unrealistic characters. That's means an unrealistic world; fully designed characters convey a sense of realism. The writer must be willing to trust his characters and follow his feelings while writing because writing is a journey of discovery no matter how much he thinks. The writer must let his characters succeed, fail, live, die, watch, read, think, confront, relate to each other, dream, and achieve goals within a text that carries more momentum, credibility, and distinction.⁷²⁷

The writer must work to identify and describe the characters so that the audience can care about them, recognize their identity, type, behavioral and thought patterns, create their features, depth, archetypes, emotional breakdown, suffering, despair, weakness, recovery, rest, relaxation, healing, reunion, and their own rebellion, focusing on revisions, editing, proofreading, story, characters, pacing, theme, tone, atmosphere, catharsis, tone, scope, concept, information, and potential financial prospects of the characters, identify the heroes among them, know their incidents and motivations, keep the readers invested in the text and characters, and ensure that the reading is deep with the characters' stories, narratives, connections, and involvements .⁷²⁸ The writer should use his imagination to write their history and the damage they have suffered and tell their lives well and ensure the loyalty of readers to texts that guarantee them to explore historical, dramatic, interesting, dynamic characters with perspective and that are mixed in race, gender, ethnicity, religion, women, disabilities and other groups that are historically underrepresented in previous texts and know how readers will relate to these characters and how they relate to the story and why readers should care about the hero and whether the antagonist is evil or just someone who is not necessarily evil but has a different goal and what the protagonist wants and whether the characters in the text seem real and what are the dangers surrounding them and what the characters should lose. ⁷²⁹

The writer should track how the protagonist will change throughout the story and what my characters will do after the story is resolved and which characters should stay alive and which characters should not stay alive and which characters can survive and what is the worst thing that can happen to each character in the text and whether the protagonist is reactionary and who are the supporting characters and how are the supporting characters related to the story and what are the physical and emotional challenges facing the characters and

⁷²⁶ <https://takweenkw.com/blog/42290/single>

⁷²⁷ http://www.moqatel.com/openshare/Behoth/Fenon-Elam/senario1/SEC20.DOC_cvt.htm

⁷²⁸ <https://ar.wikihow.com/%D8%B5%D9%86%D8%B9-%D8%B4%D8%AE%D8%B5%D9%8A%D8%A7%D8%AA-%D9%85%D9%82%D9%86%D8%B9%D8%A9-%D9%81%D9%8A-%D8%A7%D9%84%D9%82%D8%B5%D8%B5-%D9%88%D8%A7%D9%84%D8%B1%D9%88%D8%A7%D9%8A%D8%A7%D8%AA>

⁷²⁹ <https://www.aletihad.ae/article/45201/2013/%D8%AB%D9%86%D8%A7%D8%A6%D9%8A%D8%A9-%D8%A7%D9%84%D8%B4%D8%AE%D8%B5%D9%8A%D8%A9-%D8%A7%D9%84%D8%AB%D8%A7%D8%A8%D8%AA%D8%A9-%D8%A7%D9%84%D8%AA%D8%B3%D8%B7%D9%8A%D8%AD-%D9%88%D8%A7%D9%84%D8%AA%D9%83%D9%88%D9%8A%D8%B1>

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how are the physical and emotional challenges facing the characters related to each other. The writer must know whether the story has a diverse group of characters and how to create more diversity within the story, whether the villain needs a dramatic background, whether the antagonist and hero can be friends, whether the villain's plot is memorable, whether there are extra characters in the story and whether they can be eliminated, whether the hero, villain or antagonist is too derivative of any other existing character, whether there are guarantees that the texts will sell, whether the text contains quality, concept, character, story, speed, feeling, challenge, experience, change and the keys that ensure the quality of the text and increase its role in the success of the writer's experience and creative project.⁷³⁰

The writer must design characters that are characterized by intelligence, heroism, vision, focus, repetition, distinction, specifications, experience, and skill. The characters must be rich in feelings, life, ambitions, dreams, a dramatic background for the character, emotion, humanity, struggle, planning, and have flaws, relationships, dealings, tricks, desire, experience, scientific steps, answers, central ideas, and ensure the flourishing of the characters. The writer must know where the story or characters should go by imagining multiple outcomes and choices, answering questions about the story and characters, and rewriting and changing story lines when necessary to ensure writing a unique and specific point of view that explores different parts of the human experience of characters who defy all odds.

The writer focuses on character dynamics and depth, exploring different aspects of actions, reactions and interactions between characters, keeping it simple, concise and creative, creating awkward, non-blasphemous characters, suffering from dysfunction, ignorance of the task, true love, cleanliness, disability and motivation, creating unpredictable characters, surprising the audience with disproportionate actions and reactions from the characters, whether by narrating the characters' usual activities, strange habits, adopting vices as a way of life, including negative moral behaviors for them, or giving them unique, strange, unnatural and evil qualities and facts, and writing about the characters by showing their characteristics through the text, knowing ways to identify them and conducting some personality tests.⁷³¹

The writer is interested in details about the characters' daily lives, which enriches the writer's texts and creates their own biographies, skills, specializations, studies, and horoscopes, and knows what the horoscopes say about their personalities and behaviors, and knows where they live and how their way of life affects their personalities in the text, and writes their memoirs, and learns about their sexual, physical, intellectual, cognitive, and personal identities, and how they describe and live their day and their interactions with others, and knows their tendencies and the rhythm of their lives, and their methods of communication, and how they speak, and their real, logical, and objective way of behaving, and what are their ideas about life and death,

⁷³⁰ <https://ar.quora.com/%D9%83%D9%8A%D9%81-%D8%AA%D8%B5%D9%85%D9%85-%D9%82%D8%B5%D8%A9-%D8%A7%D9%84%D9%85%D8%A7%D8%B6%D9%8A-%D8%A3%D9%88-back-story-%D9%84%D9%84%D8%B4%D8%AE%D8%B5%D9%8A%D8%A9-%D8%A7%D9%84%D8%B1%D8%A6%D9%8A%D8%B3%D9%8A%D8%A9>

⁷³¹ <https://abeer-aldabbah.com/?p=3542>

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love and hate, and what are their expectations, and what excites and affects them, and what are their approaches, methods, requirements, components, and methods of expression, and what are their convictions.⁷³²

The writer must know his characters, what is necessary in their lives, their relationships, connections, bonds, the personal voice of each one of them, and the role of each one of them in the text, from the main character to the secondary characters and supporting characters, and know the changing character, the weak, the ignorant, the enlightened, the chaotic, the victorious, the defeated, the simple, the complex, the positive, the negative, the flat, the deep, the successful, the unsuccessful, the developing, and the stunted, and know the role of each one of the characters at the beginning, middle, and end of the writer's text, and know the choices the characters make, their logic, and their connection to the decisions they make.

The writer must know his characters, their skills, abilities, knowledge, possessions, and know what their back stories are that are not created in the text, and know their physical characteristics, and how these characteristics, such as muscles, eye color, and hair color, can enrich the characters with physical characteristics, and whether they are besieged or free, and whether they are princes or slaves, and whether they suffer from threats or are they the ones who practice them, and other different aspects of life that the characters can practice within the text. It is important for the writer to ensure that the text moves smoothly in the context of the opponents, villains, and threats specific to the characters, and to create stakes, obstacles, and deeper needs for the characters, and to write the types of characters with all their conflicts and differences, and to divide them into main sections according to functions, organs, height, weight, specialization, color, culture, society, gender, age, acting, fame, gains, actions, heredity, past, present, and future, intelligence, achievement, names, emotions, feelings, and characteristics specific to each character in an influential, honest, effective, distinctive, and unusual way.⁷³³

The writer must deeply explore the characters, their responses, their existence, their struggles, their problems, their descriptions, and understand the structure, character, theme, dialogue, tasks, and worlds of the characters in the writer's text, support the characters, adjust their mood, make one character convince another to do something he does not want to do, force the opposing characters to interact and change, remember that the character talks to himself, enhance the debate between the characters, pay attention to the introduction of each character, discover his details, role, position, importance, excitement, depth, fears, activities, time, place, associations, support for the rest of the characters, their characteristics, and importance.⁷³⁴

732 <https://www.aljazeera.net/blogs/2020/9/30/%D9%85%D8%B1%D8%A7%D8%AD%D9%84-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D9%88%D8%AF%D9%88%D8%B1-%D8%A7%D9%84%D9%82%D8%B1%D8%A7%D8%A1%D8%A9-%D9%81%D9%8A-%D8%A7%D8%A8%D8%AA%D9%83%D8%A7%D8%B1>

733 https://journals.ekb.eg/article_312268_66684bf6219c659a6b211d6cab4d02d8.pdf

734 <https://fastercapital.com/arabpreneur/%D9%81%D9%88%D8%A7%D8%A6%D8%AF-%D8%A8%D9%86%D8%A7%D8%A1-%D8%B9%D9%85%D9%84%D9%8A%D8%A9-%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D8%B4%D8%AE%D8%B5%D9%8A%D8%A9-%D9%83%D8%A7%D8%AA%D8%A8-%D9%85%D8%B3%D8%AA%D9%82%D9%84.html>

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The writer must ensure that the characters are distinct from each other. The characters are rich, attractive, flawed, but likable. They must ensure that the characters have a desperate plan, self-revelation, and know what they are doing. They do things the right way, are strong in faith, optimistic, rebellious, and yearn for revenge or revolution. They fear helplessness and defeat. They are capable of committing crimes and have outrageous and extreme ways. They are not afraid of getting hurt. They stir up trouble from time to time and believe that rules must be broken. They are a very important character in the decision-making process and bring a series of excitement to different relationships. They are very tough. The lover character is characterized by a love of the audience, places, and things. They long for intimacy and experience. They are afraid of being left alone, or of being unwanted or unloved. They try to become more attractive emotionally and physically. They are passionate and committed and are likely to be grateful and appreciative. They love deeply. Love stories can have happy, tragic, or successful endings. They sacrifice for their love and can predict romance.

The orphan character is characterized by a desire to belong and longs to connect with others. Afraid of being alone, tries to be normal, fit in and make friends. Strongly empathetic and realistic. Lives in fantasy. Suffering from loneliness and depression, dwells on the darkness of the character's past and flaws, has his own good deeds, believes that all audiences are or should be equal. The Clown is characterized by having a good time and lighting up the world. Longs to fully enjoy the moment. Afraid of boredom. Tries to play and joke. Has a strong spark for life, living life to the fullest? Uses humorous dialogue in the midst of conflict to harness full effect. Is sincere and strong in humor and zest for life.

The Explorer is characterized by a desire to experience a better, more realistic and more fulfilling life. Longs for the freedom to explore the world and knowledge. Tries to be true to himself despite outside influence. Strong ambition to learn and journey new paths. Possibly misfit or aimless wanderer, travels the world and country and spends his time on exciting adventures. Tears down the barriers that the writer tries to fence. Can make a great friend. He breaks barriers with his family and the world around him. He may be small, but his ambitions are big. The Magician character is characterized by his wish fulfillment. He longs to understand the basic laws of the universe. He is afraid of unintended negative consequences. He tries to develop a vision and live by it. He has strong skills in finding solutions where everyone wins. He may be manipulative, intentionally or unintentionally. He spends all his time in what seems like a fantasy world, and the facts lie in his actions. He plays a pivotal role in decision making and positive outcomes. To create good characters, the writer can answer questions about how they think, what they hate, what they like, how they think, what they imagine, do they have families, brothers and sisters, what kind of discipline did they face, were they overprotected as children, did they feel rejected or loved as a child? What was the economic situation of their family? How do they feel about religion? What are their political beliefs? Are the characters intelligent, intellectual, and slow-witted? How do they see themselves as intelligent and uneducated? How is their

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education and intelligence or lack thereof reflected in their speech patterns and vocabulary? Did they like school? Teachers? Classmates? Were they involved in school? Were they disconnected? Did they graduate? What do they do for a living? How do they view their profession? What do they like about it? Did they travel? Where? Why? When? What did they find abroad and what do they remember? What are your deepest personal disappointments? In life? Who are they now? What are their morals? What type of hero are they? Who do they hate? Who are their friends? Lovers? Ideal type or partner? What do they want in a partner.⁷³⁵

The writer should know what social groups and activities the characters attend? What role do they like to play? What role do they usually play in reality? What are their hobbies and interests? What does your character's house look like? Personal taste? Clothes? Hair? Appearance? And how do they relate to their appearance? How do they dress? Who is each character's companion? And how do they relate to them? How did they make their choice? What are your character's weaknesses? Pride? Compassion? Follow-up? Do they hold on to something in the past? Can they forgive? Does your character have children? How do they feel about their parental role with the children? The writer should know how your character reacts to stressful situations? Defensive? Strong? Devious? Do the characters feel self-righteous? Vengeful? Contemptuous? Do they always justify mistakes? How do they accept disasters and failures? Do they like suffering? Do they like to see other people suffer? What is your character's imagination? Daydream a lot? Do they worry most of the time? Live in memories? Are they basically negative when faced with new things? Suspicious? Hostile? Scared? Excited? What do they like to make fun of? What do they find stupid? What is their sense of humor? Do they have one? Do the characters realize who they are? Strengths? Weaknesses? Idiosyncrasies? Capable of self-mockery? What do they want most? What do they really, compulsively need? What are they willing to sacrifice? Do they have any secrets? If so, do they hold them back? And how far do they go to achieve their life goals? How do they pursue them? Are they pragmatic? Think first? Responsible? All action? Visionary? Passionate? Imaginative? And are they tall? Short? What about size? Weight? Posture? How do they feel about their physical body? Do they want to project an image of someone younger, older, more important? Do they want to be seen or invisible? And how do the character's gesture? Strong? Weak? Controlled? Irresistible? Active? Slow? What about voice? Throwing? Power? Speed and rhythm of speech? Enunciation? Accent? And what are the dominant facial expressions? The writer has to learn ways to be able to get into the minds of his characters and know when they will return and what they will do and what their surroundings and signs are and the writer has to spend time with them and talk to them and know their plans and ways of building them and getting to know them and the most elusive signs that indicate a lack of knowledge of the character is when writing a character trait but does not prove that they possess it and how much time it takes certain types of characters to overcome other characters⁷³⁶

⁷³⁵ <https://www.iasj.net/iasj/download/6e51adb9242e080>

⁷³⁶ https://ar.wikipedia.org/wiki/%D9%85%D9%86%D8%AD%D9%86%D9%89_%D8%A7%D9%84%D8%B4%D8%AE%D8%B5%D9%8A%D8%A9

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Among the characters that we can find in any text is the hero character, who is often one of the central characters in the text and who may be strong, flawed, weak, stupid, successful, or unsuccessful. The writer focuses on the hero's mistakes, the type and size of the obstacles he faces, and his connection to the major themes in the text, whether that be love, honor, race, loyalty, or other themes and concepts. The Helper is a type of character who is caring, demonstrative, generous, audience-pleasing, possessive, sympathetic, honest, friendly, generous, sacrificial, flattering, people-pleasing, well-intentioned, close to others, does things for them, meets their needs, has problems with possessiveness, acknowledges their own needs at their best, is selfless, has unconditional love for others, is hardworking, likable, loyal, kind, and generous. This character type provides excellent support for any protagonist, but they can take a darker turn within the story as a character driven towards excessive possessive behavior.⁷³⁷

There is the supportive friend character who is the caregiver for the hero and helps in his development, safety, prosperity and survival but he may be a fraud. There is the successful character who is the pragmatic type oriented towards success, adaptation, excellence, motivation, awareness, achievement, confidence, attractiveness, ambition, efficiency, vitality, defensiveness, diplomacy, self-acceptance, authenticity, role model, inspiration, worthiness, balance and excessive concern for his image and what others think of him and usually has problems with work and competitiveness and fears being worthless and is a social person who can be a villain or a hero. The individualist is the sensitive, withdrawn, dramatic, self-absorbed, and moody type. Such characters are self-aware, sensitive, reserved, emotionally honest, creative, and personal, but they can be moody, shy, and block themselves out from others due to feelings of weakness and flaws. They can feel disdain and exempt from normal ways of living. They often have problems with depression, self-absorption, and self-pity. At their best, they are highly inspiring and creative. They can renew themselves and transform their experiences. These characters strive to find themselves and their significance in and fear discovering that they have no individual identity. They are particularly ideal for coming-of-age stories that focus on unique individuals who stand out from the rest.⁷³⁸

There is the detective personality, which is the intense, cerebral, perceptive, creative, secretive, and isolated type. Detective personalities are alert. Curious, able to concentrate and develop complex ideas and skills, independent and innovative, can be preoccupied with their own ideas and imaginative constructs, have problems with strangeness, nihilism and isolation, able to see things in a new way, the investigator wants to be able to solve the task at hand and be qualified to do so, fears being useless, helpless and unable to deal with complex ideas and skills. The Loyalist personality type is committed, security-oriented, involved, responsible, anxious, and suspicious. Loyal personalities are committed, reliable, hard-working, and responsible. They are confident, excellent troubleshooters, anticipate problems, and promote cooperation, but can become

⁷³⁷ http://www.moqatel.com/openshare/Behoth/Fenon-Elam/senario1/SEC09.DOC_cvt.htm

⁷³⁸ <https://wscenario.wordpress.com/%D8%A7%D8%AE%D8%B7%D8%A7%D8%A1-%D9%83%D8%A7%D8%AA%D8%A8-%D8%A7%D9%84%D8%B3%D9%8A%D9%86%D8%A7%D8%B1%D9%8A%D9%88/%D9%83%D9%8A%D9%81-%D8%AA%D8%A8%D9%86%D9%8A-%D9%88%D8%AA%D8%B7%D9%88%D9%91%D8%B1-%D8%A7%D9%84%D8%B4%D8%AE%D8%B5%D9%8A%D8%A7%D8%AA-%D9%81%D9%8A-%D8%A7%D9%84%D8%B3%D9%8A%D9%86%D8%A7%D8%B1%D9%8A%D9%88/>

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defensive, evasive, anxious, and work under pressure. They can be cautious and indecisive, but are reactive, defiant, and rebellious. They often have problems with self-doubt and suspicion. They are stable, self-reliant, and courageously stand up for themselves and others. They want security and support in life.⁷³⁹

There is the enthusiastic personality type, which is busy, fun-loving, spontaneous, versatile, distractible, and scattered. Enthusiasts are open, optimistic, and versatile. Spontaneous, fun-loving, and energetic, they can abuse their many talents to become overly diffuse, scattered, and undisciplined. They are constantly seeking new and exciting experiences but can become distracted and tired by constantly moving around. They usually have problems with impatience and impulsiveness. They become grateful, happy, and content. This personality type wants nothing more than to be satisfied. They want all their needs met and are afraid of deprivation and pain. Free spirits like these can be supporting characters used as a way to get the protagonist to lighten up and enjoy life a little. There is the Challenger personality type, who is strong, dominant, confident, decisive, stubborn, and a guardian. Challengers are confident, assertive, tough, resourceful, outspoken, and assertive, but can be ego-centered and domineering. Confrontational, fearful, and often have trouble with their temper and allow themselves to be vulnerable. At their best, they are self-mastering. They use their power to improve the lives of others. They become compassionate and inspiring heroes. Challengers want to protect themselves and control their lives and destiny. They fear being controlled and hurt by others. They can challenge the status quo of the world and inspire those around them, but they are most effective as antagonists and villains. There is the Villain personality type, who is very domineering, ego-centered, and considered by many to be evil. They use their power for evil. They are the anti-hero. Villains have evil intentions and want to hurt the hero at all costs.⁷⁴⁰In the text, the character always comes first, and the writer must show the psychological and emotional development surrounding the characters, their nature, truth, reality, scenes, dreams and nightmares. When describing their character.

The writer must be short, kind and direct, and present the character's actions and reactions, and find creative ways for his characters to enter the text. The writer must know the ways of writing character descriptions, what they found and what they lost, what their signs, elements, tools, colors, descriptions, relationships, worlds, dialogues, conflicts, and the reason for entering into those relationships, what the characters believe in, who they connect with, and reaching original concepts. These concepts present characters in a specific situation or interesting world, and work to create characters with depth, and determine what the characters want, need, fear and feel, and discover how a convincing dilemma leads to the creation of a great central character, and knowledge that weakens the central character of the text, what they want, what their emotional components, motives and awareness are.⁷⁴¹

⁷³⁹ <https://wa.edu.sa/programs/building-and-visualizing-character/>

⁷⁴⁰ <https://www.m3aarf.com/lesson/315619>

⁷⁴¹ <https://ar.wikihow.com/%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D9%85%D8%B3%D9%88%D8%AF%D8%A9-%D9%84%D8%B4%D8%AE%D8%B5%D9%8A%D8%A9-%D8%AF%D8%B1%D8%A7%D9%85%D9%8A%D8%A9>

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The writer should work specifically on the names of the characters, as naming the characters in the text is the only thing that takes time, and he should work on assigning a race, religion, disability, or gender to the characters in his text, as this supports the creation of different character traits, and works on giving the characters secrets, depicting them, and evoking them, and allowing the readers to stay with the characters for a longer period in the text, and helping the characters to learn and make decisions, and providing a path forward for them because of the consequences of any choice made by the central or supporting character, and developing and growing them, and giving them a purpose, and giving them some character flaws, physical disabilities, mental disabilities, and hidden secrets, and the depth of the character, its traits, characteristics, advantages, actions, and types.⁷⁴²

The writer can highlight the interaction between the characters and know what the text tells us about the characters, their past, present, future, flaws, scenes, expressions, obstacles, and conflicts, and know how the characters can arouse the interest of the readers and the readers' knowledge of the characters and what their conscious and unconscious desires are, and whether the characters are interesting, impulsive, specific, and have allies, and whether they are contradictory, developed, guiding, complex, inspiring, realistic, broken, weak, and live the story's events and live the twisted details in the text, and create an attractive and interesting character capable of challenges, vulgarity, nest, evil, and misery, and know which characters talk more and which talk less, and who are the main or non-main characters in the text, and that the writer creates a world in the text, and each character in the text is also a world in itself, and therefore the writer must make sure that everything is good, consistent, and coordinated, and get to know the characters in the text and conduct interviews with them and know their qualities and feelings, and form balanced, well-designed, and convincing characters for the readers, and add to the writer's text and add to his experience and creative project.⁷⁴³

Able to write good dialogue

Dialogue carries the weight of the story if it is purposeful and developed and helps the characters to express their own feelings and the writer must build dialogue within the scenes about his need for it and ensure its usefulness to the narrative and text and helps people to be attracted to the writer's texts and he can write the dialogue that suits him while ensuring that the coordination is good and that the dialogue develops with each scene in the writer's text which ensures that the dialogue is not awkward or tepid or unrealistic and that the actual speech reflects what the characters want to say and overcomes very long dialogue sequences that do not lead to a story.⁷⁴⁴ The writer should write conversations that clearly state the intent, write characters that speak

⁷⁴²<https://www.amazon.com/%E2%80%AB%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9%D9%8A%D8%A9-%D8%A7%D9%84%D8%B3%D9%8A%D8%B1%D9%8A%D9%88-%D8%A7%D9%84%D9%81%D9%86%D9%8A-%D8%A7%D9%84%D8%B3%D9%8A%D9%86%D8%A7%D8%B1%D9%8A%D9%88%D8%8C-ebook/dp/B09Z648GCD>

⁷⁴³ <https://tarwestore.com/zvZpjmx>

⁷⁴⁴ <https://almerja.com/more.php?idm=199948>

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simply, be economical in dialogue, movement, lines, conversations, and details, ensure that the dialogue is reasonable, consistent with the text, and necessary to it, and learn how to write great dialogue, tell a story through description of the scene and dialogue, and reduce dialogue, as there is nothing more boring than dialogue that displays emotions in the text without a purpose. The writer should focus on the basic elements of formatting, the site title, scene description, character names, and dialogue to create a consistent, coherent, and compelling story, and plan to do a lot of work in a detailed, executable outline, and know that dialogue affects the way the characters see the world, their behavior and actions in the end, and how they adapt to the world they live in, and realize the importance of dialogue in the text and ensure the rhythm of each page in the writer's text in particular and in his experience and creative project.⁷⁴⁵ The writer should study the ways of adding dialogue to the text, as well as the monologue in solving its existence, and determine a clear goal for each character in the dialogue. Do you want to make the reader laugh or cry? Be sure to be spontaneous in the dialogue, know what the characters will say, and whether the dialogue enhances their performance, mobilizes the conflict, maintains the level of the story, and know what the characters want from each scene? What do they want from each interaction? From each line of dialogue? Why do they say these exact words at this exact time? What are their life goals? Where are they heading? What about desires, interaction, and communication? Why do they want to speak out loud to each other and have conversations with real people around them? This may help him know how to create normal life dialogues so that the dialogue in the text does not seem forced, harsh, or lengthy.⁷⁴⁶ It is important for the writer to know how to create dialogue that is awesome, realistic, not boring, serves the text and the momentum of the story, helps to show the character, prepare a joke, or reveal new information that moves the story forward, and not to rely entirely on dialogue to tell the story, and to make sure that the dialogue is tighter and more coherent, serves a distinct purpose, makes the scenes richer and more interesting, and the characters are blatant about their emotional reactions. One way to excite dialogue and make the characters in the text seem different from each other, whether it is their speech pattern, word choice, sentence structure, rhythm, dialect, hesitation, or the way they speak, and to think about how different the characters' voices are so that there is a unique voice for each character, and the writer should not be afraid to delete unimportant dialogue and know that events, conflicts, and characters do not need dialogue to convey information.⁷⁴⁷ The writer should trim and expand scenes, remove scenes, rewrite dialogue, edit dialogue, delete dialogue everywhere in the text, and work to benefit from the conversation through dialogue and display emotion, action, and reaction to the information shared between the characters in the text. The writer should not rely on writing detailed scene descriptions and introductory dialogue to display description and slow down the pace of the text. Instead, the writer can throw your characters into the fire of conflict and let their actions and reactions determine their nature within the creative

745https://mawdoo3.com/%D9%83%D9%8A%D9%81_%D8%A3%D9%83%D8%AA%D8%A8_%D8%AD%D9%88%D8%A7%D8%B1

746 <https://noorybooks.com/blog/2207/%D9%87%D9%84-%D8%AA%D8%B6%D9%8A%D9%81-%D8%A7%D9%84%D8%AD-%D9%88%D8%A7%D8%B1-%D8%A5%D9%84%D9%89-%D9%82%D8%B5%D9%91%D9%8E%D8%AA%D9%83-%D8%A3%D8%AB%D9%86%D8%A7%D8%A1-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9%D8%9F/>

747 <https://www.for9a.com/learn/%D8%A3%D8%B3%D8%B1%D8%A7%D8%B1-%D9%81%D9%86-%D8%A7%D9%84-%D8%AD%D9%88%D8%A7%D8%B1-%D9%83%D9%8A%D9%81-%D8%AA%D9%83%D9%88%D9%86-%D9%85%D8%AD%D8%A7%D9%88%D8%B1-%D8%A7-%D9%86%D8%A7%D8%AC%D8%AD-%D8%A7>

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text. It is important for the writer not to rely on explanatory dialogue to inform the reader that it feels unnatural and forced, and to focus on dramatic, expository and personal ideas and develop them, and to ensure the speed of the text because it is important in presenting a great concept and a good story, presenting characters, scenes, dialogue and sequences, extracting creative works, investing the dialogue in placing the characters of the text in an unusual or dangerous situation, rewriting the dialogue and paying attention to the way the character changes in difficult situations ⁷⁴⁸.

The writer should ensure that the scene description and dialogue tell the story in the best way, remove sentences and words from the scene description and dialogue, adopt the slogan “less is better” and work on transferring sentences and words from the scene description and dialogue to create better speed, structure and flow, and replace words and sentences to create better structure, expression and style for the text to ensure that his text is read. The writer should know what are the best to study to learn how to write great and memorable dialogue, and know that some texts do not require dialogue, which makes actions speak louder than words, and learn from the best dialogues in different texts and get the best inspiration in the writer’s environment, and then he can build on the inspiration and apply his style, choices, characters, characteristics and rhythms and write the work that is characterized by ingenuity and write every line of dialogue so that it serves a purpose in the writer’s creative text. ⁷⁴⁹

Dialogue is behind a beautifully written character and has the ability to connect emotionally with any other character in the text. Dialogue helps characters explore and learn from each other. The best dialogue comes from two or more characters in a scene who want different things and who will win the argument. It is important to use the narrative correctly. The writer should not use dialogue as a crutch in the text and should learn how to do it correctly within a wonderful, rich and funny dialogue without being overly self-aware and playing a distinctive and pivotal role in the story. The writer should write dialogue that sounds like real conversations and know the importance of dialogue and what the character is saying.

The names of the characters should be consistent throughout the entire text to avoid confusing the reader once a character and their dialogue feature are introduced. This name should never change. Dialogue allows for the description of the action, dictates the emotional impact, and maintains the narrative’s progress. It allows for playing on the strengths of the character and the dialogue and the narrative’s progress quickly, whether it is an internal dialogue between the character and himself or an external dialogue between the character and other characters. ⁷⁵⁰

⁷⁴⁸ <https://ar.quora.com/%D8%A7%D8%AD%D8%A8-%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D8%A7%D9-%84%D8%B1%D9%88%D8%A7%D9%8A%D8%A7%D8%AA-%D9%83%D8%AB%D9%8A%D8%B1%D8%A7-%D9%88%D9%84%D9%83%D9%86-%D9-%84%D8%A7-%D8%A7%D8%B9%D8%B1%D9%81>

⁷⁴⁹ <https://mail.almerja.com/reading.php?idm=199948>

⁷⁵⁰ <https://www.ammonnews.net/article/756502>

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The writer should work on writing the most convincing dialogue and adopt the silence of the character in his texts and use dialogue to tell the story and to tell the inner thoughts of the characters and to display their thoughts and voice and silence and to say a lot with actions and reactions and silence and to make bold choices in narrating the text and framing the characters and the writer should think about his voice and the voice of his characters and think deeply about the scene and prose and tone and atmosphere and pace and style of dialogue and behavior and sequence and structure and mastery and treatment and to bring the subject and strengthen the relationships between the characters and create smart lines for dialogue and a more accurate and effective approach and write original and free dialogue that is linked to the writer's texts and thus is linked to the writer's experience and creative project. Dialogue can add important information about the characters and their own stages of grief and reconciliation and midlife crisis and dialogue increases the philosophy and humor and the intensity of each scene in Allen and the writer should learn how to formulate a wonderful monologue in dialogue and learn to write a text in which the dialogue sounds natural and know the ways to write a complete exchange between that character and one or more characters in the text and reach the essence of everything the character is trying to do.⁷⁵¹

The writer must maintain the rhythms of the story and moments in coordinating and describing scenes and dialogue and make creative choices in writing scenes, moments and excitement through fast dialogue. The writer must know that writing dialogue is very difficult and it is possible that the lines of dialogue do not harmonize with the text. The writer must learn self-control and learn ways to discover words, phrases and descriptions within the text and lines of dialogue to create a creative text that adds to the writer, his texts, his experience and his creative project. The writer must know what is the motive for writing the dialogue and its concept, what information is passed on in the dialogue and what techniques he uses from the first line to the last line and know that there is no magic number for the amount of dialogue and description of scenes in the text.

The writer must mix these ingredients wisely to reach the text he dreams of writing and work on rewriting the dialogue when necessary. He may also need to rewrite the text as a whole and ensure that the dialogue is coordinated in the text as a whole and that the dialogue chains in the text are consistent through simple procedures so that the dialogue presents the character's emotions such as anger, fear, rage, sadness, and happiness. The writer must respect the boundaries of the rules and outlines to reduce useless dialogue and pay attention to editing methods, the result, acting, the budget, the signs, and the density of the dialogue. Although writing scenes from the dialogue is the most enjoyable part of writing, the writer must not indulge

⁷⁵¹ <https://generation.global/assets/resources/essentials-of-dialogue-arabic.pdf>

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in them in a way that harms the text as a whole and contributes to the failure of the writer's texts and, as a result, his experience and creative project.⁷⁵²

In general, when writing dialogue, the writer must get the meat of the scene and ensure that the dialogue does not stumble and is useless, and create frank and thought-provoking dialogues that help create a structure that represents a complete text and present unique texts with a unique character and help create an amazing accumulation in the text and help the writer use tension and suspense and leave lasting impressions on the readers and achieve perfection and hold distinction and help the writer control every line of dialogue and every character and every point in the story and every turn in it and pursue perfection in writing.

Smart, ingenious dialogue is essential to every line of a writer's script, moving the text forward, revealing the characters and their desires, not risking too much exposition, ambiguity, or silliness, too little dialogue, or too much music and rhythm, and ensuring that each major character in the text has their own voice and rhythm.

The writer must be bold in deleting any part of the dialogue that he may not need and work on creating characters, dialogue and plot to be tangible, easy-to-understand and deal with elements that make the subject of the text understandable. When writing a dialogue, the writer must work on seeing and hearing the words honestly through his eyes, tongue and mind so that he makes the dialogue comfortable and discovers whether the dialogue will work well in the text and add to the writer's texts, experience and creative project.⁷⁵³

When the writer writes dialogue and actions for his characters, he must ensure that these characters create reactions that the other characters would not expect, find different ways to create the opposite of what the characters expect to happen, create a great conflict in the text and the characters, create a world for them to discover from different angles, present the points of view of the other characters, present the subconscious of each character, ensure that the dialogue contributes greatly to the upward movement of the text towards the climax, and create tension so that the text becomes similar to a tennis match in which the players exchange the ball.

The writer must ensure that the text contributes to building tension continuously throughout each page of the text using the pace of dialogue, transitions, characters and scenes, and not burdening the rhythm of the text with length, boredom and speeches, and ensuring that the text contributes to magic and creates scary or dangerous moments, and that the dialogue is characterized by brilliance, emotion, movement and creative panels, and that the dialogue is characterized by being short, sweet and to the point, and answers questions

⁷⁵² <https://fastercapital.com/arabpreneur/%D9%83%D8%A7%D8%AA%D8%A8-%D8%A7%D9%84%D8%B3%D9%8A%D9%86%D8%A7%D8%B1%D9%8A%D9%88-%D8%A7%D9%84%D8%AD%D9%88%D8%A7%D8%B1-%D9%88%D8%A7%D9%84%D8%AF%D8%B1%D8%A7%D9%85%D8%A7-%D8%B1%D8%AD%D9%84%D8%A9-%D9%83%D8%A7%D8%AA%D8%A8-%D8%A7%D9%84%D8%B3%D9%8A%D9%86%D8%A7%D8%B1%D9%8A%D9%88.html>

⁷⁵³ <https://ar.wikihow.com/%D8%B5%D9%8A%D8%A7%D8%BA%D8%A9-%D8%AD%D9%88%D8%A7%D8%B1-%D8%AF%D8%A7%D8%AE%D9%84-%D9%82%D8%B5%D8%A9>

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and depicts the scenes and works to simplify the coordination and easy transition between the scene title and the scene description.

The dialogue should contribute to raising the quality of the text, applying procedures, specifications and images, and saving time and effort, so that the dialogue contributes to creating controversy, discussion, conflict and opposition, and providing information and solutions, and contributes to creating relationships of war and hatred, and is useful to the text and its characters, and contributes to attracting the reader and proving that the writer of the text is a good writer and is able to tell stories, does not present bad writing, works on a great idea, does not make mistakes, has knowledge of what he is doing and what his creative function is, and works to overcome very long dialogue sequences that do not lead to a story. ⁷⁵⁴It is important for the writer to reduce conversations that clarify the intention without accuracy and to dispense with characters that can spoil the text and for the writer to work to ensure that the description, scene, moment, dialogue line, choices and comments help him prepare to write more high-quality texts in the time and to break up long dialogue blocks and make them more pleasing to the reader's eye and conceivable and not to write wasted spaces in the dialogue, scenes and creative text of the writer in general. Dealing with dialogue in the text is ambiguous and dangerous and therefore the writer must deal with it carefully so as to ensure the presence of the detailed plan, inclusion, inspiration and the way the characters speak and present them and their emotions and languages and the nuances in their speech and listen to the content of their conversation and deal well with different techniques of dialogue and fixed lines and paragraphs of action and structure so as to ensure the success of the writer's texts, experience and creative project. ⁷⁵⁵Dialogue enhances the emotional and physical journey of the characters, introduces the caregivers of the characters, who are the supporters to help the characters, what conflicts they are colored with, what are their moral bases, their credibility and their real personalities. Dialogue helps to explore internal dialogue, internal thoughts, narration, commentary, tools, character building and revealing, conveying lively presentation, expressing the idea and setting the tone in the text. It helps the writer to simulate these types of voices and try to leave a writer's mark through dialogue, presenting conversations, commands, scenes and the surrounding environment, whether internal or external, presenting the mood and atmosphere and making the reading of the text much better for the reader.

All of the above requires the writer to know the ways of deconstructing dialogue and reading texts and knowing whether the dialogues he writes in the text are good or weak and are they dense in prose? How many are there in the text? Are they scattered and slow or dense or fast and are they characterized by rhythm? Does the dialogue maintain the authenticity of the characters and present them as living, breathing, thinking people with different needs, characteristics, natures, voices and independent points of view? Do the dialogue present words, ideas, implication and allusion to the characters to create a distinctive dialogue? Is the dialogue

⁷⁵⁴ <https://ziid.net/art-intertainment/6-tips-for-writing-good-dialogue/>

⁷⁵⁵ <https://diwanalarab.com/%D8%AA%D9%82%D9%86%D9%8A%D8%A7%D8%AA-%D8%A7%D9%84%D8%AD%D9%88%D8%A7%D8%B1-%D9%81%D9%8A-%D8%B1%D9%88%D8%A7%D9%8A%D8%A9-%D9%84%D9%8A%D9%84-%D9%88%D8%A3%D8%B3%D8%A6%D9%84%D8%A9-%D9%84%D9%85%D8%AD%D9%85%D8%AF>

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accurate? Does the dialogue match the tone of the text as a whole? Does the writer benefit from silence, quiet moments and spaces between words as he benefits from the dialogue? Does the writer warn about how to use the dialogue as filler for the text? Does the writer also warn against creating heavy, forced, fallen, repetitive, biased and unreal dialogue? Does the writer know what the dialogue reveals about the characters and the internal conflicts they fight and what their relationships with others look like? Finally, does the writer benefit from the dialogues to ensure the quality of his texts, experience and creative project ⁷⁵⁶? The writer should write dialogues that pay attention to the dialogue according to gender, as male characters differ from female characters in his dialogues, and that the dialogues should be distinguished by inputs, outputs, comprehensiveness, and other aspects that ensure diversity in the text, characters, and locations. Do the characters speak in a believable, unique, and interesting way? Does the writer use his talent to convey meaning? Does the dialogue reflect the tone and emotion of the text? Does the dialogue add texture, intrigue, humor, tension, and fear to the text? Does each character have a unique way of communicating? And the tone? Does the writing convey a mood or feeling that enhances the narrative of the text in some way? Do the dialogue and narrative voice match the mood and theme of the story? Does the writing evoke visual images ⁷⁵⁷? It is important for the writer to realize the importance of reducing dialogue and whether the writer is looking for the essence of what the characters in the text are trying to say? How does the writer deal with editing and maintaining simplicity and keeping things simple for the reader of the text? Does the writer work to reduce the description of the scene and edit complex words and introduce more simple options and eliminate words, circumstances, dialogue, scenes, characters, plots, stories and concepts that harm the text? Does the writer adhere to the format, characters, rules, lines, objectivity and aesthetic aspect of the text or not? And the writer's knowledge of how to deal with dialogue, characters, movement, events, description, basics and relationships in the text? Does the writer warn against presenting long, interpretive, difficult and undistinguished dialogues or not? Everything the writer does in the dialogues must serve the interests of his texts, experience and creative project.

Dialogue is very essential to narrating the story, but the writer must be economical in dealing with it and not give any information the reader needs or provide dialogues that the characters in the text do not need. External dialogue helps the reader understand the characters' relationships, while internal dialogue helps translate the characters' inner feelings. When writing dialogue, the writer must aim to achieve emotional connection between the characters in the text and provide emotional involvement in their conflicts and convey those feelings and provide great roles for the characters.

⁷⁵⁶ <https://www.hindawi.org/books/41862715/31/>

⁷⁵⁷ <https://www.ejaba.com/question/%D9%85%D8%A7-%D9%87%D9%8A-%D8%A7%D9%84%D8%A7%D8%B3%D8%AA%D8%AE%D8%AF%D8%A7%D9%85%D8%A7%D8%AA-%D8%A7%D9%84%D8%AA%D9%8A-%D9%8A%D8%AC%D8%B9%D9%84%D9%87%D8%A7-%D8%A7%D9%84%D9%83%D8%A7%D8%AA%D8%A8-%D9%84%D9%84%D8%AD%D9%88%D8%A7%D8%B1-%D9%81%D9%8A-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8>

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The writer ⁷⁵⁸ must be careful when writing dialogue to avoid speed, exaggeration, complexity, rudeness, anger, arrogance, caution, despair, loneliness, words and actions except in what benefits the text.

The writer must focus on the outcome, motivation, climax, building the scene and dialogue. The writer must realize whether the dialogue is strong. Does the dialogue seem unnatural, unrealistic and inorganic? Does the dialogue need to be reformulated? Are the scenes, sequences, moments, characters and dialogue logical and comprehensive? Does the dialogue contribute to developing the text, story and characters? Does the dialogue provide good characters, attractive plots, convincing stories, exciting concepts, brilliant dialogue, exciting suspense and sharp movement in the text?

The writer must know whether the dialogue reveals the strengths and weaknesses of the characters? Does the dialogue present divisions, transformations and dangers in the events of the text? Does the dialogue provide the characters with opportunities to tell the story? Is the dialogue characterized by modernity, classicism, similarity and organization, or is it characterized by randomness, futility and irrelevance to the story, characters and scenes? Does the dialogue in general seem natural, wonderful, brief, few and moving? And noisy Important and unique, it includes rhythms, timings, techniques, characters, tools, information, conflicts, and whether the dialogue is used correctly and provides a high experience for the text and thus for the writer's creative experience and project.⁷⁵⁹

able to develop the plot

It is important for the writer to be able to develop the idea of the plot and work on distorting it and investing its strengths and weaknesses and paying attention to the heroes and villains and the heroes of the text and friends and the types of relationships between the characters such as that the hero has a non-heroic past or that the villain loves the hero or that the supporting character is an intruder working for the villain or that the hero is related to the villain or the villain is an evil clone of the hero and that the villain was right under the hero's nose all along or that the hero must die to save others or that the villain is revealed as the real hero or that the hero is revealed as the real villain or that both the hero and the villain live a double life, a life in which he is the hero and another in which he is the villain or that the protagonist is revealed to be from the future and what was placed in the past is actually present in the present and what is placed in the present is actually set in the future and what was placed in the future is actually in an alternate reality or that the end is the beginning or the beginning is the end or that the entire story was a dream or a nightmare or a memory or that the story

⁷⁵⁸ <https://www.storyboardthat.com/ar/articles/e/%D8%AD%D9%88%D8%A7%D8%B1-%D8%A8%D9%8A%D9%86-%D8%A7%D8%AB%D9%86%D9%8A%D9%86-%D9%88%D8%A3%D8%B5%D8%AF%D9%82%D8%A7%D8%A1>

⁷⁵⁹ <https://www.alyaum.com/articles/311666/%D8%A7%D9%84%D8%AD%D9%88%D8%A7%D8%B1-%D9%81%D9%8A-%D8%A7%D9%84%D8%B1%D9%88%D8%A7%D9%8A%D8%A9-%D8%A8%D9%8A%D9%86-%D8%A7%D9%84%D9%82%D9%85%D8%B9-%D9%88%D8%A7%D9%84%D8%AD%D8%B1%D9%8A%D8%A9>

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being told is a fictional book written by the protagonist or that the characters are actually a figment of someone's imagination.

The writer must know what are the manifestations of multiple personality disorder in someone or that The love interest is actually a figment of the imagination of the single person or the physically disabled character is not physically disabled or the mentally disabled character is not mentally challenged or the mentally stable character is not mentally stable or the narrator is an angel examining the lives of humans or the narrator is the devil, or the discovered corpse is a dead ringer for the person who found it or the character who thinks he is in heaven is actually in hell and vice versa or the ghosts are not ghosts they are from a parallel world that merges with the universe of the protagonist or the being has a special power and work on many conspiracies that the writer can work on for the benefit of his texts, experience and creative project.⁷⁶⁰ The writer must know what types of supporting characters are in the text, how they work against the hero's desires, needs, and goals, how they are overlooked, what elements enhance the stories between the supporting characters, how they fill out the text, give information about the hero, move the plot forward, and have some form of information, inspiration, or informational direction. While it is good for the hero to be proactive in the story by finding the necessary information on his own, the best stories are advanced by the discovering hero and the discoveries of the supporting characters he meets along the way. It is difficult to sympathize with the villain, even if he dies cruelly. The supervillain is usually nothing more than an evil character looking to control and destroy his superhero counterpart. Needless to say, it grows a little bit and gives us a unique perspective on things. We get to know what drives him. It's not about money. It's not about defeat. It's about injecting chaos into the status quo and the idea that chaos is just and exciting. The writer's creation of villains breathes life into the text and for some villains they make the readers sympathize with their point of view. However, the most important thing for a writer is to make the audience feel, act, and relate to the characters in the writer's texts, their experience, and their creative project.⁷⁶¹

Creates self-help solutions that contribute to the writer's success

There are self-help solutions for the writer to succeed when he does not receive support, care and attention from governmental and non-governmental institutions, publishing houses, media and society from the first time he produces his own creativity. Fame and attention accumulate over time until he succeeds in obtaining the attention of stakeholders from the creativity, experience and project of the creative writer. For such cases, there are some solutions that the writer can work on to build a name for himself in his environment before obtaining recognition and support from his community and community and national institutions, including:

⁷⁶⁰<https://www.storyboardthat.com/ar/articles/e/%D9%85%D8%A4%D8%A7%D9%85%D8%B1%D8%A9-%D9%85%D8%AE%D8%B7%D8%B7>

⁷⁶¹<https://blog.ajsrp.com/%D8%A7%D9%84%D8%B1%D9%88%D8%A7%D9%8A%D8%A9-%D8%AA%D8%B9%D8%B1%D9%91%D9%B1-%D8%B9%D9%84%D9%89-%D8%B9%D9%86%D8%A7%D8%B5%D8%B1%D9%87%D8%A7-%D9%88%D8%A3%D9%86%D9%88%D8%A7%D8%B9%D9%87%D8%A7-%D8%A7%D9%84/>

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Self-printing

Many writers self-print their creations at their own expense most of the time, especially if they were unable to get those texts to win a high literary or creative award, or if publishing houses were not interested in supporting and printing the book. Therefore, self-printing is considered one of the solutions that enable the writer to reach the public at the beginning and build his fame until he reaches publishing houses and their belief in him and their printing of future creative products.

Self-distribution

There is self-distribution. Some writers self-distribute their creative products when there is no real printing, publishing and distribution houses. Often, the Yemeni writer, and sometimes the Arab writer, holds a cultural event to launch his creative product, and his friends in reality and on the Internet document this event and promote it online as part of the assistance. Usually, only his friends and friends of his friends attend it so that the printed text can be distributed to them for free. This is the most that the creative person can work on in the self-distribution activity, and printing before that with the writer's own money is part of the writer's failure to create a plan to promote a good, real product that can be printed by local and regional printing and publishing houses. I focused here on the lack of a plan for promotion and did not focus on the quality of the creative text. There are very wonderful texts that are superior to the texts of famous writers and did not find their way to publishing houses. The focus here is on the importance of promoting and marketing the literary text, and this is an integral part of the idea of writing as a project, which this booklet promotes.

Self-publishing

After distribution comes the process of self-publishing the writer's creative products by participating in cultural events and publishing the products online as part of the assistance, or holding special events for the writer's product and publishing it in his social circle, and usually only his friends and friends of his friends attend to distribute the printed text to them for free. This is the most that the creator can work on in the self-distribution activity, and printing before that with the writer's own money is part of the writer's failure to create a plan to promote a good, real product that can be printed by local and regional printing and publishing houses. Here I focused on the lack of a plan for promotion and did not focus on the quality of the creative text. The Internet helps a lot in electronic distribution and publishing and is characterized by being free and reaching a large number of the public and contributing to the writer's fame. The writer, creativity and the Internet will be discussed in a complete chapter within this booklet.

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Accepts to avoid caveats

It is important for the writer to avoid some of the caveats that may lead him to problems in his texts, experience, and creative project. The most important of these caveats is the fear of writing, experience, and his own creative project, or of deceiving himself with a literary or creative status greater than he deserves, or entering a state of boredom with writing, and to work not to take the easy path in writing and his own creative experience, and to know that writing is the difficult path to success.

The writer must be careful not to present mediocre or poor texts and work to avoid problems and solve the difficulties related to his writings, experience and creative project, and try to stay physically and creatively alive, and avoid the pitfalls of guessing what the audience wants from him without knowing the truth of what the audience wants from him in terms of great texts and a successful creative experience.⁷⁶²

Among the caveats that a writer should avoid are creative laziness and not making an effort to write what he loves well, as well as being careful not to imitate other creative experiences, and to work to have a unique creative voice and not to fall into anxiety and avoid the caveats associated with sharing his texts in creative institutions and competitions or on the Internet and avoiding the caveats of entering into the pressure of creative work or taking a long rest and staying away from creative work.

Writers should avoid pitfalls associated with expectations, dependence on others, revision, correction, correction, rewriting, learning from mistakes, problem solving, writing fluency or being forced to write, quoting and revising, thinking and getting inspired, managing time and relationships, designing goals, messages and purposes, getting training and building capacity, dealing with drafts and final versions, and working online⁷⁶³.

Among the warnings that the writer must not fall into are naivety in creative work, not loving his texts and creative experience, falling into simplicity, rejection, ignorance, failure, despair, or the inability to write good texts, gambling with his writings, experience, and creative project, as well as feeling weak and losing hope, moving slowly in his creative experience or stopping it, or fear of making decisions, or the inability to work under pressure, or comparing himself to others, as well as fear of the writer's social effectiveness in his creative environment, or stopping research, learning, knowledge, curiosity, readiness, and self-satisfaction, taking on challenges, and expanding the scope of the writer's creative experience and project.⁷⁶⁴

⁷⁶²https://ar.wikipedia.org/wiki/%D8%AA%D8%AC%D9%86%D8%A8_%D8%A7%D9%84%D9%85%D8%AE%D8%A7%D8_%B7%D8%B1

⁷⁶³ https://spardu.duisburg.de/ar/%D9%86%D8%B5%D8%A7%D8%A6%D8%AD-%D9%84%D8_%AA%D9%81%D8%A7%D8%AF%D9%8A-%D8%A7%D9%84%D9%85%D8%AE%D8%A7%D8%B7%D8%B1/

⁷⁶⁴https://www.alyaum.com/articles/6377258/%D8%A7%D9%84%D8%B1%D8%A3%D9%8A/%D9%83%D9%84%D9%85%D8%A9-%D9%88%D9%85%D9%82%D8%A7%D9%84/%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D8%A7%D9%84%D8%AD%D8%B3%D8%A7%D8%B3%D8_%A9-%D8%A7%D9%84%D8%B3%D8%A7%D8%B0%D8%AC%D8%A9-%D9%88%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D8%A7%D9%84%D8%AD%D8%B3%D8%A7%D8%B3%D8_%A9

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In the same vein, the writer must be careful not to fall into the pitfalls of earning wages or profits and feeling trapped or when adding or cutting out parts of his texts or when dealing with the concept, idea, characters, plot and conflict in it and be careful when dealing with those familiar with his texts, experience and creative project and when making contacts and deals and not falling into the pitfalls of creating an unsupportive environment for him or isolating himself from others or when discovering defects in his texts and creative project including marketing, distribution, promotion and sales and assuming that others know his texts, their details and contents or falling into the traps of excitement or unconvincing hypotheses or sending incomplete or unwanted texts or harassing others to get updates or falling into the pitfalls of annoying contacts or negative relationships or harming others from his close circle such as family or those farther away such as the writer's partners in his experience and creative project.⁷⁶⁵ It is important for the writer to be careful not to fall into underestimating the importance of imagination to his talent, or not facing the exceptional experiences in his life, or not benefiting from past memories for the benefit of his writings and creative experience, or deviating in his texts or when dealing with his paper or digital publications, or falling into a state of chaos, need, strictness, difficult times, and an urgent feeling of the need to succeed, or falling into financial or functional difficulty, or the inability to use his tools wisely and effectively, or falling into the trap of encouragement that is inappropriate for his creative experience, or modesty in his goals.

The writer should not fall into the pitfalls of brainstorming everything in his writings and creative experience, or making a map for every detail he does, or falling into the pitfalls of lying, deception, misleading, cheating, fatigue, laziness, conspiracy, complexity, compromising his intellectual rights, bypassing the artistic aspect, or over-interpreting everything in his texts, experience, and creative project, or falling into the traps of simplicity, ease, enjoyment, creativity, directness, adventure, and controlling his circumstances, positions, approach, responses, choices, complaints, convictions, and boldness.⁷⁶⁶ At the level of the text itself, the writer must be careful not to fall into the pitfalls of harming the great powers and characters or stopping to identify the most important basic element in the story such as the character as the cornerstone of the narrative and building emotional resonance or when designing the plot within the text or when writing the text itself or when designing the daily routine of writing and creativity or when receiving feedback or when correcting the text or when relying on others to tell him what to do or being open in an unconsidered way to ideas, comments and notes from others in his professional life, he is the first and last controller in it. It is important for the writer to ensure that he does not fall into the pitfalls of idealism, combining several texts or jobs, or writing for a text for periods that may extend for years, or chasing his dreams in an unconsidered manner, or falling into the trap of rhetoric, coercion, need, emotional discourse, and obligations that he cannot fulfill, or falling into repetition, failure, and mockery, and being careful not to fall into changes that do not benefit his

⁷⁶⁵<https://www.aljazeera.net/blogs/2017/6/19/%D8%A7%D9%84%D9%83%D8%A7%D8%AA%D8%A8-%D8%A7%D9%84%D8%B3%D8%A7%D8%B0%D8%AC-%D9%88%D8%A7%D9%84%D8%AD%D8%B3%D8%A7%D8%B3>

⁷⁶⁶ <https://arabicpost.net/opinions/2017/12/04/%D8%A8%D9%8A%D9%86-%D8%B3%D8%B0%D8%A7%D8%AC%D8%A9-%D8%A7%D9%84%D9%83%D8%A7%D8%AA%D8%A8-%D9%88%D8%AA%D8%B3%D9%84%D9%91%D9%8F%D8%B7-%D8%A7%D9%84%D9%86%D8%A7%D8%B4%D8%B1/>

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texts, experience, or creative project, and not falling into the pitfalls of inappropriate or classified writing, and giving the audience what they do not know, and not providing real answers to questions.⁷⁶⁷

It is important for the writer to find those original concepts that change the rules of the text and activate the caveats that are related to the topics of text formation and development and to deal cautiously with achievement, talent, dreams, luck, enjoyment, understanding, ambition, cooperation, perfection, recognition, advantages, originality, expectations, mastery, polish, attractiveness, quality, success or when dealing with fears, disappointments, defense, distortion, frustration, blame, error, badness, abuse, silence and caution against not enjoying writing and its magic and increasing the costs of the writer's talent, experience and creative project and when following the rules, steps and directions within it or the writer's inability to determine his literary genre, his audience and his own formulas for success and the nature of his products directed to the audience and his methods of communicating with them.⁷⁶⁸

It is important for the writer not to fall into the trap of large tasks for his texts or not choosing appropriate places to write or falling into the boring details of his writings, experience and creative project according to the specifications, directions, guidelines, expectations, trends, exaggerations and privileges or falling into the pitfalls of linguistic review and searching for spelling and grammatical errors and punctuation marks to improve the text for a long time or without specialization or when testing, reading and verifying the text or through losing focus on the writer's texts and the inability to develop formulas, ideas, concepts, conflicts, desires, stories, threats, specifications, sequences, needs, words, characters, titles, topics of texts and their emotional and philosophical message within the creative texts.⁷⁶⁹ It is important for the writer to beware of falling into defeat, hatred, going into too many details, falling into a creative vacuum, fear of modernization, or being forced to write in a literary genre he does not like or is not specialized in, or lack of control over his texts, experience, and creative project, or working on writing just for money, or losing imagination and focus in writing, or losing enthusiasm for reading or writing without planning, or not having a comprehensive idea of where the stories and characters are going, and knowing all the details in the first draft of the text, or losing the desire to explore, develop, believe, be enthusiastic, break the rules, protect his intellectual rights, love, necessity, trust, and ability.⁷⁷⁰

The writer must control his texts, experience and creative project and beware of falling into the pitfalls of creative theft, not caring about his health, relationships, talent and habits, forgetting his intuition, feelings,

⁷⁶⁷ <https://fargad.sa/?p=28965>

⁷⁶⁸ <https://www.ejaba.com/question/%D9%85%D8%A7-%D9%87%D9%8A-%D8%B7%D8%B1%D9%82-%D9%81%D9%87%D9%85-%D8%A7%D9%84%D9%86%D8%B5%D9%88%D8%B5-%D8%A7%D9%84%D8%A3%D8%AF%D8%A8%D9%8A%D8%A9-%D9%88%D8%A7%D9%84%D8%B3%D9%8A%D9%86%D8%A7%D8%B1%D9%8A%D9%88%D9%87%D8%A7%D8%AA%D9%87%D9%84-%D9%87%D9%8A-%D8%B8%D8%A7%D9%87%D8%B1%D8%A9-%D8%B5%D8%AD%D9%8A%D8%A9-%D8%A3%D9%85-%D8%AA%D9%87%D8%AF%D8%AF-%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9>

⁷⁶⁹ <https://www.omandaily.com/%D8%AB%D9%82%D8%A7%D9%81%D8%A9/na/%D8%AA%D8%B7%D9%88%D9%8A%D8%B1-%D9%88%D9%85%D8%B9%D8%A7%D9%84%D8%AC%D8%A9-%D8%A7%D9%84%D9%86%D8%B5%D9%88%D8%B5-%D9%88%D8%A7%D9%84%D8%B3%D9%8A%D9%86%D8%A7%D8%B1%D9%8A%D9%88%D9%87%D8%A7%D8%AA%D9%87%D9%84-%D9%87%D9%8A-%D8%B8%D8%A7%D9%87%D8%B1%D8%A9-%D8%B5%D8%AD%D9%8A%D8%A9-%D8%A3%D9%85-%D8%AA%D9%87%D8%AF%D8%AF-%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9>

⁷⁷⁰ <https://www.asjp.cerist.dz/en/article/74643>

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instincts, understanding, speed, strength, ethics, knowledge and studies, and working to reach the stage of creative maturity no matter how much time it takes, and working to achieve his dreams or falling into an incorrect assessment of his talent and not falling into the pitfalls of surrender, loss of confidence, guesswork, defensiveness, belittling his talent, his inability to engage the public or his inability to activate his partnerships, or beware of falling into the trap of agreements that harm him or falling under the threat of intimidation or terror because of his texts, experience and creative project ⁷⁷¹. The writer should focus on his creative and social leadership, but be careful not to fall into the trap of feeling perfect or applying for participations and competitions that are not controlled by his talent and literary genre, or making enemies in his creative or social environment because of his writings, or writing being the only thing he does, or expecting success overnight, or not being able to develop and achieve his goals, or waiting too long to write, or falling into the trap of arrogance in uniqueness and perfection.

The writer must be careful not to fall into the trap of piling up work, distraction, laziness, secrecy, noise, repetition, stagnation, dependency, curiosity, lack of preparation, stigma, lack of entrenchment, over-analysis, lack of adaptation, lack of knowledge, lack of commitment to deadlines, lack of acceptance of rejection and failure, not considering writing as a job that gives money, not expecting the ease of the creative experience, not being able to deal with obstacles or going outside of contexts, drowning in contrast with others, not building the writer's capabilities for himself, or not being able to control anger, anxiety, conflict, texts, experience, and his own creative project. It is important for the writer to be careful not to fall into the pitfalls of forgetting the aesthetics and elegance of the text and not to forget his goals, dreams, optimism, correctness, instinct, patterns, struggles, reactions, correspondence, intelligence, research, reputation, fame, talent, research, worlds, commitments, texts, characters, concepts, conflicts, plots, keys, facts, specifications, ideas, importance, preoccupation, discoveries, contacts, desires, efforts, sacrifices, friendships, relationships, observations, interactions, interests, partnerships, skills, faith, competitions, achievements, possibilities, allies, enmity, privacy, works, certificates, publications, experiences, adventures, consultations, safety, security, successes, failures, controls, works, money, methods, judgments, sympathies, suggestions, qualities, strengths, weaknesses, negatives, positives, and idealism. And his trends, capabilities, considerations, conflicts, degrees, times, and battles. The writer must beware of his concessions, networks, circles, news, interviews, requests, participations, vitality, dealings, methods, hopes, steps, gains, attempts, risks, failures, knowledge, experiences, breakthroughs, concentrations, completions, preparations, reliances, uses, basics, doubts, methods, formulas, convictions, implications, identity, tricks, energy, pace, fears, discipline, capabilities, endings, metaphors, patterns, fluctuations, behaviors, evaluations, structures, trips, true essence, techniques,

⁷⁷¹ <https://www.shorouknews.com/columns/view.aspx?cdat=01072023&id=cd52bb8c-75b2-4775-bbd6-76577deb3ddc>

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communications, realism, issues, pursuits, neglects, movements, fellowships, and flexibility for the benefit of his texts, experience, and creative project.⁷⁷²

Able to present well

Sometimes a writer needs to present his or her text, experience or creative project to others and therefore must be able to present it well to them. This means that written presentations should be short, sweet, accurate, easy to read, unified, creative and not too long or excessive. The presentation is a presentation of the essence of the concept, the story and the main characters. It depicts the conflict they face and how this conflict will affect them physically and emotionally. It presents the main elements of the location, the conflict, the characters involved and the risks involved. The writer explains the plot and the story in a concise manner without having to delve into the subplot, twists and turns and all the other elements of the plot.⁷⁷³ The writer should deliver a professional, clear, organized presentation. It should be easy to read, well-written, straightforward, and introduce the basic concept and how that concept shakes up the characters' world. Addressing the tone, atmosphere, and themes in the text and written presentation is not about the writer and their story, but about the project they are trying to present. Therefore, there should be no mention of the writer's personal preferences, struggles, inspirations, or anecdotes about where the writer came up with the idea or stories and how they developed.⁷⁷⁴

The presentation should be simple, professional, clear and the format should be consistent for each project. In a written presentation, it is all about giving the reader everything they need to know on one page. Such as the title and title of the writer's project, the author's name, introducing the main concept, the main protagonist, the main goal of the protagonist, and the stakes in short paragraphs that provide a clear beginning, middle and end on one page, and a short and broad outline of the story and characters. Written presentations should be ready and available in different formats, ready and in an editable format for rewriting, accessible, understandable, narrative, visual, adaptable and imaginative, and the writer should not be afraid of not being understood and rejected. Rejection can help the writer grow and the writer should work on following up on the presentation, practicing and perfecting it and ensuring that his audience is ready to listen to the presentation.

The writer must ensure a good and sequential pace for the presentation, ensure that the presentation is comprehensive of all his ideas, contribute to the writer selling his texts, prove the writer's ability to implement, help the writer create effective and positive conversations, ensure that the presentation is interesting to others, be prepared for discussion, summary, questions and answers that may be raised, not be afraid or anxious of the

⁷⁷² <https://www.alquds.co.uk/%D8%A7%D9%84%D9%86%D8%B5-%D8%A7%D9%84%D8%A3%D8%AF%D8%A8%D9%8A-%D8%A8%D9%8A%D9%86-%D8%B1%D9%82%D8%A7%D8%A8%D8%AA%D9%8A%D9%86-%D8%A7%D9%84%D9%82%D8%A7%D8%B1%D8%A6-%D9%88%D8%A7%D9%84%D9%83%D8%A7%D8%AA/>

⁷⁷³ <https://www.goprospero.com/blog/ar/business-proposal-writers-presenters/>

⁷⁷⁴ <https://holistiquetraining.com/ar/news/excelling-in-presentations-skills-every-speaker-should-hone>

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audience, and possess clear, attractive and confident presentation skills that make the audience see that the writer truly believes in what he is talking about, which may make them more willing to believe in it.⁷⁷⁵

The writer should be confident, not lack information and complete preparation for the presentation, ensure the quality and attention to the audio narration in the presentation as a whole, and that the presentation should be specific, complete, coherent, good, concise, free of errors, easy to read, easy to prioritize and ideate, logical, expressive, clear and accurate, provide solid writing samples, and present the writer as cooperative, interactive, expert, communicative, focused, ideal, developed, adaptable, competitive, distinguished and participating, and provide a unique, advanced, intense and wonderful narration.

The writer needs to be empathetic, know how to clean up his script, what to focus on, how to present it, share it with others through very human themes and emotions, good, harmonious drama, follow some guidelines, know the basics of how to create a more concise and effective written show in a simple, exploratory way, show what the audience has not seen before, discover ways to show rather than tell, give the show a lot of power, and not be afraid to participate and lead the show and its twists and turns.⁷⁷⁶

The writer must ensure that the presentation is error-free, has a specific time, and that the writer practices it repeatedly before the official presentation, ensuring the rhythm and flow of the presentation, the writer's ability to present what he writes or the idea he is thinking of to the audience of the presentation, monitoring their reactions, explaining the text in a simple way, seeing it from a new perspective, telling them interesting stories, creating their desire to invest in it, and responding well to their inquiries.

The writer should benefit from peer feedback on the text, but it is better to share the completed presentation after it is finished. Do your best to have the writer's colleagues review the picture of what he is trying to do, convey the basic information of the presentation, pay attention to the basics that sell the writer's text, meet all the requests of the presentation audience and what they need to know, present only the good ideas, lead the presentation completely, maintain its tone, atmosphere, mood and quality, try to say unique quotes, objective statements or funny jokes to keep the audience from getting bored, and know ways to perfect the writer's presentation endings and improve them to get the audience's enthusiasm, sympathy and support for the writer, his text, his experience and his creative project⁷⁷⁷.

Some writers may have the tremendous ability and strong charisma to ensure the success of the presentation of their texts, experience and creative project. They may succeed in selling themselves and their texts to the

775 <https://www.for9a.com/learn/%D9%85%D9%87%D8%A7%D8%B1%D8%A7%D8%AA-%D8%A7%D9%84%D8%B9%D8%B1%D8%B6-%D8%A7%D9%84%D8%AA%D9%82%D8%AF%D9%8A%D9%85%D9%8A-%D8%A7%D9%84%D8%B9%D8%A7%D9%84-%D9%83%D9%8A%D9%81-%D8%AA%D9%82%D8%AF%D9%85-%D8%B9%D8%B1%D8%B6-%D8%AA%D9%82%D8%AF%D9%8A%D9%85%D9%8A-%D9%86%D8%A7%D8%AC%D8%AD>

776 <https://businessbelarabi.com/%D9%85%D9%87%D8%A7%D8%B1%D8%A7%D8%AA-360/%D9%85%D9%87%D8%A7%D8%B1%D8%A7%D8%AA-%D8%A7%D9%84%D8%AA%D9%82%D8%AF%D9%8A%D9%85-%D9%88%D8%A7%D9%84%D8%B9%D8%B1%D8%B6-presentation-skills/>

777 https://mawdoo3.com/%D8%A3%D9%87%D9%85%D9%8A%D8%A9_%D9%85%D9%87%D8%A7%D8%B1%D8%A7%D8%AA_%D8%A7%D9%84%D8%B9%D8%B1%D8%B6_%D9%88%D8%A7%D9%84%D8%AA%D9%82%D8%AF%D9%8A%D9%85-%D9%88%D8%A7%D9%84%D8%B9%D8%B1%D8%B6-presentation-skills/

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audience once or more, but the situation will not continue forever unless their experience has a real creative dimension. This means convincing and attractive texts that have a beginning, middle, end, climax, dramatic background, strong characters and a distinctive plot. A good presentation must be part of a good experience in all its details from beginning to end. When presenting his texts, experience and creative project, the writer must work to connect with the audience and create interesting stories for them, even if they are inspired by his personal life, and add precise personal contact that adds meaning and depth to his presentation, and work to develop his relationships to be a reason for the success of the presentations he presents, whether to his family or to the media, or to partners or publishing houses, or in public presentations of creative experiences carried out by creative institutions or competitions and awards he applies for, and work with writers, editors, audiences and other informed persons for the benefit of his presentation.⁷⁷⁸

The writer must get used to the habit of relying on himself and not on others, and motivating the audience to buy the writer's works, ensuring that they realize that dealing with the writer is profitable for them financially, promotionally, or morally, and developing opportunities to build relationships to develop the chances of the success of the presentations and then the success of the writer in passing on his texts, and the writer must understand that each presentation has its own formula and each audience has its own presentation according to the privacy of each audience, and that each audience has its own comments and participation and that it must pay attention to them and respond to them.

It is important for the writer to work on the different ways in which other writers present their presentations and benefit from them. If possible, he should use pictures in his presentation, put the presentation in bullet points, explain, anticipate the audience's interaction with him, imagine the questions he might get and what are the typical answers to those questions, keep himself and the audience on track, use techniques as much as possible, and work to make the presentation free of crowding, chatter, excess, interruption, and harm. It should be distinguished by its originality, interaction, suspense, and attractiveness, and it should open up positive communication paths for the writer and enhance the text, story, and characters. The writer must ensure a prominent, influential, convincing, new, good, and deep presentation⁷⁷⁹ that contains all the elements that the audience wants to hear, does not waste everyone's time in vain, contains directions and maps of the writer's experience and creative project, presents it as a unique and successful journey, focuses on the elements that the writer wants to focus on, prepares answers to all questions, presents an interesting, sufficient, good, professional, sequential, harmonious, professional, and effective text, concept, and perspective, forces the audience to listen, and presents to the audience a talented, communicative, successful, serious, hardworking writer who is suitable for investment, exciting, focused, knows the extent of his talent,

⁷⁷⁸ <https://esoftskills.com/ar/%D9%85%D8%A7-%D9%87%D9%8A-%D9%85%D9%87%D8%A7%D8%B1%D8%A7%D8%AA-%D8%A7%D9%84%D8%B9%D8%B1%D8%B6-%D9%88%D8%A7%D9%84%D8%AA%D9%82%D8%AF%D9%8A%D9%85/>

⁷⁷⁹ <https://www.egyptianeducation.com/ar/article.aspx?AID=12990&CID=0&WID=56>

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is a reader, and is aware of everything around him. The writer must finally work during the presentations to invest in the event as a whole for the benefit of the writer, his experience, and his creative project.⁷⁸⁰

Adheres to deadlines

It is important for the writer to adhere to deadlines, not hesitate, finish the text well and quickly, not lose focus, set a deadline and stick to it. If he does not do so, he is setting himself up for failure. Open time frames do not help the writer to achieve. Therefore, the writer must commit and punish himself if he does not adhere to the deadlines to write the text from cover to cover. It is important for the writer to be a perfectionist, obsessed and compulsive as much as possible, alert and willing to finish the writing, including rewriting and coming up with final drafts. It is important for the text to be good, the characters to be interesting and exciting, and to live in unusual circumstances, and to work on finding profitable deals to sell the text. The writer should work on breaking the monotony and not fearing the approaching deadline, discipline, preparation, challenge, getting rid of boredom, forgetting the rules and guidelines, finding a way to change things and routine, and trying to write something new and good that the writer is good at and can use his full strength in. Deadlines should include all stages of the writer's creative project, from the stage of inspiration, development, research, visualization, planning, writing, rest times, vacations, capacity building, conducting interviews, taking enough time to return to writing or back off from writing, planning a writing retreat, rushing to complete the text, or when working with distributors, buyers, agencies, publishing houses, printing, publishing, promotion, and getting sales, or in the stages of writing, adaptation, cooperation, transformations, and development in professional levels, or when dealing with comments, notes, and recommendations, or when setting the number of pages to be written with each writing session, or when motivating oneself to actually start and continue writing, and when feeling tired, exhausted, and bored. Deadlines are necessary and help the writer challenge himself, his problems, and difficulties, and push him to write like a professional, and help him achieve success in his experience and creative project⁷⁸¹.

Possesses professional marketing skills

It is important for the writer to have professional marketing skills because marketing skills play a role in the success of his personality, talent and creative project as a whole. Marketing does not succeed with more work, but rather it succeeds with smart work and the writer's knowledge of marketing methods and how to invest his network of contacts and relationships and his ability to deal positively with all circumstances, and rely on

780 <https://www.annajah.net/%D9%85%D9%87%D8%A7%D8%B1%D8%A7%D8%AA-%D9%88%D8%AA%D9%82%D9%86%D9%8A%D8%A7%D8%AA-%D8%A7%D9%84%D8%B9%D8%B1%D8%B6-%D8%A7%D9%84%D8%AA%D9%82%D8%AF%D9%8A%D9%85%D9%8A-article-31150>

781 <https://fastercapital.com/arabpreneur/%D8%A7%D9%84%D9%85%D9%88%D8%A7%D8%B9%D9%8A%D8%AF-%D8%A7%D9%84%D9%86%D9%87%D8%A7%D8%A6%D9%8A%D8%A9--%D8%A7%D9%84%D8%A7%D9%84%D8%AA%D8%B2%D8%A7%D9%85-%D8%A8%D8%A7%D9%84%D9%85%D9%88%D8%A7%D8%B9%D9%8A%D8%AF-%D8%A7%D9%84%D9%86%D9%87%D8%A7%D8%A6%D9%8A%D8%A9-%D9%88%D8%AA%D8%B5%D9%81%D9%8A%D8%A9-%D8%A7%D9%84%D8%A3%D8%B9%D9%85%D8%A7%D9%84-%D8%A7%D9%84%D9%85%D8%AA%D8%B1%D8%A7%D9%83%D9%85%D8%A9--%D9%85%D8%B2%D9%8A%D8%AC-%D9%86%D8%A7%D8%AC%D8%AD.html>

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himself through smart marketing plans and strategies that guide him to the right path for guaranteed success for his creative work and combat his fear of the unknown through his knowledge of all the steps required for his creative work and its marketing.⁷⁸²

The recipe for success for a writer in marketing his creative work begins with believing in his profession, creativity and ability to create, writing on topics based on the needs of the literary market while paying attention to its independence, writing what he wants and focusing on the needs of publishing houses, working on planning to jump over the obstacles that could prevent his text from reaching printing, working on presenting a really good and competitive text, being realistic in dealing with the market and publishing houses that need attractive and marketable texts, and obtaining a mentor he trusts in developing the text from writers, critics or readers close to him.⁷⁸³

There are many writers who enter the creative writing process for the first time without thinking about how their texts will reach readers and what marketing plans the writer can implement to ensure that the text reaches publishing houses and finds acceptance among them, and that it is printed, published, and supported in reaching readers in a good way and through excellent printing and distinctive marketing plans that will give the book the opportunity to reach the personal libraries of readers in their homes, which requires the writer to have the ability and skill to market his various creations.

Marketing skills are an integral part of the skills required of writers, especially in the field of developing plans and strategies for writing from beginning to end and addressing any shortcomings in the text or in communicating with publishing houses for it or in the subject of distributing the writer's book at the time and planning for writing as a project so that this advance and intelligent planning provides excellent solutions to problems and obstacles in the writer's creative career.⁷⁸⁴ The writer must not forget to have a marketing plan and conduct his own research and know who, what, where and when he needs to market and find his own list in agencies, management companies and publishing houses that must be dealt with by those interested in the writer's texts who want to invest in them.

This requires the writer to be prepared for the terms and rules of those institutions and not to market his texts blindly and without planning and to increase the chances and possibilities of accepting his texts and values when needed by publishing and self-marketing and working to create a strong marketing package that works with publishing houses and convinces them of the texts and the writer and works to ensure that the text receives the appropriate advertising, promotion, distribution and marketing until it reaches the bookshelves

⁷⁸² <https://nofalseo.com/%D9%85%D9%87%D8%A7%D8%B1%D8%AA-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82/>

⁷⁸³ <https://www.for9a.com/learn/%D9%85%D8%A7-%D9%87%D9%8A-%D9%85%D9%87%D8%A7%D8%B1%D8%A7%D8%AA-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%81-%D8%A3%D8%B7%D9%88%D8%B1%D9%87%D8%A7>

⁷⁸⁴ <https://royalghad.com/%D9%85%D9%87%D8%A7%D8%B1%D8%A7%D8%AA-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D9%84%D8%AA%D8%B5%D8%A8%D8%AD-%D9%85%D8%B3%D9%88%D9%82-%D9%86%D8%A7%D8%AC%D8%AD/>

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in readers' homes.⁷⁸⁵ It is important for the writer to take enough time to hone his craft, know his budget, energy, the size of his creativity and fame, and accordingly develop an effective marketing plan based on knowing the creative market, starting his marketing campaign, and dealing skillfully with information, correspondence and daily events in selling his texts, and benefiting from his contact lists and mind maps that were previously planned for the marketing stage, and creating relationships with people and institutions related to marketing and publishing the writer's texts, and focusing on the writer's contracts and including marketing activities, and investing in the writer's creative networks in marketing his texts, as well as investing in the writer's presence in the digital world to market those texts, books and publications, and planning to benefit from personal, professional and creative relationships, and geographical and social ties.⁷⁸⁶

The writer must actively attend cultural, literary and creative events of other people and institutions and build relationships with them, have a distinguished presence in events and activities of the writer himself, and deal intensively with those who can make a difference in the writer's professional and creative life and work to market his text, which positively affects his experience and creative project. In order for the writer to succeed in marketing his experience and creative project, he must possess his marketing materials and be skilled in using them, and benefit from the resources and equipment that help him in marketing, and have convincing logical lines and a clear and concise view of the nature of his project and the development of its concepts, slogans, research, information, relationships, partnerships, networks, tools, operations, inquiries, capabilities, strategies, and activate his participation in competitions, fellowships, and events related to his talent and literary specialization.⁷⁸⁷

It is important to deal positively with positive or negative reactions, to be serious in marketing his creative texts, to rely on his creative instinct in marketing his texts, to achieve the marketing goals he decided to work on, to intensify work with specialists and experienced people who have a positive role in the success of the marketing activity, and to present to the group a selection of strong creative options that motivate them to invest in the writer and his talent, to provide them with solid texts, to cooperate with them, to help them in their marketing campaign for the writer's creative products, to be distinguished by intelligence and achievement, and to cooperate with them to serve his texts, experience, and creative project.

The writer must market intelligently, confidently, respectfully, not despair of rejection or failure, deal positively with discontent, disappointment, despair, anger, frustration, or distortion of the institutions he deals with to publish and market his texts, work on protecting intellectual property, building a fan base, knowing

⁷⁸⁵ <https://www.qureos.com/ar/career-guide/5-hard-soft-digital-marketing-skills-for-new-marketers>

⁷⁸⁶ <https://brandk-bh.com/%D8%AA%D8%B3%D9%88%D9%8A%D9%82/%D8%A7%D9%84%D9%85%D9%87%D8%A7%D8%B1%D8%A7%D8%AA-%D8%A7%D9%84%D8%AA%D9%8A-%D9%8A%D8%AC%D8%A8-%D9%81%D9%8A-%D9%85%D8%AC%D8%A7%D9%84-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82/>

⁷⁸⁷ <https://www.aljazeera.net/ebusiness/2023/7/19/7-%D9%85%D9%87%D8%A7%D8%B1%D8%A7%D8%AA-%D9%84%D9%83%D9%8A-%D8%AA%D8%B5%D8%A8%D8%AD-%D8%B1%D8%AC%D9%84-%D9%85%D8%A8%D9%8A%D8%B9%D8%A7%D8%AA-%D9%86%D8%A7%D8%AC%D8%AD%D8%A7-%D8%AA%D8%B9%D8%B1%D9%81>

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why the stories are famous, using the real story brand as an easy marketing tool, respecting different points of view, and knowing the secret formulas and secrets of success to evoke, develop, write, and market his texts.⁷⁸⁸ The writer must know how to become a well-known, talented, successful, experienced and prepared writer in front of himself, his partners and his audience, and be characterized by hope, commitment, professionalism, frankness, honesty, professionalism, time and money management with quality, commitment to implementing plans and strategies, enjoying trial and error, addressing doubts, obstacles and problems, and struggling for creative survival in the market, and knowing how to make the text marketable successfully, and not being afraid of coordination and marketing topics, and making his marketing materials simple and ready, and willing to cooperate with others, and that his marketing campaign is suitable for him and not small or large, and be characterized by patience, positivity, active participation and presence in reality, in the digital world, in the media and in the activities of creative institutions around him to make his name and fame, expand his audience, activate his social media, activate his creative networks for the benefit of his own marketing activity, and invest his daily life schedule for the benefit of marketing his texts, experience and creative project. In the same vein, the writer, in order to increase the chances of success in marketing his creative texts, must know the details of his creative project and be distinguished by professionalism, the ability to plan, program, communicate, contact, create partnerships, increase the number of clients, and form creative ideas that serve the writer's marketing of himself and his texts, adapt to any events, laws, or traditions related to marketing, and be distinguished in front of others by kindness, practicality, enlightenment, ambition, positivity, realism, openness, improvement, skill, the ability to monitor, follow up, evaluate, verify, the ability to create unique content, ensure quality, quickly process texts, the ability to proofread and correct, provide ideal texts, and the ability to ask for help.⁷⁸⁹

In order to succeed in marketing, the writer must work on the fine details, grammar, spelling, and comprehensive reading of his content, improve his writing styles, have an ideal idea, concept, and story, know exactly who it is being marketed to within the specializations of publishing houses in different types of texts, and choose the most specialized, diverse, and open to creativity. The writer must know exactly who his text is being marketed to, why, how, where, through whom, and how to reach them, prepare answers to their questions, be prepared to deal with them, meet their needs, respect their laws, and present his texts as containing good specifications, ideas, concepts, and ideal writing. The writer must also present himself to them as a person who possesses information, wisdom, talent, strength, leadership, and determination to make his texts, experience, and creative project successful.⁷⁹⁰ The writer must have a clear idea about his texts and marketing activity and how he can promote himself and his texts through social media, contacts, TV and radio

788 <https://www.linkedin.com/pulse/%D9%85%D9%87%D8%A7%D8%B1%D8%A7%D8%AA-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D8%A7%D9%84%D8%B4%D8%AE%D8%B5%D9%8A-%D9%83%D9%8A%D9%81-%D8%AA%D8%B3%D9%88%D9%82-%D9%84%D9%86%D9%81%D8%B3%D9%83-%D8%A8%D8%A7%D8%AD%D8%AA%D8%B1%D8%A7%D9%81%D9%8A%D8%A9-usezahr-dibvf/>

789 <https://mcm.sa/2021/04/21/%D9%85%D9%87%D8%A7%D8%B1%D8%A7%D8%AA-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D8%A7%D9%84%D9%86%D8%A7%D8%AC%D8%AD/>

790 <https://www.study-ar.com/%D9%85%D9%87%D8%A7%D8%B1%D8%A7%D8%AA-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82/>

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programs, newspapers, Internet platforms, sponsors, peers, competitors and influence the audience so that they decide on purchasing priorities, the most important of which is the writer's creative product and focusing on the commercial aspect in the marketing aspect and writing marketable concepts and creating great impressions about the writer and his texts and creating an ideal mix of entertaining and emotional stories that will lead the writer to make money and increase his profits and his partners and discover specifications, inquiries, networks, major competitions, fellowships and influential players in the experience and project of the creative writer.

It is important for the writer to be able to protect his rights from his texts, to be able to negotiate in his favor, to be able to respond to anything that affects his texts, to respect comments, principles, expectations, and the necessary awareness of political and social issues, changes, topics, and issues around him, to deal with his needs, frustrations, resentments, nightmares, and fears for himself so that they do not harm his texts and creations, to be able to compete, take risks, and succeed, to pay attention to the quality of the product in terms of printing, packaging, display methods, timing, and the ideal mix of publishers, distributors, and promoters, to present texts at a high level under strict deadlines, to not make those basic mistakes and learn from them, to visit book events and conferences to expand his network of relationships, to make his deals successful, to tilt the odds in his favor, to sell his texts, to ensure his success, and to benefit from his success in the sustainability and continuity of his sales, and to continuously improve his writing skills.

⁷⁹¹The writer must conduct negotiations, interviews, increase his marketing options, establish him in the world of publishing and creativity, acquire readers, and obtain money for the writer's life and human needs or develop his future creative projects. Without marketing, the writer has no chance to put his texts and writings in the hands of those who can pay him for them. He must know why clear goals are important for writing a text that can be written, marketed, and sold, and contributes to meeting and exceeding the expectations of the audience and addressing the writer's methods to serve those goals in a distinctive, strong, deep, unique, and saturated way that attracts more attention, presents the writer and his texts in a wonderful way, increases his relationships, partnerships, networks, participation, and creative maps, gives the writer's project identity, uniqueness, and difference, and gives the writer the ability to market himself and his talent and facilitates his access to those around him and those who support his experience and creative project.⁷⁹²

It is important for a writer to be able to submit, negotiate, research, rush, or correspond at the right time, and to have contact lists, spreadsheets, and information that will help him market his texts so that he gives his writing the opportunity he feels it deserves, and to work on refining his skills and building his capabilities in

⁷⁹¹<https://www.clickyourfuture.com/blog/%D8%A7%D9%84%D9%85%D9%87%D8%A7%D8%B1%D8%A7%D8%AA-%D8%A7%D9%84%D9%85%D8%B7%D9%84%D9%88%D8%A8%D8%A9-%D9%81%D9%8A-%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/>

⁷⁹² <https://www.culturespost.com/2024/01/Marketing-Skills.html>

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all the details of his creative project, especially marketing, and working on making his dreams and goals come true in presenting an attractive, distinctive, and non-trivial story.⁷⁹³

It is important for the writer not to be domineering, but to be cooperative, a good receiver of ideas, a quick responder to questions, to surround himself with talented, specialized and expert people, to be a fighter, talented, well-known, productive, beloved, dreamy, professional, and to continue writing, not spoiling the audience's expectations and speculations, to defend his cause, to choose his battles wisely, to create intelligent characters, brilliant concepts, unique dialogues and exciting conflicts, to feel safe, free, accomplished and loved, and not to work on the complete satisfaction of his partners at the expense of his texts, experience and creative project. Equally important, the writer must keep up with modern trends in writing and marketing, work to reach the points he has set for himself, use the time he needs to master his craft, admit defeat but address its causes, try again and not give up.

The writer must devote himself to his creativity no matter how difficult, tiring and arduous it is, and work to invest in previous successes, promotional offers, commercial deals and creative events around him, and maintain his balance, activity, communications and control over his texts, experience and creative project. In order to successfully market his creative texts, the writer can work to search for specialized support and funding in these areas provided by institutions and donors, and work with professional marketing centers to reach specialized audiences, activate websites and forums to reach the target audience and present skillfully planned and well-prepared presentations, whether these presentations are for publishing houses or the public.⁷⁹⁴ In general, the writer must be distinguished by the ability to struggle, confidence, avoid repetition, clarity, control, awareness, and abundance, and be aware of the needs of the creative market and have knowledge of the publishing industry and its developments and prospects for obtaining the support of executive directors of publishing houses in his local community or in the region in which he lives, and what are their orientations? What are their standards and general publishing orientations for them? It is very important that if the writer does not find himself in the literary genres prevalent in the market, and needs to write something different and distinct, then he has the right to write for himself and write what he wants to write even if it does not conform to the trends of publishing houses or the aspirations of readers. We are talking here about the literary genre with the importance of maintaining the quality of the text as a whole and adhering to high creative standards that meet the needs of the market for the quality of the text.⁷⁹⁵

⁷⁹³ <https://naaktob.com/content-writer/>

⁷⁹⁴ <https://tasweeq.expert/%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%83%D9%8A%D9%81-%D8%AA%D9%83%D9%88%D9%86-%D8%A3%D9%81%D8%B6%D9%84-%D9%83%D8%A7%D8%AA%D8%A8-%D9%85%D8%AD%D8%AA%D9%88%D9%89-%D8%AA%D8%B3%D9%88%D9%8A%D9%82%D9%8A/>

⁷⁹⁵ <https://blog.mostaql.com/content-marketing-skills/>

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It may be difficult not to worry about what others think of what the writer has written, but he must write for himself above all else. If the writer is not passionate about what he writes, readers will not like his writing. If the writer does not feel pleasure while writing, he is definitely doing something wrong and needs to discover it by researching his text or doing a little research about the genre he is writing and noticing errors whether in the concept, characters, information within the text or his narrative techniques until he reaches the point of creating original and attractive stories that give him the impression that they are capable of winning the admiration of readers. The writer should not try to manipulate the market if he does not have texts. He should take the time to write more. This takes some time, but it is important and he should have the ability to penetrate the chaos in the market in a big way to increase his chances of sales and compete with well-known writers and be able to develop, rewrite and produce within the methods, guidelines and expectations of the publishing industry around him for the benefit of his texts, experience and creative project.⁷⁹⁶

He experiences it in all its details.

It is important for the writer to work on creating a convincing experience for himself, his readers and his audience, and to ensure his presence, participation and influence in all his creative experience as a whole, starting with his unique voice, creative paths, vitality in writing and the transitional moments he lives, and to think deeply about the way he works, learn from his mistakes, benefit from his successes, preserve his essence and ensure a real experience for himself, his texts and his characters, and learn from that experience, its success, failure, rejection and participation.⁷⁹⁷ It is important for the writer to continue the experience and push himself in it with clarity, conviction and authenticity, and to work on achieving his goals, proving his theories, addressing his flaws, investing in his advantages, encounters, characteristics, choices and moments that convey that experience better, and to delve into the experience of designing plans and strategies, using tools, traveling, overcoming cultural barriers, and experiencing failure, rejection, success, universality, attraction, repetition, knowledge, emergence, speed, transforming ideas, customer response, knowledge, pivoting, perseverance, trying, clashing, fear and fearlessness.⁷⁹⁸

The writer must try new things, question, be receptive, apply, and develop, adapt and learn from failures, deadlines, life pressures, responsibilities, exploration, relationship building, and performances to create a complete, collaborative, dramatic, polished, ongoing, sustainable, audio-visual, engaging, competitive, open, evolving, diverse, and free of spelling, grammar, and typos.⁷⁹⁹

⁷⁹⁶ <https://blog.xoxoday.com/ar/marketing/marketing-skills-for-resume/>

⁷⁹⁷ <https://www.aljazeera.net/culture/2019/6/30/%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9-%D8%A7%D9%84%D8%A3%D8%AF%D8%A8%D9%8A-%D8%A7%D9%84%D8%B1%D9%88%D8%A7%D9%8A%D8%A9>

⁷⁹⁸ https://mawdoo3.com/%D8%B9%D9%86%D8%A7%D8%B5%D8%B1_%D8%A7%D9%84%D8%B9%D9%85%D9%84_%D8%A7%D9%84%D8%A3%D8%AF%D8%A8%D9%8A

⁷⁹⁹ <https://www.independentarabia.com/node/90576/%D8%AB%D9%82%D8%A7%D9%81%D8%A9/%D9%82%D8%A7%D8%B3%D9%85-%D8%AD%D8%AF%D8%A7%D8%AF-%D9%84%D8%A7-%D8%A3%D8%AA%D9%81%D9%82-%D9%85%D8%B9-%D8%AE%D9%84%D8%AC%D9%86%D8%A9-%D8%A7%D9%84%D8%AA%D8%AC%D8%B1%D8%A8%D8%A9-%D8%A7%D9%84%D8%A3%D8%AF%D8%A8%D9%8A%D8%A9>

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The writer who embarks on the writing experience has the responsibility for that experience, its texts, characters, plot, conflicts, enjoyment, scope, idea, concept, size, movement, events, effects, results, and formulation, so that the writer can make a real effort to present a true representation and a fully developed life for the characters in the text, present an authentic creative experience, and have the final say in his own creative decisions, texts, and drafts, and ensure the success of his texts.

The writer must experience discovering new voices of inspiration, improving existing works, re-functioning his script writing, providing an intensive learning experience, extracting writing tips and tricks, checking the quality of his experience, maximizing his motivation to write, experimenting with combining his artistic and commercial processes, continuing to test and not giving up, activating follow-up and evaluation, creating brief presentations, not rushing, taking extensive notes, experimenting with reading, writing, looking, recording, coordinating, stopping, reviewing, interpreting, imagining, creating the scene, the story structure, the functions of the character, dialogue, text, transitions, pace, and moving forward with his creative experience.⁸⁰⁰

The writer must create a healing experience through different influences, experiment with a range of different voices around the writer, read as many texts as possible around him, watch as many different creative products as possible, combine these influences with his own experiences, form his personal voice, experience the joy of improvement, enhance texts, write, develop, package, promote, sell, ensure their success, experience using sources as a starting point to give the writer the rhythms of the story, experience gaining interest, maintain the profession of writing texts and paradoxes, repeat trial and error, and experience writing magical and life worlds.⁸⁰¹

The writer can have a strange and joyful experience, live it, control it, and realize that it is a joyful, objective, and necessary experience that requires making difficult choices, including modifications and additions, searching for and correcting spelling, grammatical, and punctuation errors, and the writer can have the experience of improving the writing of his texts and formulating the best possible experience for him and making a name for himself in his creative environment and exerting effort, tasks, time, effort, emotions, hopes, satisfaction, efficiency, and commitment.⁸⁰² And ensuring that everything he writes is an entertaining and well-constructed experience that uses tools, techniques, devices, and business tricks to achieve the text and succeed through it. It is good for the writer to try new things and surprise himself and know if the experience is positive or negative and whether his topics are important and whether his relationships are useful and immerse himself and know his own individual experiences and pay attention to the small details in the

⁸⁰⁰ https://www.3alamowazy.com/2020/08/blog-post_91.html

⁸⁰¹ <https://www.annasonline.com/%D8%AB%D9%82%D8%A7%D9%81%D8%A9/%D9%83%D8%B1%D8%A7%D8%B3-%D8%A7%D9%84%D8%AB%D9%82%D8%A7%D9%81%D8%A9/91152-2018-03-05-22-41-57>

⁸⁰² <https://www.omandaily.com/%D8%B9%D9%85%D8%A7%D9%86-%D8%A7%D9%84%D8%AB%D9%82%D8%A7%D9%81%D9%8A/na/%D8%A7%D9%84%D9%88%D8%A7%D9%82%D8%B9-%D9%88%D8%A7%D9%84%D8%A3%D8%AF%D8%A8-%D8%A3%D9%8A%D9%87%D9%85%D8%A7-%D9%8A%D8%B4%D9%83%D9%84-%D8%A7%D9%84%D8%A2%D8%AE%D8%B1>

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experience and have the experience of pride in achievements and gratitude for successes and dealing with repercussions and dimensions and enjoying emotionally charged experiences in a way that is ready for creative exploration ⁸⁰³.

The writer must live the experiences and hardships along the way and enjoy the writings, conversations, surprises, inspirations, notes, references, moments, ideas, viewpoints, beliefs, emotions, creativity, genres, situations, values that will activate the writer, his lists, interests, uniqueness, vision, sources, confidence, actions, health, relationships, stories, curiosity, motivations, benefit, what makes him happy, sad, angry, how he uses story points, character types, dialogue styles, types of conflict, twists and turns, plants differently to create new structures, stories, experiences, goals, connections, resistance, ignoring, annoying voices, rejection, truth, skipping, overtaking, negative reactions, stopping, sarcasm, anxiety, wasting time, aggression, forgetting, disapproval, abuse, texts not being suitable for competitions and creative awards or not being compatible with the publishing industry, and experiencing satisfaction and dissatisfaction with his own creative texts. ⁸⁰⁴

The writer must go through the experience of repeated contacts without results, difficult conversations without results, chaos, frustration, resentment, confrontation, dealing with and getting rid of useless texts, in addition to the experience of creative competitions and awards, including feelings of excitement and anticipation, the experience of applying to publishing houses, the experience of communication, correspondence, negotiation and success, the experience of working to create a good text and sharing it with the world around the writer, avoiding what harms his creative experience, considering what makes him able to present an attractive story that is not vulgar or boring, working on, preparing, delving, knowledgeable, emotional, and vivid facts, avoiding risks, developing talent and professionalism, and having an entertaining, professional, useful, educational, negotiating, clear, correct, confident, emotional, changing, developing, exploratory, and imaginative experience that avoids stereotypes, supports diversity and inclusiveness, and includes the human spectrum, and makes an effort to portray each experience creatively, keeps pace with the momentum in the plot, and avoids the pitfalls of the text and linguistic, spelling and technical errors. ⁸⁰⁵

The writer should enhance his professional and creative life, personal communications, easy and rhythmic writing, avoid exaggeration in personal and creative relationships, increase the writer's strength and creative legitimacy, facilitate his routine work, enhance the attractiveness, depth and ease of the writer's activities within his creative experience, and carry out activities that help him plan and fly in difficult situations and

⁸⁰³ <https://hiragate.com/19668/>

⁸⁰⁴ <https://www.alqabas.com/article/5879846/>

⁸⁰⁵ <https://fastercapital.com/arabpreneur/%D8%AB%D9%88%D8%B1%D8%A9-%D8%A7%D9%84%D9%83%D8%A7%D8%AA%D8%A8-%D8%A7%D9%84%D8%B9%D8%A7%D8%B1%D9%8A-%D8%AA%D8%AD%D8%AF%D9%8A-%D8%A7%D9%84%D8%A3%D8%B9%D8%B1%D8%A7%D9%81-%D8%A7%D9%84%D8%A3%D8%AF%D8%A8%D9%8A%D8%A9.html>

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rejection, dive into the depths of the story and characters and care for them and ensure that they are saturated with ideas, feelings, seriousness, creation, depth, sensitivity, subjectivity, professionalism and symbolism, reduce randomness, go through the experience comfortably, avoid disappointment, set reasonable writing goals and ensure the success of the writer, his experience and his creative project. To enhance his writing abilities, the writer should form important connections, build his creative networks, maximize his ability to plan and write, and obtain money for his creative activity, and his true desire to be a writer who has his own paths and has the physical, mental and creative qualities for creative writing. The writer must be aware of the appropriate climate for writing and what are the most positive ways to practice his creativity and know what he reads, and develop his ability to learn, discuss, professionalize, explore, remember, revive, possess, be lucky, inherit, and care about texts, motives, and degrees, and be distinguished by the behaviors that he must possess as a writer and the certificates that enhance him as a writer and distinguish his texts with momentum, emotion, subject, perspective, excitement, interest, uniqueness, rewards, twists, turns, warnings, openness to constructive criticism and suggestions, learning from mistakes, and activating his discussion of moral, human, or cultural issues in his writings and working to accept advice and build experience and learn from others.⁸⁰⁶ And to live a complete creative life, not lazy or ordinary, and to know what motivates him to be a writer, what are the circumstances that helped him to do so, what he feels and what he is trying to achieve, and to work on fighting shyness, tension, doubt and the familiar, and to focus on production, and to enhance his feeling of gratitude towards any help, and to work on creating a creative biography for himself as a writer, and to work on building his abilities in adaptation, hope, changes and techniques that help him in his creative work.⁸⁰⁷ And to be distinguished by boldness, readiness, desire and ability to write and show his creative work to others and increase their loyalty to him, and to enhance his abilities in dealing with fame and difference and to know what he should do as a writer and what are the things he is responsible for and what he is not responsible for, and to believe in himself, his creativity and his relationships to become a professional writer and to increase his ability to overcome the barriers that stand between him and creativity and professionalism, and to care about getting to know his identity and presenting a new perspective for his creativity, which must be characterized by clarity, details, coherence, richness, narration, visions, stories, craftsmanship, growth and readiness.

It is important for a writer to become a writer to work on survival, growth, and continuity, and to be secure and not be marred by doubt, jealousy, despair, chaos, tension, and failure, and to know that reading, comments, and dealing with times of ups and downs in a positive way are among his most important tools as a writer.⁸⁰⁸

⁸⁰⁶ <https://alarab.co.uk/%D9%83%D9%8A%D9%81-%D8%AD%D9%82%D9%82%D8%AA-%D8%A8%D8%B9%D8%B6-%D8%A7%D9%84%D8%B1%D9%88%D8%A7%D9%8A%D8%A7%D8%AA-%D9%82%D9%88%D8%A9-%D8%A7%D9%84%D8%AA%D8%A3%D8%AB%D9%8A%D8%B1-%D9%88%D8%AA%D9%85%D9%83%D9%86%D8%AA-%D9%85%D9%86-%D8%A7%D9%84%D8%AE%D9%84%D9%88%D8%AF>

⁸⁰⁷ <https://www.hespress.com/%D8%A7%D9%84%D8%A3%D8%AF%D8%A8-%D9%88%D8%A7%D9%84%D8%B9%D9%82%D9%84-%D8%A7%D9%84%D8%A5%D9%86%D8%B3%D8%A7%D9%86%D9%8A-%D8%9B-%D9%86%D8%AD%D9%88-%D8%A5%D9%86%D8%B3%D8%A7%D9%86-%D8%A3%D9%81%D8%B6%D9%84-326949.html>

⁸⁰⁸ <https://www.omandaily.com/%D8%A3%D8%B9%D9%85%D8%AF%D8%A9/na/%D8%AA%D8%AC%D8%B1%D8%A8%D8%A9-%D9%81%D9%8A-%D8%A7%D9%84%D9%86%D9%82%D8%AF>

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The writer must realize that having great ideas does not make him a writer, but rather implementing those ideas on paper is what makes him one. He must realize the importance of having skill and elegance in writing while respecting the specifications and standards required for it, and be able to use memories, innovation and guidance, and be able to compete in the creative market around him, and to influence and be influenced by those around him positively, and be able to use all the tools he needs when writing and pay attention to every page in the text at every moment of writing and know the cultural and creative cycle in the society around him, and work to possess the keys to his creativity and use them correctly, and possess freedom, solidity, originality, privacy, confidence, courage, faith and competence to create stories that will last forever and ensure that he does not stop writing and does not become afraid in the midst of writing the text of being afflicted with stopping writing and stagnation without being able to continue, and the writer must work on knowing the laws and techniques that the text must contain to write an ideal text, and as they say, "The broader the vision, the narrower the phrase", which makes the real writer unable to continue writing and reach the stage of stagnation and the inability to develop his textual project.⁸⁰⁹

In the case of stagnation, the writer can work on calming the voices of the laws and techniques of writing and start writing as he wants to invest the creative flow and complete the text in its initial form instead of falling into stagnation in writing and losing the idea, concepts, characters and events that were previously imagined and created, and leave the text after the stress that occurs when writing it freely and flowing for some time to rest and get out of the atmosphere of intellectual, nervous and psychological pressure, and return to work on topics related to laws, techniques, writing and rewriting and drawing inspiration from opinions and benefiting from the ideas around him to build the text in the form he aspires to.

It is important for the writer to have his own magic in writing, and to know precisely what he will add to literature and the literary experience, whether he is an imitator or a repeater of the voices of others, or weak enough that his writings cannot be described as creative texts. He must work hard and build his abilities so that he can add enough of his own magic to the text he writes, and to have his own literary voice that distinguishes him from other writers and creators in his creative environment. Uniqueness is vital and necessary for creativity through distinctive language, intelligent handling of the text, and wonderful abilities and a wonderful style in arranging and constructing the texts of the writer, who, if he is able to deal with the text and enrich it with his taste, voice, style, language, and attention to the fine details in it, and the way he builds the characters in the text and his way of resolving the conflict or constructing the plot, is what will make him a different writer.⁸¹⁰ The writer must be able to gain the attention of critics, readers, publishing houses, and cultural and literary institutions. Writing is not an easy activity that can be done by anyone. The writer must be distinguished by his knowledge of the needs and requirements of writing so that it becomes

809 <https://fargad.sa/?p=20244>

810 https://www.accronline.com/print_article.aspx?id=4243

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part of his creative makeup. The evidence that writing is not an easy activity is that the number of doctors, for example, in any country may reach thousands, even though they study for many years in their specialty to reach the practice of their medical work. However, there is only a number that may not reach the number of fingers on two hands of truly talented writers who are recognized in any country by their local, national, regional, or global social environment.

Writing is a rare talent that is difficult to attain and extremely exhausting for talented writers. It is important for the writer to have the knowledge, awareness and skills of the writing requirements to become capable of giving the title of writer to the one who practices it. One of the most important requirements of writing is for the writer to have true passion, to have a new vision to present it and a desire to present original and new texts to the readers.⁸¹¹ The writer must have a story worth writing on paper, inspiring topics that his readers discover within his texts, sufficient conflict, a unique plot, intelligent dialogues, sufficient preparation for writing, patience for the difficulties of working in the field of writing, understanding of negative comments from others, readiness to integrate into the world of literature, its laws and policies, and the ability to struggle within it within high competition, limited resources, and readers who decrease daily. Of equal importance is that the writer has the desire to provide the best for his audience, and realizes that failure is part of the creative process, and he must repeat attempts without despair to get the text to the shelves of libraries and the tables of readers, and he must have the ability to market his writings and move forward in writing them and spend time, money, and effort to achieve them in the best way.

The writer must work continuously to improve his writing and network of relationships, correct his mistakes, and repeat his attempts to make the dream a reality. He must write intelligently and with knowledge of the guaranteed ways to make the text successful, and write quickly to ensure creative flow and meet deadlines if any, and work on all steps of the process through smart and well-thought-out plans. It is important for the writer to be aware of the importance of writing so that he is not closer to failure or stopping in his creative freedom. There are an increasing number of questions that the writer is supposed to answer in order to realize the importance of writing for him, including: Does he need to do writing and continue with it? What is the importance of what he is doing and the importance of the text he is writing? His need and desire to do writing is what will determine the level of spirit, quality, and passion within the text.⁸¹²

One of the questions through which the writer realizes the importance of what he is doing is that related to publishing, and whether the text is good enough for publication and becomes available to readers. We have

⁸¹¹ <https://www.alayam.com/alayam/Variety/732378/News.html>

⁸¹² https://www.academia.edu/113936704/%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9_%D8%B9%D8%A8%D8%B1_%D8%A7%D9%84%D9%86%D9%88%D8%B9%D9%8A%D9%91%D8%A9_%D8%AA%D8%AF%D8%A7%D8%AE%D9%84_%D8%A7%D9%84%D8%A3%D9%86%D9%88%D8%A7%D8%B9_%D8%A7%D9%84%D8%A3%D8%AF%D8%A8%D9%8A%D9%91%D8%A9_%D9%81%D9%8A_%D8%A7%D9%84%D8%A3%D8%AF%D8%A8_%D8%A7%D9%84%D8%B9%D8%B1%D8%A8%D9%8A_%D8%A7%D9%84%D8%AD%D8%AF%D9%8A%D8%AB

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previously discussed that competition in writing is not necessarily in financing printing, as this is relatively easy if there are readers who want to buy, but whether the writer believes in the importance of what he is doing, its quality, and the growing desire to deliver it to readers or not.

It is important for the writer to understand the real reasons why he writes, why he aspires to be a writer, and whether his personality, beliefs, or biases will appear in the text he writes or not? How will he embrace ideas that are different from what he knows and believes? What are his feelings towards the big issues in his text? How does he see love, war, honor, race, and loyalty? How does he deal with them in his texts? How does he work to distinguish between his characters? How does he deal with internal conflict in writing because it is basically the darkest aspect of the creative writer's background? These are all questions that test his faith in his talent and the importance of what he does.⁸¹³

The writer's awareness of what he is doing helps him control the quality of his writing and fight for it so that it becomes accessible to readers no matter the difficulties. The writer can succeed in making writing a priority, important, successful and individual for him by developing his writing and creative talent and realizing the importance of building a habit of writing, which is considered one of the most important strategies for success in writing. It is to turn it into a habit for the writer so that it becomes easier for the writer to continue writing regularly and thus produce good, successful and continuous literary products for readers and those interested in the writer's creative experience. The writer's awareness that commitment to writing is the best path to success is important and essential for the success of his creative experience, and one of its most important conditions for the writer to reach through it to develop his writing abilities on a regular, continuous, growing and consistent basis and within strict schedules.

It is important for the writer to realize that writing and creative activity are an ongoing battle, even with the writer's belief in the importance of what he is doing and his strong commitment to writing and developing it. The writer is not supposed to believe that he will win the battle in the end, as fighting may involve winning or losing, which means that it is important for him to realize that writing is winning and losing.⁸¹⁴ He should realize that he needs many blows to achieve victory, and that he must accept the result and deal with it for the benefit of his creative experience, even if the result is a loss. Some losses are gateways to a great upcoming win. All of the previous lines mean that the writer should focus in his creative experience on the details, obstacles, trials and harassment and deal with each one with interest because every solution is a step closer to success. All of this will succeed if he is sure that writing is the right path for him, his life, his talent and his creativity, and that he realizes that writing is an act of struggle from the time it was an idea until it became a book that needs protection from theft, prohibition or banning. Although writing is an act of struggle, it is a vital and renewed way to live life in a wonderful, enjoyable and magical way. Simply put, if a writer does not

⁸¹³ <https://qessa.app/ar/chapter/6850-%D8%A7%D9%84%D9%81%D8%B5%D9%84-%D8%A7%D9%84%D8%A3%D9%88%D9%84>

⁸¹⁴ <https://mana.net/19362/>

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enjoy writing, it means that he is taking a shortcut to failure and believing that writing is a guaranteed pleasure and practicing and living that pleasure on a daily basis. It is important that he enjoys the writing process and does not turn it into a heavy duty that he performs, because then the writer will only be able to put out the bad and the ugly on paper.

It is important for the writer to work hard to increase knowledge of everything related to his talent and creativity, such as understanding writing styles and techniques and dealing with its various details, or in the way of obtaining new ideas to discuss them creatively in the texts he writes. The creative process is mysterious, and it can be created from a conversation, a car trip, or a tune that the writer hears that takes him to a new idea that he addresses in his creative experience. Great stories are those that contain multiple topics that have resonance and strength, and in which the writer practiced writing with pleasure and complete confidence in success, and gathered for it all the information he needed, and practiced continuous learning in order to reach its writing from the first text he wrote until reaching its creative peak.⁸¹⁵

The writer's insistence on repeating attempts to achieve success even if he fails several times, and he should not get angry with his surroundings and the workers and activists in the literary field, printing, publishing and distribution, and he should not spread his anger or frustration on others and spread a negative atmosphere among others, as this may harm him when others distance themselves from him and he finds himself alone and does not find support from others on the psychological level or on the level of his creative experience.

The writer's focus on following plans for success by focusing on the positives and learning from others for the benefit of his creative experience is the important way to succeed, and it is important that criticism or disagreement with the talented writer does not play a major role in stopping him.

It is important for the writer not to give up writing. The writer must not give up writing, because being different is not a crime. It is important for him, before asking himself the question of giving up writing, to search for another land to write and compete in. This could be local communities within his country or other communities outside it. These communities may find in his writings the quality that is appropriate for support and publication.⁸¹⁶

The writer's arrival at the question of giving up writing is considered one of the most difficult questions that any writer asks himself and the most negative in his personal or literary life. The writer should not ask himself this question except in the late stages of work, writing, training, development, and attempts he made to get his texts to readers. The writer should not lose faith in his talent and hope for success and victory in the future

⁸¹⁵ <https://www.alriyadh.com/1966270>

⁸¹⁶ <https://cap24.ma/?p=218554>

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and should work on different creative writing experiences or travel to a different land where he may find encouragement to continue his creative work. The decision to stop writing should not be made until after going through all available opportunities. The writer may not need to stop writing because of the poor quality of what he writes and his exposure to attack, but his talent needs some polishing to become one of the creative writers in his society, and to understand that if writing is not a lifelong job, it is close to this description.

The writer grows and consumes his personal or literary life and becomes more considerate, transparent, and wise. Every new feeling, he has is an opportunity for a new idea or a new approach to the text that makes it more enlightened and brilliant. All these feelings exercise their power over them and spread creativity, ideas, and unique concepts on their pages. The writer should not seek perfection and perfection, and the writer's focus on perfection in the text and bringing his text to the stage of perfection will only lead him to drown in writing endlessly. Every time he reads his text, he will inevitably find some errors in the text, and he will certainly work to correct them.⁸¹⁷

In general, drowning in a series of endless corrections will only lead him to not releasing any of his texts to the public. Sometimes the extremes of some writers can lead him to writing paralysis and the inability to develop the text and bring it out to readers. Perfection can be paralyzing. In order to succeed, your work must be the best you can achieve. This can be a stumbling block when you first start. I used to do this myself – I was afraid to put something on paper because it wouldn't be perfect. I got over that. You need to get over that. Sometimes the first draft is very good, and sometimes it's very bad. Quality and the importance of ensuring it in the writer's creative product are strong evidence of his talent. A writer who is truly interested in his text works hard to complete it in the best possible way. The lack of interest of some writers makes them believe that simply working on the text until it comes out in the creative flow stage is all they can do, and this is a misconception.⁸¹⁸ Some writers consider their work finished and those around them and interested people should accept it as it is without looking at its quality, completeness, clever processing, or unique language and events.

This is a stupid and negative approach to the talent and project of the creative writer, and he should be able to do all the details of the creative writing process from getting the idea and researching its details, brainstorming about it, designing maps for all the characters and events contained in the text, and doing the creative writing process. At this stage, the writer needs to divide the text into a beginning through which he presents the issue that the text deals with and the characters who live inside the paper to solve this issue, and then work on the middle of the text and feed the conflict and challenges for the heroes of the story and work on building these characters and their conflicts and filling the gaps in the text, whether they were missing or

⁸¹⁷ <https://www.arabicmagazine.net/Arabic/articleDetails.aspx?id=9418>

⁸¹⁸ <https://al-akhbar.com/Kalimat/255959>

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incorrect information or scenes that were necessary for the development of the story and considering the need for a hero for the story and a villain to confront the hero, and then work on solving the issue in the end, and work on creating the world of the story and moving its events and increasing the conflict to reach the climax of the story to make his story attractive to the reader. For his creative writings, the writer can go on a journey to clear his mind and begin the process of imagining and constructing the text calmly, and then begin transferring this stock of imagination onto paper and crafting the text in an interesting way rich with flowing and harmonious narrative scenes. All the activities that the writer does should not be free from the laws and techniques that are supposed to be worked on and adhered to when doing the writing process. The writing techniques that have been established and developed over decades of work to develop literary writing help produce good stories, and the writer should look at some successful examples of some writings similar to what he does and learn about the techniques that have been used to obtain successful and famous literary texts. This does not mean completely following such experiences.⁸¹⁹

It is important for the writer to have his own voice, but he can get inspiration from these successful experiences, and for the writer to follow his intuition and his way of writing as a form of uniqueness in writing, and to focus on the aesthetics of creative writing, and for the writer to write about what he knows and what excites him because these two elements play a major role in the quality of the text he writes, and not to fall into boredom, and to focus on the structure of the texts he writes, as the quality of the text he presents is the basic criterion for his success, as everything depends on the quality of his writing, and even if he has rich connections and relationships, they are not the main paths to success, as those who know him may not always give him the opportunity he needs, which makes him constantly need to find other paths to success.

The writer must work on dealing with the difficulties of rewriting. One of the good tips is for the writer to start by taking a time out from the first writing to get out of the state of pressure he is experiencing and to stay away from writing and the text for a period of time, and then he reads the entire text as an independent reader trying to savor the text.

When finished, the writer must identify the shortcomings in it, and develop a plan for rewriting and identifying narrative and typographical errors, reducing description and dialogue, shortening scenes, and developing characters. The problem with rewriting is that the writer may find himself in a different state of mind, and this may harm the text and reduce its warmth that was distinguished in the first burst, and there will be a difference in the writing method between one scene and another, and this may harm the text.⁸²⁰

⁸¹⁹ <https://al-sharq.com/opinion/10/09/2018/%D8%A7%D9%84%D8%AA%D8%AC%D8%A7%D8%B1%D8%A8-%D9%88%D8%AF%D9%88%D8%B1%D9%87%D8%A7-%D9%81%D9%8A-%D8%A7%D9%84%D8%AD%D9%8A%D8%A7%D8%A9>

⁸²⁰ <https://www.al-moultaqa.com/?p=114>

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In this aspect, the writer must try to maintain his own atmosphere and tone as much as possible, with the importance of criticizing what is being developed by the writer himself as the first critic of the text, and identifying all errors as objectively and realistically as possible. At this stage, all the amazing details, clever alerts, and character marks can be added to the text and in every line of it. In the rewriting stage, the writer must ask himself every moment, “How can I make the text better?” Do I have a great ending? Is it time to go back and build on it? Do I have great characters? And how can I develop and enhance each element of the text? There are many ways for the writer to be positive in dealing with the text during the rewriting stage. Anger and sarcasm are destructive feelings for him and make his writings full of hatred and malice, which makes his text toxic. These are feelings that are difficult to get rid of for reasons that may be related to the writer’s environment and his observations of the corruption and obscene enrichment around him at the expense of the societal and individual development and progress of the writer and those around him, and make him feel that this corruption absorbs the opportunities for success that he could obtain if the society and the authorities were honest enough to develop the country to which the writer belongs.⁸²¹

One of the reasons why a writer does not like to work in the rewriting stage is his justification that there is not enough time for that, or that he can no longer bear this work after he has spent all his efforts, imagination and creativity in the first flow stage of writing. In fact, it is easy for every person to find dozens of justifications for not doing something, and the matter is not limited to writers and authors and the rewriting stage of their texts. The writer should not submit to justifications and work hard to make the text, when it comes out in its final form, a unique and new text.

The writer can work on regaining the enthusiasm for writing and the time for rewriting through a private retreat in the places where he usually loves and desires to write, such as his favorite place at home or a café, or traveling to places that help him with creative work in the rewriting stage. This helps him finish the text quickly and well.⁸²²

Just as the skill of recording ideas helped him in the original writing stage of the text, recording notes on changes in the text in the rewriting stage can help the writer work faster and finish re-sequencing the text and developing the characters. Any writer feels that the first text he came up with in the creative flow stage is the most honest and beautiful. Although this feeling is honest, it is actually harmful to the writer.

⁸²¹ <https://takweenkw.com/blog/44307/single>

⁸²² <https://diffah.alaraby.co.uk/diffah/opinions/2023/6/29/%D9%81%D9%8A-%D8%A7%D9%84%D8%AA%D8%AE%D9%8A%D9%8A%D9%84-%D8%A7%D9%84%D8%B3%D9%8A%D8%B1%D8%B0%D8%A7%D8%AA%D9%8A-%D8%A3%D8%B3%D8%A6%D9%84%D8%A9-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D9%88%D8%A3%D8%A8%D8%B9%D8%A7%D8%AF-%D8%A7%D9%84%D8%B1%D9%88%D8%A7%D9%8A%D8%A9-2-2->

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The first text is the worst in the text production stage, as it is flowing and does not conform to the minimum textual specifications and is full of spelling and grammatical errors and dramatic construction of the text and characters.

The writer must adhere to the rules and regulations governing the writing and communication process in order to publish his texts, as well as increase his writing skills by participating in courses, seminars, reading endless books for the information they provide and working to benefit from lecturers, authors and critics about what he can and should do, and learning about what is acceptable and unacceptable in writing. The writer warned that following the rules is a form of difficulty in writing.

The writer must learn about the rules, then get rid of them, enjoy his work and integrate with his environment until he becomes professional and skilled. Remember that there are no strict rules, but There are patterns you can find in every great text that can help the writer tell a better story.⁸²³ It is important for the writer to find original ideas, stories and characters that can be new and innovative. Originality is the key and the writer needs to do his best to find real actions, reactions and descriptions. His worlds and the rules he sets within them must be original and help him get rid of the pressure caused by writing by conducting important grammar and spelling checks and conducting advanced checks on punctuation, grammar, context and sentence structure and making suggestions for improving vocabulary and enjoying writing without worry. The writer must improve his skills in writing and developing the text, search for grammar or formatting problems, and create a more modern text. He must realize the extent of his desire and need to write, and assume that it constitutes a priority and of utmost importance to him. He must have the desire and ability to perform the act of writing and continue in it. It is said in economics that desire and ability are two basic criteria for the consumer. Whoever has desire without ability is not an effective or efficient consumer, and whoever has ability without desire is also not an effective or efficient consumer.

It is necessary for the consumer to be willing and able to buy the product in order to become an active, efficient and effective consumer. It is important for the writer to have the desire to write, because without it he will not be able to present those beautiful texts that arise from the writer's great desire to write, to immerse himself in its details, and to enjoy moving between characters, dialogues, and events. This desire must not be affected by the circumstances around the writer so that it does not affect his writings, his belief in them, his desire to create them, or his search for support, care, love, and encouragement for his desire until it becomes a reality in the writer's life, his family, and his community.⁸²⁴

The lack of a real desire to write may prevent the writer from continuing his creative experience, or may lead him to be lazy about asking for help from those around him and developing his skills in creating characters. It

⁸²³ <https://www.albayan.ae/paths/art/2011-04-10-1.1417898>

⁸²⁴ <https://www.storyboardthat.com/ar/articles/e/%D8%A7%D9%84%D8%A3%D9%86%D9%88%D8%A7%D8%B9-%D8%A7%D9%84%D8%A3%D8%AF%D8%A8%D9%8A%D8%A9>

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is important for the writer to be able to create an original concept and find ways to make forgettable characters interesting, how to choose and explore his adventures, and how to coordinate and deal with options that lead to additional possibilities that serve the text, and help him deal with the fluctuations, transformations, challenges, difficulties and obstacles of the text and develop it to reach various effects and consequences.

The essence of writing the text is the choices that the writer makes after imagining the results of many possibilities and choices that are made to create the character, story and subject of the text, tone, atmosphere and genre. When writing the text, the writer must answer many questions, including what is the best type that suits the type of story I want to tell? What is the best type that suits the type I decided to write in? What is the most appropriate for the hero of the characters that I want the audience to know? What will be the story of the hero? And many questions that serve the writer's texts, experience and creative project.

In order for the writer to understand his characters, he can work on playing their roles and know the challenges, adventures, events and conflicts they go through and ask for help from those around him to make the role-playing richer so that the writer can transform the ordinary description into a great work and use the basic tools to build sequences and actions and know what the plot is? What does it mean, and what are the elements that he needs to be aware of to create a convincing element? What is the main plan or story, and delve into and expand on the text and know the plot within it and learn about writing the beginning, middle and end and what is the philosophy and themes of the text and know what is the tragedy and comedy within the text and preserve the life, spirit and concept of the text.⁸²⁵

It is also important for the writer to deal well with his structure, character worlds, conflicts, sequences, differences, breakdowns, changes, incidents, and conflicts, and to employ the text as it should be, keep up with current trends in writing, create a real creative project, work on solving problems in the text, make the necessary corrections, and continuously refine the writer's talent and help him to carry out his creative journey, no matter how difficult it is.

The writer must increase his ability to deal with reactions and form his point of view for himself, his surroundings, his creations and the world around him and help him to be a flexible, successful, ready, willing, capable and adaptable writer who can deal with advice, notes, steps, challenges, difficulties, formulas, instructions, expectations and techniques related to the creative writing process, and protect his creative freedom. It is important for the writer when working on his writings and creative projects to have the values and behaviors related to his creative experience in addition to being agile, successful, accepting and with a

⁸²⁵https://www.academia.edu/113936704/%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9_%D8%B9%D8%A8%D8%B1_%D8%A7%D9%84%D9%86%D9%88%D8%B9%D8%A7%D9%84%D8%A3%D8%AF%D8%A8%D9%8A%D9%91%D8%A9_%D8%AA%D8%AF%D8%A7%D8%AE%D9%84_%D8%A7%D9%84%D8%A3%D9%86%D9%88%D8%A7%D8%B9_%D8%A7%D9%84%D8%A3%D8%AF%D8%A8%D9%8A%D9%91%D8%A9_%D9%81%D9%8A_%D8%A7%D9%84%D8%A3%D8%AF%D8%A8_%D8%A7%D9%84%D8%B9%D8%B1%D8%A8%D9%8A_%D8%A7%D9%84%D8%AD%D8%AF%D9%8A%D8%AB

Writing as a project

known identity and knowing what he wants and what he does not want and what he wants to achieve and what are the needs of his partners and readers and how they can be met and how he can cooperate with everyone in a positive, continuous and sustainable way. The writer must work on building a strong support network and ensuring that he becomes a growing, educated, struggling, secure and supported by society and works in different writing groups and peer groups, family and friends and deals with mentors and peers.⁸²⁶ The writer must be present on social media, be distinguished by his discovery, never stop writing, seek knowledge, be ready to learn everything new, be able to challenge himself and others, be able to overcome restrictions, be distinguished by curiosity and courage, take care of himself, his health and comfort, and be distinguished by vitality.

The writer must be able to ensure the sustainability of his talent, be able to get rid of creative difficulties when they occur, not be afraid to ask for help and communicate, be aware of his social context, be able to proceed with his project no matter how difficult it is, ensure the quality of his life and creativity, be able to network, and be able to deal with technological tools that help him write his texts and increase the level of his experience and creative project. It is uniquely important for a writer to have ready-made texts, a unique voice, to work on refining his talent, to be able to market his texts through creative networks, to be patient, to invest his time in the best way, to work on creating successful texts, to be distinguished by cooperation, trust, struggle, completing tasks, and to be convinced of his texts and creative experience.⁸²⁷ The writer must be able to deal with failure and rejection, have the ability not to give up, the ability to create new and diverse texts and creative projects, and the ability to continue in life financially, economically, socially, and creatively.

It is important for a writer to be able to write. One of the important criteria for a writer to be a writer is the ability to write original writing. Certainly, writing, or let us say professional writing, is not a moment of creative explosion such that anyone can start it, finish it, and come up with a legendary text without knowing the priorities, basics, and details of writing.

The writer must find ideas that no one else can think of, write them down, and present them to the readers. He must know that the text contains a beginning, middle, and end, a purpose and goal, and contains conflict, characters, dialogue, events, and plot. He must know that the text is supposed to belong to a type of literature such as comedy, horror, romance, history, detective, etc. He must know that each type has some standards or techniques that the text cannot be right without. Therefore, he must have the basics of writing and its techniques in order to be able to create a good text.⁸²⁸ At the writing stage, it is important for the writer to

⁸²⁶ <https://alarab.co.uk/%D8%A3%D8%B3%D8%A6%D9%84%D8%A9-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8-%D8%A9-%D9%88%D9%85%D8%BA%D8%A7%D9%85%D8%B1%D8%A9-%D8%A7%D9%84%D9%83%D8%A7%D8%AA%D8%A8-0>

⁸²⁷ <https://kenanaonline.com/users/azazstudy/posts/149610>

⁸²⁸ <https://ar.quora.com/%D9%87%D9%84-%D9%8A%D8%B1%D8%A8%D8%AD-%D8%A7%D9%84%D9%83%D8%A7%D8%AA%D8%A8-%D8%A7%D9%84%D8%A3%D8%AF%D8%A8%D9%8A-%D9%85%D8%A7-%D9%8A%D9%83%D9%81%D9%8A-%D9%84%D9%84%D9%82-%D9%85%D8%A9-%D8%A7%D9%84%D8%B9%D9%8A%D8%B4>

Writing as a project

realize the importance of building relationships to maintain his creative career and to be distinguished by his merit, desire, talent, correcting mistakes, not losing his train of thought and disrupting its flow, paying attention to all the elements of the story, verifying what is required of him, meeting the needs and desires of the audience, ensuring that his writings are attractive, charming and intriguing, enhancing the goals and reasons that drive him to success, knowing how to achieve this dream repeatedly, knowing the methods of development and publication, and not despairing of rejection and exploration.

The writer must know the methods of writing, selling, winning, perseverance, preparation, acceptance, implementation, strength, behavior, longing, desire, expression, recognition, investment of interests, information, needs, theses, time, effort, production, difference, enjoyment and humor. It is important for the writer to find his unique voice in his texts, experience and creative project. The desire to write is a goal that is undoubtedly worth the trouble the writer goes through to learn to write, find his creative voice, saturate the writer with creativity and ensure that the writer is positive and enthusiastic in presenting a consistent tone, atmosphere and pace without getting frustrated and wanting to accomplish creative texts.⁸²⁹ The writer must know the ways of formatting writing and telling a story, know the nuances of writing, know what is the secret of attractive writing, what is the writing process he can live with, what is the writing process he cannot live with, what is the most difficult thing about writing a text, and what is the thing he enjoys most about writing a text. It is important for a writer to be objective in order to be successful and to know what are the best writing habits for him to be effective and successful. And to know how he can practice writing on professional deadlines and to know that there is no one right way to write.

Writing is not supposed to be easy and the greatest joy in writing is writing itself and ensuring that you never stop writing and knowing the most common mistake most copywriters make and knowing the limits of writing and rewriting and obsessing over it and finding time to write and develop it and knowing how to train for it and working on building your creative muscles and making writing easy and open to it and making storytelling an integral part of your DNA and letting the story and characters live and breathe and flow and making writing bear different loads and perform individual tasks to keep the writer safe and stable and strong and successful.⁸³⁰

Continuous writing helps the writer develop his mind and body, raise his level of safety and security, strengthen his writing abilities, follow creative trends, and know ways to protect the writer from burnout, failure, and over-analysis of the creative process.

⁸²⁹ <https://www.ejaba.com/tag/%D9%85%D8%A7-%D9%87%D9%8A-%D8%A7%D9%84%D8%B9%D9%84%D8%A7%D9%82%D8%A9-%D8%A8%D9%8A%D9%86-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8-%D9%88%D8%A7%D9%84%D9%82%D8%A7%D8%B1%D8%A6-%D9%81%D9%8A-%D8%A3%D8%AF%D8%A8-%D8%A7%D9%84%D8%AF%D9%86%D9%8A%D8%A7>

⁸³⁰ <https://www.alkhaleej.ae/%D9%85%D9%84%D8%AD%D9%82/%D8%A7%D9%84%D8%AA%D8%AC%D8%B1%D8%A8%D8%A9-%D9%88%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9-%D8%A7%D9%84%D8%A3%D8%AF%D8%A8%D9%8A>

Writing as a project

Continuous writing helps the writer to choose his topics, elements and knowledge, to be fast and creative, to write in the literary genre he is good at, to write always and continuously, to practice writing, editing and staying consistent with the tone, atmosphere, pace, description, plot, visualization, reading, reviewing, solving the text and writing quickly and originality.

Continuous writing helps the writer to create an interesting career history, write like a pro, create vibrant and revolutionary texts, help him to modify the bad words in the text, review them and turn them into something better, write happily on the topics that the writer knows in the way he wants and what he is passionate about, do the process of studying writing and then writing for multiple options with different formulations and write texts that are timeless and universal.⁸³¹

It is important for a writer to write what makes him laugh, scares him, delights him, and makes him feel emotional, and this is the only way you can really write, and write everything, and write until the inspiration runs out, and write his characters from the inside, no matter how flawed or lovable they are, and write clearly and consistently and as much as you can, and continue to learn and know and improve, and not be afraid to show others your work, and that nothing in your life prevents you from writing. And in the details of writing itself, the writer must know how to create a brilliant outline for the text and know that there is no specific way to do it and know that storytelling is a messy and frustrating process that contains many guidelines and paths that help the writer complete his text. The writer must consider writing as the ultimate refuge and not stop reading the creative experiences of others and work to present a new, original and authentic text and for the writing to be rich in words, ideas, experiences, purposes, momentum, logic, magnificence, honesty, fun, excitement, convincing characters, effects, budgets and the creation of texts that are worthy of being sold and bought by the public and include quality, abundance, magnificence and perfection.⁸³²

It is important for the writer to work on being present on content pages, blogs, and social media to increase his visibility, audience, presence, and influence, and to activate his communication with his colleagues and creative environment, and to work on planning all the details of writing if he wants to write the creative text. The writer must have the desire to write and that he needs to express himself and look for inspiration and ideal conditions for writing while committing to being honest with himself and others and working to continue learning and honing his talent and knowing that if he does not write the text, someone else will do it or the great idea will die or time will pass and what was a great idea will become an outdated idea and work on choosing his concepts wisely. There is the importance of working on all technical, creative, commercial and temporal aspects and working on delving into the psychological journey of his story and not losing the

⁸³¹ <https://newspaper.albaathmedia.sy/2020/10/19/%D8%AA%D8%AC%D8%A7%D8%B1%D8%A8-%D8%A7%D9%84%D8%A3%D8%AF%D8%A8/>

⁸³² <https://aljasrah.net/aljasra59063/%D8%A7%D9%84%D9%83%D8%A7%D8%AA%D8%A8-%D8%B8%D8%A7%D9%87%D8%B1%D8%A9-%D8%A7%D8%A7%D8%A7%D8%AA%D9%85%D8%A7%D8%B9%D9%8A%D8%A9-%D8%A3%D9%85-%D9%82%D9%8A%D9%85%D8%A9-%D8%A3%D8%AF%D8%A8%D9%8A%D8%A9%D8%9F/>

Writing as a project

magic of writing throughout the creative process and understanding the emotions of the characters in his text and knowing whether they are trying to regain something or have a desire for things and meeting the needs of the characters within the text and ensuring the presence of his voice and vision and meeting their desires and needs and working on making his text come to life.⁸³³ The writer's research into the information he wants to write or research into his desires, the desires of the readers, and the desires of the institutions, companies, and publishing houses he works with is part of the writer's success in his writing process.

When working on his text, the writer must meet these desires and include them in his outline, and be grateful and willing to receive comments and requests and make changes and amendments so that his texts meet all the desires and needs of all stakeholders around him, including himself, and work based on the needs and desires of those around him within the framework of the collaborative process, organize his working hours and use his time in all the creative, work and family concerns surrounding him, adhere to his contracts and participate effectively in his negotiations, choose all his battles in all steps of his creative experience, and know that evidence of his professionalism as a writer is his ability to balance between his desires, vision, needs and desires and the vision and needs of those around him who support his experience and creative project.⁸³⁴ And dealing with all the difficulties that he may face, such as reaching a dead end in creative writing or in his creative project, or choosing wrong choices that harm him, his writings and his creative experience, or losing his personality and voice and his inability to be what he wants to be in his writings and creative experience, or his mental, psychological and physical health going through pressures that affect his desires, needs and creativity. Therefore, he must focus on himself and not harm himself in all the steps of his writing and creative experience and know when he needs to make concessions or not, and understand everything about himself in his conscious and subconscious mind, and in the same vein understand his audience in their conscious and subconscious mind and work on talking to the subconscious mind and learn to allow the demons and inner desires to appear on the page, as this is what generates originality in his experience and creative project, and be distinguished by flexibility, adaptation, love of writing, love of discovery and repeating the attempt in writing, and be distinguished by the presence of doubts in the quality of writing and spending time reading and remembering inputs and hard work and perseverance.⁸³⁵ Knowing the reasons for not writing, being positive, working hard, organizing a writing schedule, getting yourself into a writing routine, being able to deal with fame, working on learning to write better, and that there is no one way to write, no one way to tell a story, and knowing that finding a new way to tell an old story is every writer's profession and it must be basic, strong, rooted, and wonderful, and translate his creative skills.

⁸³³ <https://archive.aawsat.com/print.asp?did=67062&issueno=8392>

⁸³⁴ <https://io.hsoub.com/books/132883-%D8%A7%D9%84%D9%82%D8%B1%D8%A7%D8%A1%D8%A9-%D9%85%D8%A7-%D9%87%D9%8A-%D8%A3%D9%87%D9%85%D9%8A%D8%AA%D9%87%D8%A7-%D9%88%D9%81%D9%88%D8%A7%D8%A6%D8%AF%D9%87%D8%A7>

⁸³⁵ <https://blog.ajsrp.com/%D9%85%D9%87%D8%A7%D8%B1%D8%A7%D8%AA-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9/>

Writing as a project

The writer can work on benefiting from peers, writing groups, readers, family and friends, and address any weaknesses in his texts and creative experience, and excel in writing with courage, and always write the best, and know that it is wrong to write something that he thinks the audience will like or a complex idea or a copy of the past to attract attention by following his instincts only, to be distinguished by imagination and his ability to visualize and know the number of pages before starting to write to help him speed up and find balance in his creative, personal and financial life and find ways to save money and attract the attention of partners.⁸³⁶

At the level of the text, the writer can work on imagining different emotions, actions and personality types, and try things and see what can succeed from them and work on simplifying the writing process and addressing its difficulties and dealing with outlines and treatments and index cards and effective research for writing and work on focusing on writing and treating any problem he faces regarding his stories and characters and work on achieving his dream and joining writing groups that meet regularly and share space with like-minded individuals whether in his community or on the Internet.

The writer should not write while he is tired and should always pay attention to the activity of rewriting and correcting it and finding creative solutions to every problem that the writer faces in writing and developing positive relationships and staying away from negative relationships that may affect his health and creativity. The writer should work to be professional in his creative language and able to ensure the creative rhythm in the text and be distinguished by courage, as writing is not for the faint of heart. He must be bold, courageous and smart enough not to fall into the traps of others and prepare everything related to his writing and work to obtain the idea, its plot and structure and ensure its flow and enjoyment and ensure that he reaches the distinguished end with solid, effective, purposeful and planned texts that stem from the writer's creative stock and his aspirations and desires that he wants from his creative texts.⁸³⁷

Writing is a reassuring, changing, important and specific process. Writing quickly and wonderfully gives a sense of accomplishment. The writer should be able to review and process, have the writing tools and what is required, and be able to monitor everything around him, from the audience, places and things, and write down the details and notes so that he does not forget them and work on discovering and writing them. The writer must know that writing is a pleasure, a struggle, a hateful, an unpleasant, a wonderful, enjoyable, and charming thing, and that writing is not a job with strict hours, but rather is more related to inspiration, professionalism, and the writer's desire for the success of his texts, experience, and creative project.

⁸³⁶ https://www.ufukcorp.com/post/writing_skills

⁸³⁷ <https://esoftskills.com/ar/%D9%85%D8%A7-%D9%87%D9%8A-%D9%85%D9%87%D8%A7%D8%B1%D8%A7%D8-AA-%D8%A7%D9%84%D9%82%D8%B1%D8%A7%D8%A1%D8%A9-%D9%88%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9/>

Writing as a project

The writer must be respectful and not rude, sensitive and not defensive, willing to help and learn, accept feedback, accept rejection, failure and success, and work with others who are passionate about creativity and especially passionate about his creative experience.

It is important for the writer to be patient, learn from mistakes, plan, prepare, participate, activate the coordination process and ensure that it conforms to the standards of creativity, be wise, realistic, care about his rest times, health, and relationships, be able to nourish his creativity and raise the index of his experience to the top, be able to write continuously and stimulate ideas, concepts, story elements, descriptions, additions, and tricks for his texts, be able to read everything new, be able to grow, process, and struggle, be safe and supported by others, have a strong support network, be able to avoid isolation and loneliness, ensure his mental and physical health, and have emotion, passion, honesty, and authenticity.⁸³⁸

It is important for the writer to know ways to avoid being distracted from writing and to be polite, firm, polite, humble, professional, brave, hardworking, passionate, charming, energetic, creative, clear, and not deceitful. He knows techniques that help him in writing his texts and to realize that writing is the crushing of self-doubt and the overwhelming feeling of victory. It gives the writer ways to use fear to push him through something difficult and strengthens his senses and makes them strong to write and direct better texts. It gives the writer an idea of what are the best ways to find compelling true stories to adapt to without feeling bored and ensures that the writer gets a good reputation as a reliable collaborator.

The writer must work to ensure that writing assignments give him the necessary on-the-job experience to hone his professional writing skills, the ability to present his own text, learn effective writing habits, the ability to get the writing done, and know the process, rituals, opportunities, traditions, and creative juices so that the writer is able to envision his current or future stories, characters, concepts, and writing projects. The writer must know how to deal with critics and insiders, how to overcome the system, not drown in noise, follow everything his heart, mind, soul, instincts tell him, and his ability to stick to the text and not collapse, write a real story, find convincing concepts for a real story, and not break from the text⁸³⁹. The writer must know how to make the writing of the text better, deal seriously with drafts, and know that the more details he can get in his answer, the better it is for his knowledge of his talent, his own methods, his processes, his beliefs, his texts, his experience, and his creative project.

The writer must ensure mastery and learn a large number of formats, styles, and processes for writing a good text, and know the art of writing, crafts, business, knowledge, and experience that the writer can apply to his

⁸³⁸ <https://molhem.com/@ecoonee/%D9%85%D9%87%D8%A7%D8%B1%D8%A7%D8%AA-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-11259>

⁸³⁹ <https://lookinmena.com/%d9%85%d9%87%d8%a7%d8%b1%d8%a7%d8%aa-%d8%a7%d9%84%d9%83%d8%aa% d8%a7%d8%a8%d8%a9-%d8%af% d9%84%d9%8a%d9%84%d9%83-%d8%a7%d9%84%d9%83%d8%a7%d9%85%d9%84-%d9%84%d9%87% d8%b0%d8%a7-%d8%a7%d9%84%d9%85%d8%ac/>

Writing as a project

work, and share the many ways he has learned to formulate convincing and attractive texts from the beginning of the idea to the rewriting process, and ensure the writer's freedom, development, and enjoyment of the writing process, and the writer's realization of how lucky he is by having opportunities, peace, pleasure, and immersion in the pace of his writing, his experience, and his creative project.⁸⁴⁰ The writer must ensure that he is free, independent, simple, hardworking, must-do, determined, creative, effective, thoughtful, motivated, honest, cooperative, resourceful, planner, contemplative, successful, right, beautiful, objective, maker, achiever, fighter, healthy, legal, good reporter, distinguished summary, functional, focused, conversationalist, negotiator, not excessive, eloquent, firm, calm, educated, cultured, moderate, always moving forward, independent-willed, non-stereotypical, and persuasive.

The writer must be a presenter, a participant, a networker, a facilitator, a caring, a brilliant, a unique, a popular, a dreamer, a well-informed, a creative formula savvy, a salesperson, a writer who can write quickly, well, and well, build his or her writing skills under tight deadlines, a highly collaborative, efficient, original writer, a multitasker, a performer, a planner, a moneymaker, a contractor, a rewarder, a commissioner, a lifelong dreamer, a know-it-all, a writer who knows the basics of a script, and a rise to the challenge.

A true writer is someone who writes mind-blowing texts, takes advantage of books, courses, interviews, conversations, networks, competitions, fellowships, career paths, writing seminars and conferences, seeks out writing opportunities and assignments to come up with amazing texts, practices with family, friends and writing peers, works on adding excitement, emotion, authenticity and passion, follows his heart and passion to provide him with energy and balance, keeps him away from exhaustion, failure and frustration, resets and recharges himself, moves on to another project, is careful about what he wishes for, finds happiness and satisfaction in the writing journey, excels in effective coordination, innovation and cooperation, ensures that it meets standards, the ability to communicate effectively, honesty, passion, confidence and commitment, possesses the qualifications and experience, desire to write, excels in authenticity, uniqueness, improvement, determination, persuasion, action and the journey inherent in writing the text and doing it honestly.⁸⁴¹ The writer has to conjure up some great scenes and sequences and actually write about putting those images together and connecting them in creative and interesting ways and review and analyze the work of other writers and know what writing exercises the writer needs and know whether the writing project needs partners or not.

⁸⁴⁰ <https://kenanaonline.com/users/maiwagieh/posts/269134>

⁸⁴¹ <https://eijaby.com/e/%D9%85%D8%A7-%D9%87%D9%8A-%D9%85%D9%87%D8%A7%D8%B1%D8%A7%D8%AA-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D9%88%D9%85%D8%A7-%D9%87%D9%8A-%D8%A3%D9%81%D8%B6%D9%84-%D8%A7%D9%84%D8%B7%D8%B1%D9%82-%D8%A7%D9%84%D8%AA%D9%8A-%D8%AA%D8%B3%D8%A7%D8%B9%D8%AF%D9%86%D9%8A-%D8%B9%D9%84%D9%89-%D8%AA%D8%B9%D9%84%D9%85%D9%87%D8%A7-9785>

Writing as a project

The writer has to get the concepts of writing and choose to write a dramatic version of the writer's concept and what are the characters and reviews and news and trailers and advice and summaries and publications and services and experiences and novels and sales and ensure access to the first drafts and work on dictation and proofreading and translate the writer's passion on paper and think critically so that the writer questions what he is writing and what he has written and ensure consistency and allocate different times for writing and editing and follow the story and characters and ensure that there are professional readers who recognize the really good thing and work on activating the writing retreat plan as a great way to get a lot of work done and the pacemaker for his experience and creative project as a whole.⁸⁴²

In the writer's experience, there are many tools that help him, such as recording his thoughts on his smartphone's notebook, organizing his perceptions and preparing him for the actual writing part of the process, focusing on writing in short bursts, continuing to add more pages to the text, searching for specialists in the field who talk to the writer, whether he loves writing, is writing certain, does the writer want to write epic adventures, does he want to write in the type of text that he loves, and his ability to conjure up compelling and full stories and concepts.

The writer must be critical, ambitious, kind, honest, and aware, and make the writer's content easy to read, increase the chances of it being read, accepted, and satisfied, and know ways to overcome boredom when writing the text, create successful worlds and characters, and ways to fulfill desires, needs, and personal experiences, and write texts based on truth, and know what is the most difficult thing in writing the text.⁸⁴³ The writer must know what are the ways to improve the writer's chances of success in writing the text and how to maintain his high grades and enjoy the writing profession and write great texts and understand complex movements and drafts and the presence of writing samples that separate the writer from the rest of the herd and weave dream sequences and past memories into the structure of the text and avoid using social media while writing and know what he has achieved and is he realistic or optimistic or pessimistic or objective or professional and whether he joined writing and criticism groups and what is his literary status in his creative environment and his readiness to develop and his ability to face challenges and not indulge in self-pity or drown in sadness and feeling sorry for himself and not fall into common mistakes and not be mean or defensive.

The writer has to understand the original patterns, continue to do the regular routine and familiarity, eliminate a lot of resistance in writing, work on measuring success, create the habit of writing regularly and do it for consecutive days that will enable him to maintain a successful writing career.

⁸⁴² <https://ecoonee.com/blog/%D9%85%D8%A7-%D9%87%D9%8A-%D8%A3%D9%87%D9%85-%D8%B5%D9%81%D8%A7%D8%AA-%D8%A7%D9%84%D9%83%D8%A7%D8%AA%D8%A8-%D8%A7%D9%84%D8%AC%D9%8A%D8%AF/a-264288939>

⁸⁴³ https://mawdoo3.com/%D9%85%D9%82%D9%88%D9%85%D8%A7%D8%AA_%D8%A7%D9%84%D9%83%D8%A7%D8%AA%D8%A8_%D8%A7%D9%84%D9%86%D8%A7%D8%AC%D8%AD

Writing as a project

He also has to know how he can write like others and invent wonderful concepts for writing and discover creative solutions to text problems and know that the possibilities are endless and he has to use his mind to benefit from them and ensure that writing is a weapon and a basis of faith and a brave act that has a purpose and can be an excellent weapon for expression and change and that The writer writes with what he knows and is passionate about and enhances his creative experience.⁸⁴⁴

Writing requires the writer to get rid of distractions and force himself away from family, friends and jobs. Writing is an unloved dedication but one should not surrender to it. It is very important for the writer to stick to his weapons and have a very clear vision of the text he wants to create and be strong enough to sustain life. The writer should have no choice but to write. In general, the writing of the work should be clear, entertaining, creative, noisy, balanced, profitable, and know how to attract the attention of the audience and institutions around the writer and ask for their help in printing, publishing, and reading their work and creating events to promote it and contribute to its success. The writing process that takes place in the writer's mind is imagining different emotions, actions, types of characters, etc. in which differences are played with, experimented with, deleted, and started over. The writing improves with each repetition or immersion in it. The more the writer continues to write and the more time the writer spends writing, the more comfortable he will feel with the image of being a writer and it will be easier for him to return to it again.

In theory, the best way to do this is to write, no matter how forced or excessive, and every writer should try to write at least one text and focus on writing highly original texts and ensuring distinction and belief. The good side of writing many texts is that it helps the writer understand the integration of analytical and intuitive aspects.⁸⁴⁵

The downside of writing is that the writer may fall victim to allowing himself to fall into the same solutions, tricks, and character patterns in his texts, his experience, and his creative project.

The writer must stick to the chosen structure throughout the entire text, know the mistakes he makes, and care enough to recognize them through the writing process, free himself from dependency and locking himself away when working on the text, always striving to write better sentences, and knowing that a text is ready does not mean that he cannot add anything else to it.

⁸⁴⁴ <https://ziid.net/business/five-qualities-make-you-a-great-writer/>

⁸⁴⁵ <https://www.islamweb.net/ar/consult/2101113/%D8%B5%D9%81%D8%A7%D8%AA-%D8%A7%D9%84%D9%83%D8%A7%D8%AA%D8%A8-%D8%A7%D9%84%D9%86%D8%A7%D8%AC%D8%AD-%D9%88%D9%83%D9%81%D9%8A%D8%A9-%D8%AA%D8%AD%D9%82%D9%8A%D9%82%D9%87%D8%A7>

Writing as a project

Being tired of writing doesn't mean it's ready and ensuring you read the text from cover to cover, identify flaws and areas for improvement and make sacrifices in writing the text.⁸⁴⁶

Writing is an act of choosing and engaging in different forms of writing for all writers, of the writer spreading himself, of keeping himself fresh, of knowing that traditional and typical methods serve him as a writer in different ways at different times in the writing process, of remembering that writing is not all he is, of training himself to write anywhere, of doing active, flowing, visual, textual, and personal writing.

The writer should limit as many distractions as possible, silence any ringers, disable any notifications, or turn off the phone when writing, know what essential elements the writer needs to include when writing without wasting time, explore details and get specific information about the people around the writer, and allow himself to be obsessed and expert in writing.

In general, the writer must ensure that he tells unique stories with diverse main characters, sets reasonable goals for writing, is happy when working on the text, feels alienated from not writing, works on preparing the creative mind, notes, directions, circumstances and routine for writing and getting it done, knows ways to stop procrastination, works on writing within a specific time frame, sets penalties for delay, sets incentives for achievement, glows and shines, and For creative sparkle.⁸⁴⁷

The writer must know how to write memorable character descriptions, follow the story's events, write subplots, not over-describe visuals, provide detailed backstories, delve into the inner thoughts of his characters, and embrace his own omniscient narrator.

Writing has to be continuous and the writer has to write a lot of scripts and learn from their failures and learn if the writing is excellent it will eventually get noticed and if it's not where it should be it has to do the work to get there and make sure it has a sustainable income and move forward with the script writing priorities.⁸⁴⁸

Writing is more than just a pursuit of making a living, it is an introspection that allows the writer to have complete control over himself and his work. It should be exciting, not a burden, and show the fact that he can write like a professional and not stress himself out, and furnish his work environment to help him work creatively.

⁸⁴⁶ <https://specialties.bayt.com/ar/specialties/q/237272/%D9%85%D8%A7-%D9%87%D9%8A-%D8%A3%D9%87%D9%85-%D8%B5%D9%81%D8%A7%D8%AA-%D8%A7%D9%84%D9%83%D8%A7%D8%AA%D8%A8-%D8%A7%D9%84%D8%AC%D9%8A%D8%AF/>

⁸⁴⁷ <https://www.annajah.net/%D9%85%D8%A7-%D9%87%D9%8A-%D9%85%D8%B9%D8%A7%D9%8A%D9%8A%D8%B1-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D8%A7%D9%84%D8%B9%D8%B1%D8%A8%D9%8A%D8%A9-article-34614>

⁸⁴⁸ <http://saaid.org/daeyat/hana/6.htm>

Writing as a project

The writer should not engage in practices that he believes do not help him in creativity, such as smoking, alcohol, and drugs. He should rush to rest when he feels exhausted from creative work, and manage his time for the benefit of his health, life, and creativity. He should also engage in practices that enable him to focus and increase efficiency, protect his creative freedom, read all the information that comes to his hand that helps him write his texts, pay attention to the structures, formulas, and techniques that help him in his writing, work on preparing and arranging all the materials he needs for writing, pay attention to capturing ideas, possibilities, and news that enrich his texts, and commit to habits that help him to be disciplined in his writing and stay away from sources of distraction.⁸⁴⁹

On the other hand, the writer should work on paying attention to the things that interest him and have a positive role in his creative experience, and be characterized by objectivity, knowledge, learning, inspiration, positive and growing relationships, positivity, professionalism, planning, frankness, benefit, interest, research, focus, capacity building, diversity, patience, knowledge, imagination, originality, development, philosophy, proportionality, framing, effort, knowledge of the context, not deviating from it, enthusiasm, momentum, achievement, sequence, ability to express, freedom, strength, ability to take matters into account, desire for discovery, enjoyment, availability of resources, experience, obsession, hopes, dreams, goal, vision, independence, clarity, independence, credibility, attractiveness, specialization, linguistic and intellectual ability to write, desire for success, fame, influence, love of the work he does, and considering writing an entertaining, coordinated, new, qualitative, attractive, desirable and influential work, and time management for the benefit of his texts, experience and creative project. Of equal importance, the writer should be familiar with the rules of writing the text, the rules of copyright, and the rules and guidelines of etiquette that all text writers must know and follow to improve their chances of creating opportunities and relationships, the rules of writing and the rules of legitimacy. Objectivity, scripts, grammar, spelling, syntax, technical, rules for texts, scenes, characters, conflict, rules for time, effort, money, success, courage, recognition of critical rules, rules for trends, needs, desires, terms and conditions for competitions and fellowships, changes, typos, spelling, rules for readings, decisions, reviews, violations, rules that make stories and characters in a text plausible and attractive, rules for story, concept, dialogue, character, rules of reality, movement, seminars, chapters, downloads, columns, tweets, posts, blogs, legal, mandatory, security, directive, emotional, kinetic, directive, theoretical, emotional, planning, advisory, narrative, and mass rules.⁸⁵⁰

Writing is the work of telling stories, enhancing their description, editing, proofreading, rewriting, adhering to specifications and techniques, conducting discussions and negotiations, following trends, choosing topics, developing characters, furnishing conflicts, establishing plots, building capacities, paying attention to concepts, ideas and events, making decisions, making comparisons, paying attention to improvements,

⁸⁴⁹ <https://ecoonee.com/blog/%D9%83%D8%A7%D8%AA%D8%A8-%D9%85%D8%A8%D8%AF%D8%B9/a-2093676627?srsltid=AfmBOoqEOou4mQPR8REB5xJgAZYwnvDp3m2VNTX8RhPVL-mLskNi4n1f>

⁸⁵⁰ https://www.alukah.net/literature_language/0/160971/%D9%83%D9%8A%D9%81-%D8%AA%D9%83%D9%88%D9%86-%D9%83%D8%A7%D8%AA%D8%A8%D8%A7-%D9%85%D9%85%D9%8A%D8%B2%D8%A7/

Writing as a project

achieving requirements, working on the basics, meeting needs, paying attention to notes, comments, recommendations, reviews, readings, choosing ingenious words, daily work to solve problems, overcoming obstacles and difficulties, following instructions, adhering to procedures and guidelines, working continuously on pages, paying attention to divisions and treatments, and coming up with creative products. It is the work of investing in courses, studies, analyses, experiences, competitions, institutions, partnerships, networks, data and information, and investing in technologies, websites, blogs, arrangements, preparations, statistics, personalities, friendships and relationships. Motivations, creativity, paths, celebrating achievements, accepting criticism, activating correspondence, gratitude for efforts, addressing flaws, developing positive qualities, preparing distinctively for interviews, negotiations and deals, knowing the standards of creative industries, good time management, daily focus on money and accounts, preparing for reflections, exploiting advantages, enhancements and developments in all areas.⁸⁵¹ Writing is based on paying attention to feedback, interactions, monitoring behaviors, perceptions, and changes in environments, learning to write with its specifics and generalities, focusing on preparations, settings, and foundations, dismantling components, facing warnings, providing devices, equipment, and tools, conducting multiple readings, making abbreviations and corrections, providing some samples, achieving necessities, removing fears, paying attention to content, dealing with changes, preparing for presentations, events, and designs, setting goals for distributions and sales, and actually implementing plans, focusing on the quality of manuscripts, ensuring the quality of rhythms, narratives, and transitions, and ensuring the quality of outputs and deliverables.

Finally, the writer must ensure that the writing is good, independent, open, imaginative, bold, courageous, motivational, amazing, passionate, enthusiastic, important, exciting, tense, scary, mysterious, rich, thoughtful, understandable, planned, framed, free, ethical, complete, well-structured, sophisticated, lively, concise, correct, fresh, convenient, original, unique, exciting, clear, professional, profitable, satisfying to partners and readers, and possessing personalities, traits, and needs. Desires, documents, possibilities, indexes, cards, hypotheses, beginnings, endings, life experiences, exceptional experiences, artistic aesthetics, mystery, diversity, professionalism, time, movement, development, magic, wisdom, persuasion, simplicity, fun, and creative creation.

He has understanding, knowledge and thinking.⁸⁵²

It is important for the writer to have an understanding, knowledge and thought about all the details of his creative project, including writing methods, page layout methods, storytelling methods, methods of adding writing elements to the text, methods of reviewing, correcting, editing, proofreading, developing the text, story, characters and conflict within the text, knowing the methods of development, the writing process and

⁸⁵¹ <https://uxwritingar.com/ux-writing/17720>

⁸⁵² <https://noora571940842.wordpress.com/2020/10/23/%D8%B5%D9%81%D8%A7%D8%AA-%D8%A7%D9%84%D9%83%D8%A7%D8%AA%D8%A8-%D8%A7%D9%84%D9%85%D8%A8%D8%AF%D8%B9/>

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the rewriting process, choosing the creative path, setting expectations and meeting them. On the other hand, the writer must have a passion for the text, presenting bold stylistic choices, being open to the possibilities of mixing genres, ensuring content, atmosphere and description in the text, making his words honest, organized and with a unique style and new form, and being interested in metaphors, the strength of the text and its literary genre, adding concepts, ideas, elements, characters, details, simplicity, descriptions, images, determinants, tools, ease, knowledge, skills, techniques, explorations, exercises, coding, symbols, applications, rules, choices and creative developments. On the third hand, the writer must have an understanding, knowledge and thought about everything surrounding his project in all its details, from when it was a vague idea until it became a book that is sold and read and creates a good impression about the writer and his creative texts, through The writer's understanding of his voice and unique writing style, and the writer's understanding, knowledge and thinking about which concepts and ideas are appropriate for him.⁸⁵³

The writer must understand all the tasks he must perform and understand that writing is easy, fun and consistent, and that he has a clear and distinct voice in telling stories and creating text that is enjoyable to read, developing his own creative style and trying to adapt in all the details of the writer's creative project to reach his voice and style and achieve a balance between his voice and style and implement the desires and needs of others. On the fourth side, the writer must know that writing is a job that requires social communication and the writer's distinction through independence and having the motivation to succeed and the writer's need for consultations, partnerships and networks and that the book requires the writer's ability to develop, finance, negotiate, be institutional, imaginative, independent, distinguished, coordinated and rhythmic and that he has the understanding, knowledge and thinking in the surrounding contexts, whether original or adapted, whether personal, familial, local, national, regional or global, and the role of all of these contexts in the writer's creative texts.⁸⁵⁴

Fifthly, the writer must have understanding, knowledge and thought about everything related to his texts, experience and creative project, and knowledge and understanding of his special influences, vision, message, goals, purposes, summaries, observations, standards, records, depth, world, writings, reality, preferences, experiences, surroundings, partners, networks, plans, models, recommendations, stories, writings, challenges, formula, intuition, paths, professionalism, influences, impact, works, effects, difficulties, positives, negatives, motives, knowledge, lessons, strengths and weaknesses, opportunities and obstacles around him, information, culture, rhythms, characters, techniques, conflicts, lists, interventions and drafts. And his schedules, time, plans, concentrations, compatibility, embodiments, questions, creative answers, information, impressions, successes, fame, developments, slogans, possibilities, requirements, supporters, opponents, enemies, partners,

⁸⁵³<https://www.sayidaty.net/node/1520756/%D8%A8%D9%84%D8%B3/%D8%A8%D9%82%D8%A7%D9%81%D8%A9-%D9%88%D9%81%D9%86%D9%88%D9%86/%D9%85%D8%B9%D8%A7%D9%8A%D9%8A%D8%B1-%D8%A7%D9%84%D9%83%D8%A7%D8%AA%D8%A8-%D8%A7%D9%84%D8%AD%D9%82%D9%8A%D9%82%D9%8A>

⁸⁵⁴https://mawdoo3.com/%D9%83%D9%8A%D9%81_%D8%AA%D9%83%D9%88%D9%86_%D9%83%D8%A7%D8%AA%D8%A8_%D9%85%D9%85%D9%8A%D8%B2

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networks, and creative connections. And from the sixth aspect, the writer must have understanding, thinking, and knowledge of the audience, his own creative journey, his creative movements, understanding of style, sequence, desire, adventure, and construction, and knowledge of creative books similar to the creative genre in which he writes, and knowledge of the writer of peers who write in the same creative genre and understanding ways of dealing with them, and understanding and knowing new ideas in his environment and knowing the locations of creative sources, and understanding the importance of accuracy, transformations, technology, language, and techniques in narrating his texts, and understanding the writer's ability to interact with those around him and develop his voice, tone, and style on an ongoing basis, and paying attention to the way the writer appears and his experience in front of others.⁸⁵⁵

In the seventh aspect, the writer must understand, know, and think about his own plans, the creative project he is implementing, the creative texts he is writing, the scenes included in his texts, understand his ability to edit and write, and retain his creative energy, know the elements necessary for him and his experience, understand, know, and think about his actions and reactions to them, and understand, know, and think about what hinders him, such as writer's block and analysis paralysis. Or over-analysis or over-thinking and dealing with books, chapters, seminars and events that benefit the writer and the ability to get out of the creative prison in which some writers fall, the text or a certain type of creativity.

The writer must work on challenging himself in order to improve his writings and increase his focus and flexibility and expand his horizons and deepen his style and nourish his mind and deepen his leadership and improve his point of view and develop his perspective and professionalism of his formulation and improve his work methods and activate his activities and the diversity of his possibilities and choices and interests and ensure the health of his feelings and the quality of his own texts.⁸⁵⁶

Eighthly, the writer must have understanding, knowledge and thinking about research, studies, laws, techniques, guidelines, expectations, instructions, notes, features, methods, processes, characters, attempts, types and methods that help in writing a cheerful, lively text that the audience loves, is innovative, unusual, original, unique, qualitative, stable, innovative and technical that is well-received by critics and includes content, scenes, characters, worlds, style, atmosphere, liveliness, subject, element, image, symbol, event, story, sacrifice, speed, experience, suspense, inspiration, vision, leadership, sobriety and influence. The writer must be distinguished by having a creative mindset and thinking about more creative ways to write and how to tell an attractive story, taking responsibility for his creative endeavors, increasing the speed of his progress, not being afraid to make mistakes and asking for help when needed, ensuring the creative freedom that he

⁸⁵⁵ <https://middleeasttransparent.com/ar/%D8%B5%D9%81%D8%A7%D8%AA-%D8%A7%D9%84%D9%83%D8%A7%D8%AA%D8%A8-%D8%B5%D9%81%D8%A7%D8%AA-%D8%A7%D9%84%D9%85%D8%AB%D9%82%D9%91%D9%81/>

⁸⁵⁶ <https://academy.hsoub.com/questions/7741-%D9%85%D8%A7-%D9%87%D9%8A-%D8%A7%D9%84%D8%B5%D9%81%D8%A7%D8%AA-%D9%88%D8%A7%D9%84%D9%85%D9%87%D8%A7%D8%B1%D8%A7%D8%AA-%D8%A7%D9%84%D8%AA%D9%8A-%D9%8A%D9%85%D9%84%D9%83%D9%87%D8%A7-%D9%83%D8%A7%D8%AA%D8%A8-%D8%A7%D9%84%D9%85%D8%AD%D8%AA%D9%88%D9%89-%D8%A7%D9%84%D9%86%D8%A7%D8%AC%D8%AD%D8%9F/>

Writing as a project

must enjoy and ensuring his comprehensive understanding of creativity for the benefit of his experience and creative project. On the ninth side, it is important for the writer to have understanding, knowledge and thinking about his creativity, contributions, feelings and skills, and the importance of surrounding himself with others who share his creative vision, not isolating himself from others, sharing the burden, finding good partners for him, listening to his ideas, using available stories and characters, conjuring up convincing stories and concepts, the flow of his creative juices, ways of inventing names for ideal characters, reasons for creative differences, understanding and knowing ways to fight for his texts and experience, knowing ways to deal with fraud, plagiarism, literary theft and creative theft, knowing a way to flex his creative muscles, highlight his creativity, expand his networks and explorations, and enhance his texts, characters, routines and creative vision.⁸⁵⁷

The writer must be a thinker, stare into the missing window of thinking, and do his best to be at the forefront of his creative community, and understand, know, and think about ways to improve, slip, prepare, struggle, get out of the box, think carefully, get satisfaction, plan, and find the new.

The writer must ensure sustainability, stability, and achieve creative endeavors, seize available opportunities, invest in the magic moment in writing and texts, work on cross-genres, remove useless embellishment, ensure that adjectives are enjoyable, diverse, evocative, and overused, and look at the points of thinking and moments when there were multiple paths to follow and the choice that was made through guidance, thinking, and working so that the creative experience is practical, intellectual, convincing, successful, sustainable, regular, organized, arranged, strategic, applied, repetitive, flowing, accomplished, purposeful, changing, evolving, attractive, real, honest, effective, interactive, balanced, necessary, objective, new, good, rational, unique, and adds to the creative work in the writer's environment as a whole.⁸⁵⁸

The writer must have the understanding, knowledge and thought of his creative and intellectual rights, copyright, publishing and printing rights, and know the ways to protect and benefit from them. He must have the understanding, knowledge and thought of his family, friends, acquaintances, peers, colleagues, partners, networks, literary genre and creative investments, and he must understand, know, think and apply the observations, comments, recommendations, readings and discussions of those around him for the benefit of his texts, experience and creative project.

The writer must have his own creative voice without imitating other creative voices in his local, national, regional or global environment and work to increase the strength of his voice and work to obtain the tools that help him to have his own and true voice and protect his voice from suffocation due to the incidents or

⁸⁵⁷<https://www.aljazeera.net/programs/contemplation/2023/1/17/%D8%AA%D8%A3%D9%85%D9%84%D8%A7%D8%AA-%D8%B5%D9%81%D8%A7%D8%AA-%D8%A7%D9%84%D9%83%D8%A7%D8%AA%D8%A8-%D8%A7%D9%84%D8%AD%D9%82%D9%8A%D9%82%D9%8A>

⁸⁵⁸ <https://www.ereenews.com/culture/2289919>

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political, economic, social or creative circumstances surrounding him and keep his nerves calm and not allow others to tamper with his voice and work to deal with people who are enthusiastic about working with him and helping him find his course, voice, works, dreams, writings, successes, reading, personality, rhythm, ideas, words, atmosphere, mood, distinction and unique perspective.⁸⁵⁹ It is important for the writer to work on developing his voice, listening to notes and comments, and applying what benefits him in making his voice more personal, unique, and creative, and helps him determine his position, pace, characters, and special charm, and obtain his own tone of voice, treat his contradictions and confusion, and make his voice more powerful, honest, courageous, distinctive, unique, organized, authentic, appropriate, understanding, love, admiration, and different from other voices.

The writer must maintain his voice, continue writing, know how to do it, make his voice rare, unusual, narrative, thoughtful, tangible, and proactive, and use it to communicate his texts, ideas, vision, message, and goals. In the same vein, the writer should not repeat his voice or imitate the voices of others, and should work on refining his narrative and creative voice skills as a talented, focused, wonderful and non-frustrating writer and maker. The writer should know that his unique voice is the magic spark he possesses, and should work on preserving his voice when getting the idea and inspiration, when visualizing, imagining, coordinating, editing and rhythms, when dealing with concepts, conflict, plots and characters, when writing, when rewriting, when communicating with his partners in his creative project, and when promoting and distributing to sell his creative product. The writer must not restrict his voice no matter how difficult it is, and when feeding his mind with creativity, imagination, scenes, and voice, and reaching himself as a writer, with his voice, and with the voices of his characters, motives, and influences, to the stage of complete professionalism and preserving the spirit of his voice and the spirit of the work, etc. He should be consistent in all areas of his creative journey and not doubt or hate his voice and realize that his voice is on an equal footing with other voices surrounding his experience and creative project .

859 <https://www.ahewar.org/debat/show.art.asp?aid=57382>

Chapter Four

The writer as a creative leader

The writer's leadership of change in his personal, family, work, social or creative environment requires him to understand his current situation or his creative project and the problems he faces, the level of importance of each problem and its need for change, and then determine what should be changed, why and how the change should happen, the reason for the need for it, and whether the changes will be specific, measurable and realistic, and whose goals are consistent with the writer's goals and creative project. The writer must know who the stakeholders in the change are, what is the value of the change and the effort needed to manage and achieve it, whether there are logical reasons for it, whether a vision and strategy for the change have been designed, whether there is an imagination of what the change will look like and how it will affect the writer's future and creative project, and whether it is originally related to the writer and his creative project ⁸⁶⁰.

It is important for the writer-leader to know what the risks are, how to mitigate them, who will be most affected by the change negatively or positively, how they will react to the change according to its impact, and whether there will be resistance, and if there is resistance, how will the concerns and expectations be addressed to mitigate the resistance to change. The writer's belief in change and enhancing his ability to manage it well enhances the writer's leadership ability for himself, for those around him, and for his creative project, intensifies his responsibility for the change process, and raises the level of his influence, commitment, flexibility, understanding, and ability to accept change and convince those around him to accept it, in a manner consistent with the writer's culture and his family, social, work, and creative environment.

The writer helps in becoming a leader by developing methods, practices, ideas and behaviors of those around him in favor of the change process, and creating a positive and encouraging atmosphere for them to participate in achieving it and benefit from their skills, experiences and knowledge in developing the change process, motivating them and creating a state of enthusiasm in their surroundings for the sake of change and conveying his idea to those around him and enhancing the impact of change in developing the behavior of the writer and those around him towards more positive behaviors, civilization and creativity. It is important for the writer to succeed in his management and leadership that he be able to create plans for the activities that the change needs to be achieved and that the plans are distinguished by what is characteristic of plans in projects and contain activities, places, time period, targets and the ability to communicate constantly, and identify the most effective and successful means of communication

⁸⁶⁰https://ar.wikipedia.org/wiki/%D8%A7%D9%84%D9%82%D9%8A%D8%A7%D8%AF%D8%A9_%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9%D9%8A%D8%A9

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Leadership helps the writer to be able to identify the reasons for change, what changes are required, what are the best ways to communicate for change, can the writer anticipate the reactions of those around him about the change and how it can or will affect their personal, professional and creative lives, do they understand its reason and are they reassured by the change in the first place, do they participate in its development, are any misunderstandings that stand in its way removed, are the contributions and comments of others about the reasons and ways to achieve change respected, were there previous successful experiences of change to reassure the writer's surroundings and motivate them to participate in it and support it and commit to it and believe in the reason behind it, and their awareness of its scope, effects, processes, roles, and the activities it needs to achieve, and the funds that must be available to achieve it, and the time required for it, and their roles in achieving it, and the benefits that will accrue to them from it and their knowledge that the timing is appropriate for it, and in a way that ensures that they all know, including the writer, the importance of change as part of daily life, and helps them adapt to it, implement and monitor all its plans and stages, and ensure that it is running smoothly and successfully, and their full awareness of the change, its applications and challenges, and the achievement of its priorities And its practices, achievements, progress, stability, success, and the importance of providing enthusiasm, vitality, competencies and skills necessary for work. With the approach of the twenty-first century, the world is witnessing great changes, disturbances and possibilities, especially in the field of writing and creativity and their relationship with information and computing, biotechnology, the revolution in human relations, the business environment and competition ⁸⁶¹.

Today, no one can ignore the desires and needs of their customers while maintaining continuous quality and the ability to survive in the face of a profound cultural change that requires a new generation of leaders in all fields, especially the creative field, who must create a real vision, a sense of values, leadership, communication, motivation, effectiveness, intelligence, talent, the ability to implement, adhere to standards, hierarchies, strict descriptions, and advance in their professional and creative lives.

Leadership skills help the writer to have a high reputation, the ability to overcome all difficulties and troubles, the ability to consult and develop, determine the right path to success, determine their own approach, the ability to obtain large market shares in their creative world, and to be sure of what they should do and what is expected of them while ensuring volume, speed and quality in all their creations. Leadership skills also help writers protect themselves from falling into unprecedented waves of discontent, fear, and control, and work to evolve, increase potential and cooperation, achieve more in a shorter period of time, provide resources for continuous progress, and ensure the continuation of the struggle for creativity and for their texts, experiences, and creative projects.

⁸⁶¹<https://www.alukah.net/social/0/170111/%D8%A7%D9%84%D9%82%D9%8A%D8%A7%D8%AF%D8%A9-%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9%D9%8A%D8%A9/>

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In the field of leadership, in order for the writer to be a leader in his texts, experience, project, and creative environment, he must work on growth and interaction with changes, ensure his freedom and the freedom of his creativity, the ability to communicate, interact, and deal with technology, the continuity of progress forward, the ability to win, create, communicate, motivate, guide, compete, cooperate, take risks, be satisfied, participate, and succeed.

Leadership skills give the writer ways to develop superior human relationships, the ability to lead others, look at things from the other person's point of view, appreciation, honesty, interest, the ability to gain friends, influence people, create an audience enthusiastic about his creativity, the ability to speak effectively, become famous, spread, stay away from anxiety and fear, communicate effectively with others, motivate them to achieve, and discover the leader within. Leadership skills enhance the writer's ability to create the vision, message, goals, and plans for his creative project, as well as his ability to face challenges and ensure the development of his understanding, methods, education, skills, preparations, relationships, and value in his environment, texts, experience, and creative project ⁸⁶².

It is important for the writer to find the leader within himself, to prevail in the human relations around him, to be able to refuse, deal with failure, lead his team, play sports, know the scope of his identity, be open to others, be able to get what he wants, do his job to the fullest, be logical, kind, generous, comfortable, not exciting, realize the true meaning of leadership, be fast, realistic, take responsibility, and do what is expected of him in a simple and good way. Leadership enhances the writer to be able to predict, move quickly, deep, renewed, stable, skilled, flexible, decisive, work to help people achieve what they are capable of, have a vision for the future, contribute to encouragement, training, guidance, coaching, direction, influence, team building, and establish and maintain successful relationships with all his creative surroundings.

Leadership is not easy but each one of us has the ability to be a leader and therefore the writer must be seriously busy enhancing his leadership skills and learning how to lead and develop his dynamic leadership skills and increase his chances of success and have a clear idea of what he believes he can achieve and the ability to communicate his vision and texts to everyone without stumbling during his creative experience and be distinguished by quality, wisdom and development over time.

The writer's leadership skills enhance the ability to provide advice and facilitation to others, the ability to participate in meetings, seminars, cultural and creative events around him, the ability to deal with differences and consequences, the ability to deliver and ensure deadlines for presenting his creations, studying successful

⁸⁶² <https://sharjah24.ae/ar/Articles/2024/07/31/NJ234>

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experiences around him, ensuring that his creative vision expresses a vision for a realistic, credible and attractive future, and knowing that there is no one right way to lead.

Talented leaders come in many different types of personalities, groups and specialties including the creative specialty of the writer who must define, develop and practice his own way, strategy and leadership techniques, creatively and reach new horizons and never try to imitate others and never stop being himself, his texts, his experience and his creative project. It is important for the writer to know his true identity and apply this vision thoughtfully and the personal qualities he possesses that can be transformed into leadership qualities and distinguish him with the ability to anticipate change, enthusiasm and build a career and stubborn perseverance, mind, great imagination, positive attitude, and a strong sense of values let them flourish and turn into leadership. It is important for the writer leader to remember that actions are much stronger than words and activate his practices of leading by example and going through a learning experience and setting standards and then committing to them and distinguishing himself with complete transparency and pride and well-focused and confident leadership is what turns the vision into reality and identifying the leadership strengths of the leadership and dealing with hardships and harmony and the ability to deal with mistakes and find different ways to say what he wants.

The writer must show his leadership skills, present the facts, not stop halfway, protect himself from failure to communicate, arrogance, contradiction, reprimand, insult, blaming others, positive human interaction, and be distinguished by toughness, stubbornness, superior knowledge, argument, honesty, gratitude, flow, and excellence ⁸⁶³.

Leadership skills for the writer include the ability to deconstruct and do their job better, understanding how important good communication really is, the ability to communicate well, the ability to accomplish and communicate well and effectively, being open and creating an environment that is receptive to communication, the ability to handle a huge amount of data, the ability to deal with different points of view, developing trusting relationships, developing corporate communications, one-on-one meetings, bilateral and human conversations, the ability to negotiate and compromise, being persistent, the ability to listen and speak and communicate what they do effectively, having a good idea of why they do it and putting things in perspective.

To be a leader, a writer must be able to persuade people, have great ideas, be easy to explain to others, and master the basic human skill of being able to talk and listen to others, set his appointments accurately, and avoid fatigue, boredom, anxiety, difficulties, and arguments. To be a leader, a writer must be independent, in

⁸⁶³ <https://yuraconsulting.com/%D8%A7%D9%84%D9%82%D9%8A%D8%A7%D8%AF%D8%A9-%D8%A7%D9%84%D9%86%D8%A7%D8%AC%D8%AD%D8%A9-%D9%85%D8%A7-%D9%87%D9%8A-%D8%A7%D9%84%D8%AE%D8%B5%D8%A7%D8%A6%D8%B5-%D8%A7%D9%84%D8%AA%D9%8A-%D8%AA%D8%B5%D9%86/>

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control, able to deal with big issues, able to share his ideas with others and listen to their ideas, open to others, receptive to their ideas, and help them accept his ideas, aware of the things he needs to know, an expert in discovering the gems of business, and win admiration, and become a great and persuasive speaker, know the chain of command, a negotiator, and know what he feels. A writer must show people that he cares about them, has solutions to all problems, listens, communicates, expresses his own ideas, understands criticism, is humble, loving, ensures quality, provides a convincing experience, invests leisure time, is not a fraud, can be trusted, makes good suggestions, is precise, impressive, able to think and practice, can show personal weakness by putting his ideas, and invests work, time, techniques, and practices that lead to perfection. The tasks of the leader, and in these lines the writer, are to work on enhancing feelings and developing real motivation and loving what he does or feeling inspired to do it well and eager to benefit and deal with any undesirable consequences at all and maintain health, life, money, satisfaction, well-being and desires and give a real sense of purpose, and the feeling that he is working for a valuable and extremely important goal ⁸⁶⁴.

The writer-leader has the real drive to excel and can identify people, include them, encourage them, know their opinions, praise them, help them make decisions, ask for their advice, follow it, understand how much he appreciates them, cares for his team, partners, family, audience, clients, time, health, vacations, writings, achievements, creativity, problems, discoveries, follow-ups, responsibilities, issues, behaviors, successes, participations, questions, duties, desires, dignity, independence, achievements, convictions, concepts, results of his creativity, beliefs, values, work, activities, requirements, efforts, arrangements, directions, guidance, rules, laws, fields, networks, partnerships, texts, experience, and creative project.

The writer must work to involve all parts of the process, develop teamwork and hierarchy, encourage, recognize and reward superior work, meet expectations, create agreement on goals, make a difference and institutionalize his creative project.

The writer-leader explores options, seeks consensus and solutions, is able to constantly search for suggestions, compliments and praises his team and collaborators, creates leaders around him, creates generous options, attracts experienced people, is a planner and knows what is going on, donates advice and expertise to those around him, is strict and able to compete with tougher competitors. The writer-leader is not vulgar, does not reach the stage of bankruptcy, has great emotion, is able to express genuine interest in others, helps develop story ideas, has experience, credibility, confidence, mystery, interest, expression, has knowledge of medicine, media, television, religion, lifestyle and all ideas that can be included in his creative texts. The writer should smile at people, learn their names and how to pronounce them, especially those around the writer's

⁸⁶⁴ <https://sharjah24.ae/ar/Articles/2024/07/31/NI234>

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experience, obtain useful links, take time to remember people's names and their associations, and help bring people together and solve their problems.

The writer leader should care about all the other unrecognized people who keep the writer's life on track and make caring about people always a personal brand and create the building blocks of successful human relationships and build his abilities to organize meetings and seminars, logistics and customer development and focus on real work and interest and prosperity and work on a wide range of options , and be more focused on his problems whatever they are and interest in sales and gifts and build his open, friendly, interested, volunteer and training nature and what makes him enjoy work and gain satisfaction and relationships and self-confidence and love of others and develop real friendships, and help others and the importance of genuine interest in others and arousing admiration and investing in success and not getting frustrated and gaining perspective on his own problems ⁸⁶⁵.

The writer must look at others from a different perspective, be honest, effective, see things from the other person's point of view, pay attention to his elegance, enthusiasm, ideas, deals, risks, costs, and communications, focus on the financial aspects, invest in his talents and creativity, care about his issues, family, successes, and the continuity of his texts, experience, and creative project.

The writer leader is one of the most important leaders of the future because of his importance in creating his environment according to his creative vision, and therefore he must build his capabilities in creating dialogue, negotiation, communication, developing relationships, control, marketing, time management, high competitiveness, leadership, adaptation, exceeding his clients' expectations, dealing with recession and clients, managing priorities, features, functions, competition, practicing creative work, empathy, hard work, difficulties, interest, health, education, building his own capabilities, the ability to deal with suggestions, complaints, needs, and his own publications, and interest in questions and answers related to his texts, experience, and creative project. The writer must work on creating more successful relationships with his clients, family, and friends, listening to learn from them, ways to deal with dozens of guests, rules of courtesy, speaking, his ability to create interesting conversations, dealing with compliments, hosting methods, creating interviews, and developing hobbies.

The leading writer must know how to attract the attention of his surroundings and develop his skills in communication, listening, public speaking, effective communication, possess visions, plans, clarity, the ability to express his ideas and develop them, develop his life and creative experiences, care for his personal and creative development, the ability to follow up, evaluate, produce, and obtain sources. The leading writer must

⁸⁶⁵ <https://scale.sa/articles/successful-leadership/>

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ensure balance, positivity, focus, real participation, questioning, research, and response, speed, brevity, quality, comfort, and acting naturally, dealing professionally with different methods in life, creativity, rationality, achieving social and commercial success, the ability to reach immediate solutions to his problems, and the ability to quickly conclude.

The writer must be distinguished by specialization and quick dealing with fear, anxiety, nervousness, or tension, and be distinguished by freedom, interaction, the ability to make decisions, not selfishness, the ability to persuade, understand others, appreciate them, and invest in them, and enjoy strength, activity, and the desire to learn and develop his professional and creative life ⁸⁶⁶.

The leading writer must be distinguished by the ability to consult, absorb and think about the feelings of others, and then be able to reflect them back, encourage good ideas, talk about different issues and solutions, participate in group discussions, and work to institutionalize his texts, experience, and creative project.

In order for the writer to be a leader in his environment, he must pay attention to quality and know what is right regarding quality and working techniques with all his creative environment and know the secret of his influence on the people around him and what are his methods of winning others over through their way of thinking. The writer-leader must learn that no one is more persuasive than a good listener, that cooperation is important, that optimism, initiative, team spirit, courage, volunteerism, ethics, desires, idealism, the ability to manage, represent, apply, write, be precise, structure, execute, plan, organize, and change are the keys to understanding strict hierarchies, administrative lines, and complex chains of command, and that he must work to combat rigidity, inactivity, conflict, and routine, and build his abilities in dealing with hierarchy and hierarchy, executing ongoing tasks and projects, cooperation, attraction, arts, specializations, work relationships, leadership and control, relying on information, ways to pass through any barriers, ways to advance in personal and creative life, ways to design and implement plans, ways to provide resources for the people who get the job done, and building and leading teams.

A leader writer can motivate people, develop teamwork and cooperation, learn social skills, learn how to fix mistakes, master work, how to deal with criticism and complaints, deal well with hopes, fears, expectations and differences at the individual and group levels, and how to deal with talented individuals.

The writer must know how to rise to the required level and create a shared sense of purpose and become a strong leader to focus all this energy to clarify the vision, set goals, help everyone understand what is going on and make the goals the team goals and performance the team performance and appreciate everyone's

⁸⁶⁶ <https://ar.wikipedia.org/wiki/%D9%82%D9%8A%D8%A7%D8%AF%D8%A9>

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contribution to the success of the writer, his texts, his experience and his creative project. In order for the writer to become a leader, he must share the glory, accept the blame, share the benefits, appreciation and glory and be distinguished by influence, impact, success, generosity, favor, faith, respect for standards, the ability to guide, develop, improve, experience, achieve his goals, trust, courtesy, sophistication, remembrance, innovation, learning, control and enhance all his skills and be distinguished by positivity, the ability to participate, modernity, learning, experience, acquisition and the ability to make plans ⁸⁶⁷.

It is important for a writer to become a leader to be characterized by intuition, conviction, the will to continue, to follow simple methods in all his life and creative activities, to respect the dignity of others, to enhance his experiences, projects, friends, relationships, partnerships, participations, health, activities, capabilities, talents, successes, interests, status, development, rules, and self-respect.

For a writer to become a leader, he must increase his ability to integrate, diversify, specialize, create, harmonize, culture, professionalism, travel, knowledge, civilization, progress, comfort, health, selling, marketing, competition, dignity, respect, understanding, magnificence, closeness, philosophy, recognition of others, leadership, welcoming, communicating better, insurance, simplicity, satisfaction, responsiveness, and hard work.

A writer-leader must do the basics, never stop, fellowship, humanity, participation, self-respect, strength, not verbally abusing people, being rude, arbitrary or intimidating, setting the right tone to achieve respect, open communication, maintaining a sense of humility and engaging in all activities around him that have a positive impact on his texts, his experience and his creative project.

It is important for a writer to become a leader to commit to achieving results, making efforts, showing interest, developing relationships, understanding, empathy, and respecting the importance and dignity of others, regardless of their position, background, or relationship to the writer, and not feeling superior to them and working to reach their hearts.

The writer-leader should be distinguished by honesty, motivation, recognition, praise, rewards, trust, appreciation, and not to deal with them in a bad way or embarrass them. The writer should be distinguished by good feelings, success, encouragement, motivation, simplicity, intelligence, ability, appreciation, encouragement, sound logic, and improvement. On the other hand, the writer-leader should deal positively with money, rewards, benefits, privileges, truth, engagement, deal positively with suggestions, delegation, recognition, ideas, participation, contributions, good leadership, time, energy, money, appreciation, pleasure,

⁸⁶⁷ <https://ar.wikipedia.org/wiki/%D9%82%D9%8A%D8%A7%D8%AF%D8%A9>

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compassion, understanding, winning, busyness, results, possibilities, creativity, excellence, research and development or production, human relations, human resources, and awards.⁸⁶⁸ In order for a writer to become a leader, he must develop skills, honesty, integrity, loyalty, effective communication, listening skills, interpersonal skills, competition, reward, respect, admiration, excellence, love, quality, productivity, planning, positive interest, overcoming problems, comfort, welcome, respect for laws, admitting mistakes or being criticized, sensitivity, having a sense of humor, the ability to comprehend, and the writer must have a vision, goals, and a message for his texts, experience, and creative project.

It is important for the writer to have full responsibility, to shift momentum, to quickly and forcefully admit mistakes, to know the power of apology, to be able to take risks, to respect institutional behavior, to be able to restrain oneself, to accept criticism with praise and sincere appreciation, to deliver a valuable story with great credibility, to persuade gently, and to avoid argument.

On the other hand, the writer-leader must deal with cheap and dirty reactions, headaches, isolation, disappointment, anxiety, bitterness, rebellion, hatred, violence, lack of productivity, risk, disappointment, sadness, challenges, difficulties, negative comments, shifts in consumer buying waves, bad times, violations, rejection, failure, loss, shyness, hostility and enmity with others, difficult times, falling behind, gambling, spending time and effort in vain, not knowing how to reach other people, barriers between the writer and them, lack of trust, lack of realistic and achievable goals, poor planning, poor concentration, feeling defeated, drifting, failure to respect deadlines, anxiety, inability to think, organize time and effort, and set priorities, programs and activities that benefit the writer, his texts, his experience and his creative project.

It is important for a writer to be a creative leader to be characterized by focus, discipline, beauty, attractiveness, growth, prosperity, and continuous research, and to have a diverse culture, the ability to work under pressure, take the initiative, and be distinguished by the creative touch, focus, discipline, confidence, perseverance, and the ability to reach the top, create opportunities for success, and win the race for creativity. It is important for a writer-leader to have responsibilities, commitments, a plan, and great energy to achieve them, the ability to keep up, and do what is necessary to win the race in all aspects of life, adhere to desire, and not be willing to stop, and to provide an exceptional experience and present something new, and to be distinguished by being soft-spoken and having great popularity. The writer-leader is the one who deals with experts and specialists, has a specific goal, extraordinary motivations, is distinguished by steadfastness, believes in himself, is prepared to continue, and is distinguished by talent, vitality, learning, hard work, focus, and continuity in all aspects of his professional, personal, and creative life⁸⁶⁹. And to be optimistic, never give up, patient, never let anything discourage him, never despair, overcome frustration, be practical, develop himself, complete all details and all

⁸⁶⁸ <https://hub.misk.org.sa/ar/events/skills/creative-leadership/>

⁸⁶⁹ https://www-ccf-org.translate.goog/articles/leading-effectively-articles/6-ways-to-succeed-as-a-leader/?_x_tr_sl=en&_x_tr_tl=ar&_x_tr_hi=ar&_x_tr_pto=rq

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tasks, be trustworthy with his colleagues, friends and clients, follow up on all details, be in control, meet expectations, fulfill promises and be proud of his creative work.

A leader writer is someone who has values, vision, purpose, is a strong fighter, gives a lot of opportunities, is a good communicator, is clear, relaxed, has a vision of the work he is doing, has basic and instinctive reactions, plans for the future, maintains his composure, has intense focus, handles chaos, is calm, organized, and is able to ignore distractions.

The writer must follow what is important, keep his focus on the big picture, work on achieving balance, be able to withstand, read reports, dictate orders, make calls, hold interviews, seminars and conferences, respect his appointments, care for his family and help many people in his life. The writer-leader works to maintain perspective and balance, making room for things other than work, creating a happier and more fulfilling personal life, becoming more active, focused, and productive at work, having a creative identity, caring about his health, developing friendships, loving the exchange of ideas, and being a good manager of his texts, experience, and creative project.

Most leaders work around the clock to achieve the perfect balance and urgency, control a variety of pressures, be distinguished by frankness, competition, and confidence, achieve a reasonable division of time between work and leisure, and address challenges. Leaders enjoy a happy home life, achieve practical practice, achieve justice and fairness, have priorities for implementation, enjoy work, do not waste time, appreciate family, friendships, the surrounding environment, and appreciate themselves. They work to allocate days for work, excel in joy and happiness, feel peace of mind, and self-confidence. Even in the midst of the deepest problems, leaders avoid extremism and are distinguished by having struggled to reach the top of success and money, build a life of pleasure, balance, and material success, maintain a happy life, and live time allocated to family, sports, leisure, relaxation, and recreational activities. Leaders work to create a balance between work and leisure, create mental and positive attitudes, work on choosing the right ideas, think about failure to avoid falling into it, not indulge in pity, excel in simplicity, and always work on taking a positive position instead of a negative position ⁸⁷⁰.

Leaders do not indulge in hatred, disapproval, aggression, conflict, fear, self-harm, hostility towards others, anger, cowardly threats, negative energy, loneliness, negative external and internal influences, boredom, anxiety, stagnation, pity, cruelty, annoyance, frustration, irritation, behavioral problems, negative empathy, neglect of oneself, one's family, one's surroundings, one's environment, financial or creative bankruptcy, working with highly stressed personalities, overreaction, falling dreams, surrender, and the control of doubts.

⁸⁷⁰https://www.researchgate.net/publication/375077953_athr_alqyadt_alabdayt_ly_alfalyt_altnzymyt_drast_ttbqyqt_ly_alamiyn_balwhdat_almhlyt_bmhafzt_alghrbtyt

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The writer-leader must be able to fight doubt, defeat, neglect, negativity, surprises, rejection, failure, pessimism, grumbling, withdrawal, harm, fighting it, jealousy, disabilities, ruin, nervousness, stranding, falling into conflicts, illness, resentment, stumbling, climbing, falling, and negative situations. He must be interested in learning, quality, enjoyment, civilization, kindness, gentleness, focusing on the positives and ignoring the negatives. One of the most important functions of a leader is to set a positive tone characterized by self-confidence, and to show others that failure is not even a possibility, and to oppose acquisition, cuts, costs, or seizure, changes, competition, feelings of insecurity, expulsion, disorder, depression, problems, or falling under the control of forces external to the writer that restrict his creativity and ability to lead or contribute to the failure of the writer's texts, experience, and creative project.

The writer should think about the amount of energy he is putting into his experience and project, not worry about the future, think about tomorrow, make plans for the future, learn from past experiences, live with good and evil, focus energy, direct attention, direct leadership, bear burdens, pay attention to possibilities, decisions, difficulties, facts, equipment, predictions, difficulties, creativity, and circumstances. The writer should deal with disappointment, bitterness, and loss ⁸⁷¹.

The writer-leader must join the team's efforts, engage in texts that deserve energy and attention, reduce anxiety about them, focus on working on perspective, concept, idea, excitement, joy, recognition, professionalism, reading, and quality of the result, work to stop the loss when it occurs, invest in success, and deal intelligently with the writer's texts, experience, and creative project.

The writer-leader must have faith, not allow fear to destroy him, work on taming his fears, activate his life and the strength of his enthusiasm, plant the seeds to obtain his creative texts, activate his vitality, intelligence, imagination, path, excitement, partnerships, clients, audience, mission, needs, deals, positions, optimism, topics, concepts, voice, feelings, movements, leadership, and develop the skills of integrity, credibility, respect, trust, inspiration, study, desire, certainty, positive outlook, training courses, mood, and the writer must surround himself with happy, successful, optimistic, enthusiastic, self-confident people who have a degree of self-respect, work hard, love their jobs, carry enthusiasm, skill, actual ability, intelligence, excellence, defensiveness, emotion, prediction, accuracy, acceptance, guidance, and professionalism, and reduce fatigue, tension, and anxiety in the writer, his experience, and his creative project.

The writer, in order to ensure his ability to lead, must know that enthusiasm always guarantees success and that he is endowed with a positive and cheerful spirit, and is able to learn, market, promote, distribute, sell,

⁸⁷¹ <https://blog.ajsrp.com/%D8%A7%D9%84%D9%82%D9%8A%D8%A7%D8%AF%D8%A9-%D8%A7%D9%84%D8%A7%D8%A8%D8%AF%D8%A7%D8%B9%D9%8A%D8%A9/>

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communicate, change, research, and perform tasks that are appropriate to his mood, skills, or goals and that achieve real success for him and contribute to protecting him from boredom, shame, unhappiness, mockery, hostility, apathy, coldness, dryness, collapse, and provocation. The writer's experience as a leader contributes to increasing his human and personal skills and activates his ability to lead people and motivate them to consume his texts, experience, and creative project.

The writer must, within his leadership experience, ensure the presence of principles, visions, goals, messages, lessons, techniques, basics, rules, theories and guesses that help him find the leader within him in order to be one of the potential and great leaders who bring out the best in everyone, instead of seeking to shine themselves and who focus on their own goals and aspirations, and what can be done for others and focus on how to help everyone achieve great results and extract limitless potential .

The experience and project of the creative writer is important to bring his experience to perfection, partnership and effective leadership, trust, cooperation, understanding, brilliance and reaching the right position towards his employees, his relationship, his leadership, his needs and his growth in the right way and developing his own growth mindset and reaching achievement and status, development and self-expansion, achieving the goal and results, admiration, sales, publishing, planning, preparation, work and increasing opportunities for learning, growth, curiosity, maturity and staying close to the creative fire and for the writer to invest his talent for the benefit of his texts, experience and creative project ⁸⁷².

Being a leader will make the writer an important resource for the audience as an inspirational figure for them and will amplify his ability to guide, inspire, mentor, answer some of their basic questions and help them become optimistic, thirsty for knowledge and learning, influence them, shape their future, simplify the complexity of life, options and considerations for the future for them, tell them what to do, communicate with them, ensure their understanding, listen to them, increase cooperation with them, listen to them, accept their feedback, interact positively with them, contribute to their growth, courage, relationships, the flow of ideas between them and help them in their leadership transformation.

The writer-leader ensures diversity, consensus, insight, perspective, bridging knowledge gaps, persuasion, providing critical insight, making an effort to get to know and learn from people of different races, ages, and political beliefs, ensuring moral authority, objectivity, great leadership, integrity, strong moral values, pride, luck, giving, thinking, service, joyful excitement, taking advantage of privileges, facing and avoiding threats,

⁸⁷²https://mawdoo3.com/%D8%AA%D8%B9%D8%B1%D9%8A%D9%81_%D8%A7%D9%84%D9%82%D9%8A%D8%A7%D8%AF%D8%A9

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making progress, feeling safe, caring for clients and audiences, and ensuring a flow of results that brings greater value and richness to the writer's leadership, life, talent, texts, experience, and creative project ⁸⁷³.

Is the writer's leadership of change considered creative leadership? Whether it is personal, familial, professional, social or creative, a type of creative leadership. To clarify this, let us review some points:

1. **Creativity in expression:** The writer, through his writings, can express new and innovative ideas in unique ways. This creative expression in itself represents a type of leadership, as the writer seeks to influence others and change their views or actions.
2. **Catalyzing Change:** Writers often use their work as a platform to catalyze social or political change. Through their novels, short stories, or essays, a writer can spark change in society and motivate others to take action for a cause.
3. **Building Creative Communities:** A writer who creates a community of readers and writers, or who participates in literary discussion groups, contributes to building a stimulating creative environment. This creative environment is in itself the product of creative leadership.
4. **Influence on Culture:** Books and literature in general play a major role in shaping cultures and societies. A writer who can influence culture through his writings is considered a creative leader.

The writer as a leader must be distinguished by the behaviors that he must possess as a writer and the certificates that enhance him as a writer and distinguish his texts with momentum, emotion, subject, perspective, excitement, interest, uniqueness, rewards, twists and turns, warnings, openness to constructive criticism and suggestions, learning from mistakes, activating his discussion in his writings of ethical, human or cultural issues, working to accept advice, building experience and learning from others, and living a complete creative life that is not lazy or ordinary, and knowing what inspires him to be a writer and what are the circumstances that helped him to do so and what he feels and what he is trying to achieve, and working to combat shyness, tension, doubt and the familiar, and focusing on production, and enhancing his feeling of gratitude towards any help, and working to create a creative biography for him as a writer, and working to build his abilities in adaptation, hope, changes and techniques that help him in his creative work.

The writer as a leader must be distinguished by his boldness, readiness, desire and ability to write and show his creative work to others and increase their loyalty to him, and enhance his abilities in dealing with fame and difference and knowing what he must do as a writer and what things he is responsible for and what he is not responsible for, and believe in himself, his creativity and his relationships to become a professional writer and increase his ability to overcome the barriers that stand between him and creativity and professionalism

873 <https://arab-coaching.com/%D8%A7%D9%84%D9%82%D9%8A%D8%A7%D8%AF%D8%A9-%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9%D9%8A%D8%A9-%D9%83%D9%8A%D9%81%D9%8A%D8%A9-%D8%AA%D8%AD%D9%81%D9%8A%D8%B2-%D8%A7%D9%84%D8%A7%D8%A8%D8%AA%D9%83/>

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and care about getting to know his identity and presenting a new perspective for his creativity, which must be distinguished by clarity, detail, coherence, richness, narration, visions, stories, craftsmanship, growth and readiness⁸⁷⁴.

It is important for a writer to become a leader to work on survival, growth and continuity and to be secure and not be marred by doubt, jealousy, despair, chaos, tension and failure and to know that reading, comments and dealing with times of ups and downs in a positive way are among his most important tools as a writer and to realize that having great ideas does not make him a writer, but rather implementing those ideas on paper is what makes him so, and to realize the importance of having skill and elegance in writing while respecting the specifications and standards required in it, and to be able to use memories, innovation and guidance, and to be able to compete in the creative market around him, and to influence and be influenced by those around him positively, and to be able to use all the tools he needs when writing and to pay attention to every page in the text at every moment in writing and to know the cultural and creative cycle in the society around him, and to work on possessing the keys to his creativity and using them correctly, and possessing freedom, solidity, originality, privacy, confidence, courage, faith and competence to create stories that last forever, as leadership is vital and necessary for creativity through distinctive language, intelligent handling of the text, and the wonderful abilities and wonderful style in arranging and constructing the writer's texts, which If he is able to deal with the text and enrich it with his taste, voice, style, language, and attention to the fine details in it, and his method of constructing the characters in the text, and his method of resolving the conflict or constructing the plot, that is what will make him a different writer.

The writer must be able to gain the attention of critics, readers, publishing houses, cultural and literary institutions. Writing is not an easy activity that can be done by anyone. The writer must be distinguished by having knowledge of the needs and requirements of writing to become part of his creative formation.

It is important for the writer as a leader to have the knowledge, awareness and skills of the needs of writing to actually be able to give the title of writer to those who practice it. One of the most important needs of writing is for the writer to have a real passion, to have a new vision to present it and a desire to present original and new texts to readers and to have a story worthy of being written on paper, inspiring topics that his readers discover within his texts, sufficient conflict, a unique plot and intelligent dialogues, sufficient preparation for writing and patience for the difficulties of working in the field of writing and understanding negative comments from others and readiness to integrate into the world of literature, its laws and policies and the ability to struggle in it within high competitiveness and limited resources and readers who are decreasing daily. The leading writer is the one who works with effort, knowledge, talent and creativity and through writing

⁸⁷⁴<https://fastercapital.com/arabpreneur/%D8%A7%D9%84%D9%82%D9%8A%D8%A7%D8%AF%D8%A9-%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9%D9%8A%D8%A9-%D9%83%D9%8A%D9%81%D9%8A%D8%A9-%D8%A7%D9%84%D9%82%D9%8A%D8%A7%D8%AF%D8%A9-%D9%85%D9%86-%D8%AE%D9%84%D8%A7%D9%84-%D8%AD%D9%84-%D8%A7%D9%84%D9%85%D8%B4%D9%83%D9%84%D8%A7%D8%AA-%D8%A8%D8%B4%D9%83%D9%84-%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9%D9%8A-%D9%88%D8%A7%D9%84%D8%A7%D8%A8%D8%AA%D9%83%D8%A7%D8%B1.html>

Writing as a project

methods and techniques and dealing with new ideas and discussing them creatively no matter how obscure or difficult they are. The writer's insistence Repeating attempts to achieve success, even if he fails several times, is evidence of his leadership qualities, which he uses to deal with those around him and those working and active in the literary and creative field ⁸⁷⁵.

The writer's focus on following plans for success by focusing on the positives and learning from others for the benefit of his creative experience is the important way to succeed, and it is important that criticism or disagreement with the talented writer does not play a major role in stopping him.

Quality and the importance of ensuring it in the writer's creative product are strong evidence of his talent. A writer who is truly interested in his text works hard to complete it in the best possible way. The lack of interest among some writers makes them believe that merely working on the text until it comes out in the creative flow stage is all they can do, and this is a wrong concept.

The writer must work on dealing with the difficulties of rewriting. One of the good tips is for the writer to start by taking a time out from the first writing to get out of the state of pressure he is experiencing and to stay away from writing and the text for a period of time, and then he reads the entire text as an independent reader trying to savor the text. When finished, the writer must identify the shortcomings in it, and develop a plan for rewriting and identifying narrative and typographical errors, reducing description and dialogue, shortening scenes, and developing characters. The problem with rewriting is that the writer may find himself in a different state of mind, and this may harm the text and reduce its warmth that was distinguished in the first burst, and there will be a difference in the writing method between one scene and another, and this may harm the text.

In this aspect, the writer must try to maintain his own atmosphere and tone as much as possible, with the importance of criticizing what is being developed by the writer himself as the first critic of the text, and identifying all errors as objectively and realistically as possible. At this stage, all the amazing details, clever alerts, and character marks can be added to the text and in every line of it. In the rewriting stage, the writer must ask himself every moment, "How can I make the text better?" Do I have a great ending? Is it time to go back and build on it? Do I have great characters? And how can I develop and enhance each element of the text ⁸⁷⁶?

⁸⁷⁵<https://fastercapital.com/arabpreneur/%D8%A7%D9%84%D9%82%D9%8A%D8%A7%D8%AF%D8%A9-%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9%D9%8A%D8%A9--%D9%83%D9%8A%D9%81%D9%8A%D8%A9-%D8%AA%D8%B9%D8%B2%D9%8A%D8%B2-%D9%85%D9%87%D8%A7%D8%B1%D8%A7%D8%AA%D9%83-%D9%81%D9%8A-%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%83%D9%82%D8%A7%D8%A6%D8%AF.html>

⁸⁷⁶ https://journals.ekb.eg/article_246854.html

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There are many ways for the writer to be positive in dealing with the text during the rewriting stage. Anger and sarcasm are destructive feelings for him and make his writings full of hatred and malice, which makes his text toxic. These are feelings that are difficult to get rid of for reasons that may be related to the writer's environment and his observations of the corruption and obscene enrichment around him at the expense of the societal and individual development and progress of the writer and those around him, and make him feel that this corruption absorbs the opportunities for success that he could obtain if the society and the authorities were honest enough to develop the country to which the writer belongs.

The writer can work on regaining the enthusiasm for writing and the time for rewriting through a private retreat in the places he usually loves and desires to write in, such as his favorite place at home or a café, or traveling to places that help him with creative work in the rewriting stage. This helps him finish the text quickly and well. Just as the skill of recording ideas helped him in the original writing stage of the text, recording notes on changes in the text in the rewriting stage can help the writer work faster and finish re-sequencing the text and developing the characters.

Any writer feels that the first text he produces in the creative flow stage is the most honest and beautiful. Although this feeling is honest, it is in fact harmful to the writer. The first text is the worst in the text production stage, as it is flowing and does not conform to the minimum textual specifications and is full of spelling, grammatical, and dramatic construction errors for the text and characters.

The writer must adhere to the rules and regulations governing the writing and communication process in order to publish his texts, as well as increase his writing skills by participating in courses, seminars, reading endless books for the information they provide and working to benefit from lecturers, authors and critics about what he can do and what he should do, and learning about what is acceptable and unacceptable in writing. The writer warned that following the rules is a form of difficulty in writing.

The writer must learn the rules and then get rid of them and enjoy his work and integrate with his environment until he becomes professional and skilled. Remember that there are no strict rules, but there are patterns that you can find in every great text that can help the writer tell a better story, and find original ideas, stories and characters that can be new and innovative. Originality is the key and the writer needs to do his best to find real actions, reactions and descriptions. His worlds and the rules he places within them must be original and help him get rid of the pressure caused by writing by conducting important grammatical and spelling checks and conducting advanced checks on punctuation, grammar, context and sentence structure and making suggestions to improve vocabulary. And enjoy writing without worry ⁸⁷⁷.

⁸⁷⁷ <https://www.alifstores.com/%D8%AF%D8%B1%D9%88%D8%B3-%D9%81%D9%8A-%D8%A7%D9%84%D9%82%D9%8A%D8%A7%D8%AF%D8%A9-%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9%D9%8A%D8%A9.html>

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The writer must improve his skills in writing and developing the text, search for grammar or formatting problems, and create a more modern text. He must realize the extent of his desire and need to write, and assume that it constitutes a priority and of utmost importance to him. He must have the desire and ability to perform the act of writing and continue in it. It is said in economics that desire and ability are two basic criteria for the consumer. Whoever has desire without ability is not an effective or efficient consumer, and whoever has ability without desire is also not an effective or efficient consumer. It is necessary for the consumer to be willing and able to buy the product in order to become an active, efficient and effective consumer.

It is important for the writer to have the desire to write, because without it he will not be able to present those beautiful texts that arise from the writer's great desire to write, to immerse himself in its details, and to enjoy moving between characters, dialogues, and events. This desire must not be affected by the circumstances around the writer so that it does not affect his writings, his belief in them, his desire to create them, or his search for support, care, love, and encouragement for his desire until it becomes a reality in the writer's life, his family, and his community.

It is important for the writer to be able to create an original concept and find ways to make forgettable characters interesting, how to choose and explore his adventures, how to coordinate and deal with choices that lead to additional possibilities that serve the text, and help him deal with the fluctuations, transformations, challenges, difficulties and obstacles of the text and develop it to reach various effects and consequences. In order for the writer to understand his characters, he can work on playing their roles and know the challenges, adventures, events and conflicts they go through and ask for help from those around him to make the role-playing richer so that the writer can transform the ordinary description into a wonderful work and use the basic tools to build sequences and actions and know what the plot is? What does it mean, and what are the elements that he needs to realize to create a convincing element? What is the main plan or story, and delve into and expand the text and know the plot within it and learn about writing the beginning, middle and end and what is the philosophy and themes of the text and know what is the tragedy and comedy within the text and maintain the life and spirit of the text and its concept It is also important for the writer to deal well with his structure, character worlds, conflicts, sequences, differences, collapses, changes, incidents, and conflicts, and to employ the text as it should be, keep up with current trends in writing, create a real creative project, work on solving problems in the text, make the necessary corrections, and refine the writer's talent continuously and help him to undertake his creative journey no matter the difficulties ⁸⁷⁸.

The writer must increase his ability to deal with reactions and form his point of view of himself, his surroundings, his creations and the world around him, and help him to be a flexible, successful, ready, willing,

878<https://www.ajrsp.com/vol/issue59/%D8%AF%D9%88%D8%B1%20%D8%A7%D9%84%D9%82%D9%8A%D8%A7%D8%AF%D8%A9%20%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9%D9%8A%D8%A9%20%D9%81%D9%8A%20%D8%AA%D8%B9%D8%B2%D9%8A%D8%B2%20%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9%20%D8%A7%D9%84%D9%85%D8%B9%D8%B1%D9%81%D8%A9.pdf>

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capable and adaptable writer who can deal with advice, notes, steps, challenges, difficulties, formulas, instructions, expectations and techniques related to the creative writing process, and protect his own creative freedom.

It is important for the writer, when working on his writings and creative projects, to have the values and behaviors that are related to his creative experience, in addition to being agile, successful, accepting, and well-known person, knowing what he wants and what he does not want, what he wants to achieve, what are the needs of his partners and readers, how they can be met, and how he can cooperate with everyone in a positive, continuous and sustainable manner , and working to build a strong support network and ensuring that he becomes a developing, educated, struggling, secure, and supported by society, and working on different writing groups, peer groups, family and friends, and dealing with mentors and peers.

The writer must be present on social media, be characterized by discovery, never stop writing, seek knowledge, be ready to learn everything new, be able to challenge himself and others, be able to overcome restrictions, be curious and courageous, take care of himself, his health and comfort, be energetic , be able to ensure the sustainability of his talent, be able to get rid of creative difficulties when they occur, not be afraid to ask for help and communicate, be aware of his social context, be able to proceed with his project no matter how difficult it is, ensure the quality of his life and creativity, be able to network, and be able to deal with technological tools that help him write his texts and increase the level of his experience and creative project . There is a unique importance in the writer having ready texts and a unique voice, working on refining his talent, being able to market his texts through creative networks, being patient, investing his time in the best way, working on creating successful texts, being characterized by cooperation, trust, struggle, completing tasks, and being convinced of his texts and creative experience ⁸⁷⁹.

The writer must be able to deal with failure and rejection and have the ability not to give up and the ability to create new and diverse creative texts and projects and have the ability to continue in life financially, economically, socially and creatively and be able to write. One of the important criteria for a writer to be a writer is the ability to write originally. Certainly, writing, or let's say professional writing, is not a moment of creative explosion such that anyone can start it and finish it and come up with a legendary text without knowing the priorities and basics of writing and its details and finding ideas that no one else can think of and write and present to readers, and knowing that the text contains a beginning, middle and end and a goal and purpose, and contains conflict, characters, dialogue, events and plot, and that the text is supposed to belong to a type of literature such as comedy, horror, romance, history, detective and others, and knowing that each

⁸⁷⁹<https://www.alkhaleej.ae/%D9%85%D9%84%D8%AD%D9%82/%D8%A7%D9%84%D8%AA%D8%AC%D8%B1%D8%A8%D8%A9-%D9%88%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9-%D8%A7%D9%84%D8%A3%D8%AF%D8%A8%D9%8A>

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type has some criteria or techniques that the text cannot be right without, and accordingly he must have the basics of writing and its techniques to be able to create a good text.

At the writing stage, it is important for the writer to realize the importance of building relationships to maintain his creative career and to be distinguished by merit, desire, talent, correcting mistakes, not losing his chain of thoughts and disrupting their flow, paying attention to all elements of the story, verifying what is required of him, meeting the needs and desires of the audience, ensuring that his writings are attractive, charming, and intriguing, enhancing the goals and reasons that drive him to success, knowing how to achieve this dream repeatedly, knowing the methods of development and publishing, not despairing of rejection and exploration, knowing the methods of composition, selling, winning, perseverance, readiness, acceptance, implementation, strength, behavior, longing, desire, expression, recognition, investing interests, information, needs, theses, time, effort, production, difference, pleasure, humor, and finding his unique voice in his texts, experience, and creative project.

The desire to write is a goal that is undoubtedly worth the trouble the writer goes through to learn to write, find his creative voice, saturate the writer with creativity, and ensure that the writer is positive and enthusiastic in presenting a consistent tone, atmosphere, and pace without getting frustrated and wanting to accomplish creative texts, and knowing the methods of coordinating writing and storytelling. And knowing the nuances of writing and knowing what is the secret of attractive writing and what is the writing process that he can live with and what is the writing process that he cannot live with and what is the most difficult thing about writing a text and what is the thing that he enjoys most about writing a text ⁸⁸⁰.

Writing is not supposed to be easy and the greatest joy in writing is writing itself and ensuring that you never stop writing and knowing the most common mistake most copywriters make and knowing the limits of writing and rewriting and obsessing over it and finding time to write and develop it and knowing how to train for it and working on building your creative muscles and making writing easy and open to it and making storytelling an integral part of your DNA and letting the story and characters live and breathe and flow and making writing bear different loads and perform individual tasks to keep the writer safe and stable and strong and successful.

Continuous writing helps the writer develop his mind and body, raise his level of safety and security, strengthen his writing abilities, follow creative trends, and know ways to protect the writer from burnout, failure, and over-analysis of the creative process.

⁸⁸⁰ <https://asjp.cerist.dz/en/article/160031>

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Continuous writing helps the writer to choose his topics, elements and knowledge, to be fast and creative, to write in the literary genre he is good at, to write always and continuously, to practice writing, editing and staying consistent with the tone, atmosphere, pace, description, plot, visualization, reading, reviewing, solving the text and writing quickly and originality.

Continuous writing helps the writer to create an interesting career history, write like a pro, create vibrant and revolutionary texts, help him to modify the bad words in the text, review them and turn them into something better, write happily on the topics that the writer knows in the way he wants and what he is passionate about, do the process of studying writing and then writing for multiple options with different formulations and write texts that are timeless and universal.

It is important for the writer to write what makes him laugh, scare him, delight him and make him feel emotional, and this is the only way you can really write, write about everything and write until the inspiration fades and write his characters from within no matter how flawed or lovable they are and write clearly and continuously and as much as you can and continue to learn and know and improve and not be afraid to show his work to others and that nothing in his life prevents him from writing , and consider writing as the ultimate refuge and not stop reading the creative experiences of others and work to present a new, original and authentic text and that the writing be rich in words, ideas, experiences, purposes, momentum, logic, magnificence, honesty, fun, excitement, convincing characters, influences and budgets and create texts that deserve to be sold and bought by the public and include quality, abundance, magnificence and perfection , and that the writer works to be present on the content pages of blogs and social media to increase his appearance, audience, presence and influence and activate his communication with his colleagues and creative environment, and work on planning all the details of writing if he wants to write the creative text ⁸⁸¹.

The writer must have the desire to write and he needs to express himself and look for inspiration and ideal conditions for writing while committing to being honest with himself and others and working to continue learning and refining his talent and knowing that if he does not write the text, someone else will do it or the great idea will die or time will pass and what was a great idea will become an outdated idea and work on choosing his concepts wisely.

It is important to work on all the technical, creative, commercial and temporal aspects and to work on delving into the psychological journey of his story and not losing the magic of writing throughout the creative process and understanding the emotions of the characters in his text and knowing whether they are trying to regain something or have a desire for things and meeting the needs of the characters within the text and ensuring the presence of his voice and vision and meeting his desires and needs and working to make his text come to life

881<https://masrafeyoun.ebi.gov.eg/2021/07/07/%D8%A7%D9%84%D9%82%D9%8A%D8%A7%D8%AF%D8%A9-%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9%D9%8A%D8%A9-%D9%88%D9%82%D8%AF%D8%B1%D8%AA%D9%87%D8%A7-%D8%B9%D9%84%D9%89-%D8%A7%D9%84%D8%AA%D8%AC%D8%AF%D9%8A/>

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The writer's research into the information he wants to write or research into his desires, the desires of the readers, and the desires of the institutions, companies, and publishing houses he works with is part of the writer's success in his writing process.

When working on his text, the writer must meet these desires and include them in his detailed plan, and be grateful and willing to receive comments and requests and make changes and amendments so that his texts meet all the desires and needs of all stakeholders around him, including himself, and work based on the needs and desires of those around him within the framework of the collaborative process , and organize his working hours and utilize his time in all the creative, functional and family concerns surrounding him and adhere to his contracts and his effective participation in his negotiations and choose all his battles in all steps of his creative experience and know that the evidence of his professionalism as a writer is his ability to balance between his desires, vision, needs and desires and the vision and needs of those around him who support his experience and creative project , and address all the difficulties that he may face, such as reaching a dead end in creative writing or in his creative project or choosing wrong choices that harm him and his writings and creative experience or losing his personality and voice and his inability to be what he wants to be in his writings and creative experience or his mental, psychological and physical health going through pressures that affect His desires, needs and creativity, and therefore he must focus on himself and not harm himself in all steps of his writing and creative experience and know when he needs to make concessions or not ⁸⁸².

It is important for the writer to understand everything about himself in his conscious and subconscious mind and in the same vein understand his audience in their conscious and subconscious mind and work on talking to the subconscious mind and learning to allow the demons and inner desires to appear on the page, as this is what generates originality in his experience and creative project, and to be distinguished by flexibility, adaptation, love of writing, love of discovery, and repetition of attempts in writing, and to be distinguished by the presence of doubts in the quality of writing and spending time reading and remembering inputs and hard work and perseverance , and knowing the reasons for not writing and being distinguished by positivity and working intensively and organizing the writing schedule and introducing himself to the writing routine and the ability to deal with fame and work on learning to write better and that there is no one way to write and there is no one way to tell a story and knowing that finding a new way to tell an old story is the profession of every writer and it must be basic, strong, rooted and wonderful and translate his creative skills , and work on benefiting from peers, writing groups, readers, family and friends and addressing any weakness in his texts and creative experience and being distinguished by courage in writing, and always writing the best and knowing that it is wrong to write something that he thinks the audience likes or a complex idea or a copy From the past to attract attention by following his instincts only to be distinguished by imagination and his

882 <https://e-raf.aspdw.com/products/%D8%A7%D9%84%D9%82%D9%8A%D8%A7%D8%AF%D8%A9-%D8%A7%D9%84%D8%A7%D8%A8%D8%AF%D8%A7%D8%B9%D9%8A%D8%A9-%D8%A3%D8%B3%D8%B3-%D9%88%D9%86%D8%B8%D8%B1%D9%8A%D8%A7%D8%AA?srsltid=AfmBOopqXO5yEa--2Dlr8vgnDkvCMFGjXjokgub00z-HTSKshaWgdffg>

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ability to visualize and know the number of pages before starting to write to help him speed up and find balance in his creative, personal and financial life and find ways to save money and attract the attention of partners.

At the text level, the writer can work on imagining different emotions, actions, and character types, experiment with things and see what works, simplify the writing process and address its difficulties, deal with outlines, treatments, index cards, and effective writing research, work on focusing on writing and addressing any problems he faces regarding his stories and characters, work on achieving his dream, join writing groups that meet regularly, share space with like-minded individuals whether in his community or on the Internet , work on being a professional in his creative language and able to ensure the creative rhythm in the text and be distinguished by courage, as writing is not for the faint of heart. He must be bold, courageous, and smart enough not to fall into the traps of others, and prepare everything related to his writing and work on obtaining the idea, its plot, and its structure, ensuring its flow and enjoyment, and ensuring that he reaches the distinguished end with solid, effective, purposeful, and planned texts that stem from the writer's creative stock, aspirations, and desires that he wants from his creative texts ⁸⁸³.

Writing is a reassuring, changing, important, and specific process. Writing quickly and wonderfully gives a sense of accomplishment. The writer should be able to review and process, have writing tools, and what is required. He should be able to monitor everything around him, from the audience, places, and things, and write down details and notes so that he does not forget them and work on discovering and writing them. The writer should know that writing is a pleasure, a struggle, hated, unpleasant, wonderful, enjoyable, and charming. He should know that writing is not a job with strict hours, but rather is more related to inspiration, professionalism, and the writer's desire for the success of his texts, experience, and project. He should be respectful and not rude, sensitive and not defensive, and have a desire to help, learn, accept feedback, accept rejection, failure, and success, and work with others who are fond of creativity, especially those who are fond of his creative experience.

It is important for the writer to be patient, learn from mistakes, plan, prepare, participate, do the coordination process and ensure that it matches the standards of creativity, be wise and realistic, care about his rest times, health and relationships, be able to nourish his creativity and raise the index of his experience to the top, be able to write continuously and stimulate ideas, concepts, story elements, descriptions, additions and tricks for his texts, be able to read everything new, be able to grow, process and struggle, be safe and supported by others and have a strong support network, be able to avoid isolation and loneliness and ensure his mental and physical health, have emotion, passion, honesty and authenticity , and that the writer knows ways to avoid

⁸⁸³ <https://hrdiscussion.com/hr80394.html>

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being distracted from writing and be polite, firm, polite, humble, professional, brave, hardworking, passionate, charming, energetic, creative, clear and not deceitful, know techniques that help him in writing his texts and realize that writing is crushing self-doubt and an overwhelming feeling of victory and gives the writer ways to use fear to push him through something difficult and strengthen His senses are sharpened to write and direct better scripts and give the writer an idea of what are the best ways to find compelling real stories to adapt without getting bored and ensures the writer gets a good reputation as a reliable collaborator

884.

The writer must work to ensure that writing assignments give him the necessary experience while working to hone his professional writing skills, the ability to present his own text, learn effective writing habits, the ability to accomplish writing, and know the process, rituals, opportunities, traditions, and creative juices so that the writer is able to envision stories, characters, concepts, and current or future writing projects , and know how to deal with critics and insiders, and how to overcome the system and not drown in noise and follow everything his heart, mind, soul, and instincts tell him, and his ability to stick to the text and not collapse and write a real story and find convincing concepts for a real story and not disconnect from the text . Knowing how to make writing the text better and dealing seriously with drafts and knowing that the more details he can get in his answer, the better it is for his knowledge of his talent, his own methods, his processes, his beliefs, his texts, his experience, and his creative project.

The writer must ensure mastery and learn a large number of formats, styles and processes to write a good text, know the art of writing, crafts, business, knowledge and experience that the writer can apply to his work, share the many ways he has learned to craft compelling and engaging texts from the beginning of the idea to the rewriting process, ensure the writer's freedom, development and enjoyment of the writing process, and realize how lucky he is by having opportunities, peace, pleasure and immersion in the pace of his writing, experience and creative project , and ensure that he is free, independent, simple, hardworking, must-do, determined, creative, effective, thoughtful, motivated, honest, cooperative, resourceful, planner, contemplative, successful, rightful, beautiful, objective, maker, achiever, fighter, healthy, legal, good reporter, distinguished summary, functional, focused, conversationalist, negotiator, not excessive, eloquent, firm, calm, educated, cultured, moderate, always moving forward, independent-willed, non-stereotypical and persuasive.

A writer should be able to present, participate, network, coordinate, facilitate, interested, wonderful, distinguished, popular, dreamy, informed, knowledgeable about the creative formula, able to sell, able to write quickly, well and well, build his writing skills under strict deadlines, distinguished by being highly

884 https://uhd.edu.ig/web/content/ums.conference.fulltext/259/pdf_file

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cooperative and efficient, writing original texts, able to work within multitasking, able to accomplish, write a detailed plan, get paid, contract, able to receive compensation, accept assignments, live the dream that most audiences cannot live, know the basic elements of any text, and rise to the challenges . A true writer is one who writes texts that amaze the mind, takes advantage of books, courses, interviews, conversations, networks, competitions, fellowships, career paths, writing seminars and conferences, seeks writing opportunities and assignments to come up with amazing written texts, practices with family, friends and writing peers, works on adding excitement, emotion, originality and passion, follows his heart and passion to provide him with energy and balance, keeps him away from exhaustion, failure and frustration, resets and recharges himself. Go to Another project and be careful what you wish for and get happiness and satisfaction in the writing journey and excel in effective coordination, innovation and cooperation and ensure that it matches the standards and the ability to communicate effectively and honesty and passion and confidence and commitment and possess the qualifications and experiences and the desire to write and excel in originality and uniqueness and improvement and determination and persuasion and action and the journey inherent in writing the text and doing it honestly ⁸⁸⁵.

The writer has to conjure up some great scenes and sequences and actually write on putting those images together and linking them in creative and interesting ways and review and analyze the work of other writers and know what writing exercises the writer needs and know whether the writing project needs partners or not and get concepts for writing and choose to write a dramatic version of the writer's concept and what are the characters and reviews and news and trailers and advice and summaries and publications and services and experiences and novels and sales and ensure access to the first drafts and work on dictation and correction and translate the writer's passion on paper and think critically in a way that makes the writer question what he is writing and what he has written and ensure consistency and allocate different times for writing and editing and following the story and characters and ensure that there are professional readers who recognize the really good thing and work on activating the writing retreat plan as a great way to get a lot of work done and the pacemaker for his experience and creative project as a whole and to be critical and ambitious and kind and honest and aware and make the writer's content easy to read and increase the chances of it being read and accepted and satisfied with it and know ways to overcome boredom when writing the text and create worlds Successful personalities, ways to achieve desires, needs, personal experiences, writing texts based on truth, and knowing what is the most difficult thing in writing a text In the writer's experience, there are many tools that help him, such as recording his thoughts on his smartphone's notebook, organizing his perceptions and preparing him for the actual writing part of the process, focusing on writing in short bursts, continuing to add more pages to the text, searching for specialists in the field who talk to the writer, whether he loves writing,

⁸⁸⁵<https://economistsarab.com/2021/06/25/%D8%A7%D9%84%D9%82%D9%8A%D8%A7%D8%AF%D8%A9-%D9%85%D9%81%D9%87%D9%88%D9%85%D9%87%D8%A7%D8%8C-%D9%88%D8%A3%D9%87%D9%85%D9%8A%D8%AA%D9%87%D8%A7%D8%8C-%D9%88%D9%88%D8%A7%D8%AC%D8%A8%D8%A7%D8%AA%D9%87/>

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is writing certain, does the writer want to write epic adventures, does he want to write in the type of text that he loves, and his ability to conjure up compelling and full stories and concepts.

The writer must know what are the ways to improve the chances of success of the writer in writing the text and how to maintain his high grades and enjoy the writing profession and write great texts and understand the complex movements and drafts and the presence of writing samples that separate the writer from the rest of the herd and weave dream sequences and past memories into the structure of the text and avoid using social media while writing and know what he has achieved and whether he is realistic or optimistic or pessimistic or objective or professional and whether he joins writing and criticism groups and what is his literary status in his creative environment and his readiness to develop and his ability to face challenges and not indulge in self-pity or drown in sadness and feeling sorry for himself and not fall into common mistakes and not be mean or defensive , and understand the original patterns and continue to do the regular routine and familiarity and eliminate a lot of resistance in writing and work on measuring success and creating the habit of writing regularly and doing that for consecutive days makes him able to maintain a successful writing profession , and know how he can write like others and invent great concepts for writing and discover creative solutions to text problems and know that the possibilities are endless and he must use his mind to benefit from them and ensure that writing is a weapon and a basis of faith and work Courageous has a purpose and can be an excellent weapon for expression and change. The writer writes with what he knows and what he is passionate about and enhances his creative experience ⁸⁸⁶.

Writing requires the writer to get rid of distractions and force himself away from family, friends and jobs. Writing is an unloved dedication but one should not surrender to it. It is very important for the writer to stick to his weapons and have a very clear vision of the text he wants to create and be strong enough to sustain life. The writer should have no choice but to write. In general, the writing of the work must be clear, entertaining, creative, noisy, balanced, and profitable, and know how to attract the attention of the audience and institutions in the writer's environment and ask for their help in printing, publishing, and reading their work and creating events to promote it and contribute to its success. In theory, the best way to do this is to write, no matter how forced or excessive, and every writer should try to write at least one text and focus on writing highly original texts and ensuring distinction and belief. The good side of writing many texts is that it helps the writer understand the integration of analytical and intuitive aspects.

The downside of writing is that a writer can fall victim to allowing himself to fall into the same solutions, tricks and character patterns in his texts, his experience and his creative project. Being tired of writing does not mean that it is ready. Ensuring that the text is read from cover to cover, knowing the flaws and areas for

886 <https://mobaderoon.org/%D8%A3%D8%AF%D9%88%D8%A7%D8%AA-%D8%A7%D9%84%D9%82%D8%A7%D8%A6%D8%AF-%D8%A7%D9%84%D9%85%D8%AC%D8%AA%D9%85%D8%B9%D9%8A/>

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improvement, and making sacrifices in writing the text. Writing is an act of choosing and participating in different forms of writing for all writers, spreading the writer to himself, keeping himself fresh, knowing that traditional and typical methods serve him as a writer in different ways at different times in the writing process. He remembers that writing is not all he is and trains himself to write anywhere and to do active, flowing, visual, textual and personal writing.

The writer should limit as many distractions as possible, silence any ringers, disable any notifications, or turn off the phone when writing, know what essential elements the writer needs to include when writing without wasting time, explore details and get specific information about the people around the writer, and allow himself to be obsessed and expert in writing ⁸⁸⁷.

In general, the writer must ensure that he tells unique stories with diverse main characters, sets reasonable goals for writing, is happy when working on the text, feels alienated from not writing, works on preparing the creative mind, notes, trends, circumstances, and routine for writing and achieving them, knows ways to stop procrastination, works on writing within a specific time frame, sets penalties for delay, sets incentives for achievement, glows, sparkles, and creative brilliance, knows ways to write memorable character descriptions, follows up on the events of the story, writes sub-stories, does not over-describe visuals, provides detailed background stories, delves into the inner thoughts of his characters, embraces his omniscient narrator, does not engage in practices that he believes do not help him in creativity, such as smoking, alcohol, and drugs, rushes to rest when he feels exhausted from creative work, manages his time for the benefit of his health, life, and creativity, practices that enable him to focus and increase efficiency, protects his creative freedom, reads all the information that comes into his hands that helps him write his texts, pays attention to the structures, formulas, and techniques that help him in his writing, works on preparing and preparing all the materials he needs for writing, and pays attention to capturing ideas. And the possibilities and news that enrich his texts and to adhere to habits that help him to be disciplined in his writing and stay away from sources of distraction ⁸⁸⁸.

On the other hand, the writer should work on paying attention to the things that interest him and have a positive role in his creative experience, and be characterized by objectivity, knowledge, learning, inspiration, positive and growing relationships, positivity, professionalism, planning, frankness, benefit, interest, research, focus, capacity building, diversity, patience, knowledge, imagination, originality, development, philosophy, proportionality, framing, effort, knowledge of the context and not deviating from it, enthusiasm, momentum, achievement, sequence, ability to express, freedom, strength, ability to take matters into account, desire for

⁸⁸⁷ <https://www.swalifna.com/%D8%B5%D9%81%D8%A7%D8%AA-%D8%A7%D9%84%D9%82%D8%A7%D8%AF%D8%A9-%D8%A7%D9%84%D8%AD%D9%82%D9%8A%D9%82%D9%8A%D9%8A%D9%86/>

⁸⁸⁸ <https://www.annajah.net/3-%D8%AF%D8%B1%D9%88%D8%B3-%D9%85%D9%86-%D8%A7%D9%84%D8%AD%D9%8A%D8%A7%D8%A9-%D8%B3%D8%A7%D8%B9%D8%AF%D8%AA%D9%86%D9%8A-%D8%B9%D9%84%D9%89-%D8%A3%D9%86-%D8%A3%D8%B5%D8%A8%D8%AD-%D9%82%D8%A7%D8%A6%D8%AF%D8%A7-%D8%A3%D9%81%D8%B6%D9%84-article-23075>

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discovery, enjoyment, availability of resources, experience, obsession, hopes, dreams, goal, vision, independence, clarity, independence, credibility, attractiveness, specialization, linguistic and intellectual ability to write, desire for success, fame, influence, love of the work he does, and considering writing an entertaining, coordinated, new, qualitative, attractive, desirable and influential work, and time management for the benefit of his texts, experience and creative project . Of equal importance, the writer should be familiar with the rules of writing the text, the rules of copyright, and the rules and guidelines of etiquette that all text writers should know and follow to improve their chances of creating opportunities and relationships, the rules of writing and the rules of Legitimacy, objectivity, scripts, grammar, spelling, syntax, technical, rules for texts, scenes, characters, conflict, rules for time, effort, money, success, courage, recognition of critical rules, rules for trends, needs, desires, terms and conditions for competitions and fellowships, changes, typos, spelling, rules for readings, decisions, reviews, violations, rules that make stories and characters in a text plausible and attractive, rules for story, concept, dialogue, character, rules of reality, movement, seminars, chapters, downloads, columns, tweets, posts, blogs, legal, mandatory, security, directive, emotional, kinetic, directive, theoretical, emotional, planning, advisory, narrative, and mass rules ⁸⁸⁹.

Writing is the work of telling stories, enhancing their description, editing and proofreading, rewriting, adhering to specifications and techniques, conducting discussions and negotiations, following trends, choosing topics, developing characters, furnishing conflicts, establishing plots, building capacities, paying attention to concepts, ideas and events, making decisions, making comparisons, paying attention to improvements, achieving requirements, working on the basics, meeting needs, paying attention to notes, comments, recommendations, reviews, readings, the ingenious choice of words, daily work to solve problems, overcoming obstacles and difficulties, following instructions, adhering to procedures and guidelines, continuous work on pages, paying attention to divisions and treatments, coming up with creative products , working on investing in courses, studies, analyses, experiences, competitions, institutions, partnerships, networks, data and information, investing in technologies, websites, blogs, arrangements, preparations, statistics, personalities, friendships, relationships, motivations, creativity, paths, celebrating achievements, accepting criticism, activating correspondence, being grateful for efforts, addressing flaws, developing positive qualities, preparing distinctively for interviews, negotiations and deals, knowing the standards of creative industries and good management. For times and daily focus on money, accounts, preparing for reflections and exploiting advantages, enhancements and developments in all areas.

Writing is based on paying attention to feedback, interactions, monitoring behaviors, perceptions, and changes in environments, learning to write with its specifics and generalities, focusing on preparations, settings, and foundations, dismantling components, facing warnings, providing devices, equipment, and tools,

⁸⁸⁹ <https://www.annajah.net/5-%D8%B5%D9%81%D8%A7%D8%AA-%D9%8A%D8%AA%D9%85%D8%AA%D8%B9-%D8%A8%D9%87%D8%A7-%D8%A7%D9%84%D9%82%D8%A7%D8%A6%D8%AF-%D8%A7%D9%84%D9%86%D8%A7%D8%AC%D8%AD-article-25559>

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conducting multiple readings, making abbreviations and corrections, providing some samples, achieving necessities, removing fears, paying attention to content, dealing with changes, preparing for presentations, events, and designs, setting goals for distributions and sales, and actually implementing plans, focusing on the quality of manuscripts, ensuring the quality of rhythms, narratives, and transitions, and ensuring the quality of outputs and deliverables.

Finally, the writer must ensure that the writing is good, independent, open, imaginative, bold, courageous, motivational, amazing, passionate, enthusiastic, important, exciting, tense, terrifying, mysterious, rich, thoughtful, understandable, planned, framed, free, ethical, complete, well-structured, developed, lively, concise, correct, new, comfortable, original, unique, exciting, clear, professional, profitable, satisfying to partners and readers, possessing characters, traits, needs, desires, documents, possibilities, indexes, cards, hypotheses, beginnings, endings, presenting life experiences, exceptional experiences, artistic aesthetics, mystery, diversity, professionalism, time, movement, development, magic, wisdom, persuasion, simplicity, fun, and creative creation , and that the writer has an understanding, knowledge, and thought about all the details of his creative project, including writing methods, page layout methods, storytelling methods, adding writing elements to the text, reviewing, correcting, editing, proofreading, developing the text, story, characters, and conflict within the text. Knowing the development methods, the writing process, the rewriting process, choosing the creative path, setting and meeting expectations , and that the writer has a passion for the text, presenting bold stylistic choices, being open to the possibilities of mixing genres, ensuring content, atmosphere and description in the text, making his words honest, organized, with a unique style and a new form, and being interested in metaphors, the strength of the text and its literary genre, adding concepts, ideas, elements, characters, details, simplicity, descriptions, images, determinants, tools, ease, knowledge, skills, techniques, explorations, training, coding, symbols, applications, rules, choices and creative developments, and that the writer has an understanding, knowledge and thinking about everything surrounding his project in all its details, from when it was a vague idea until it becomes a book that is sold and read and makes a good impression about the writer and his creative texts, through the writer's understanding of his voice and unique style in writing, and the writer's understanding, knowledge and thinking about which of the concepts and ideas are appropriate for him ⁸⁹⁰.

The writer must understand all the tasks he must perform and understand that writing is easy, enjoyable and consistent and that he has a clear and distinct voice in telling stories and creating an enjoyable text to read and developing his own creative style and trying to adapt in all the details of the writer's creative project to reach his voice and style and achieve a balance between his voice and style and apply the desires and needs of others , and know that writing is a job that requires social communication and the writer's distinction by

⁸⁹⁰ <https://ecoonee.com/blog/%D9%85%D8%A7-%D9%87%D9%8A-%D8%A3%D9%87%D9%85-%D8%B5%D9%81%D8%A7%D8%AA-%D8%A7%D9%84%D9%83%D8%A7%D8%AA%D8%A8-%D8%A7%D9%84%D8%AC%D9%8A%D8%AF%D8%9F/a-264288939>

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independence and possessing the motivation to succeed and the writer's need for consultations, partnerships and networks and that the book requires the writer's ability to develop, finance, negotiate, institutionalize, imagine, be independent, distinguished, coordinate and rhythm and enjoy understanding, knowledge and thinking in the surrounding contexts, whether original or adapted, whether personal, familial, local, national, regional or global and the role of all those contexts in the writer's creative texts , and that the writer enjoys understanding, knowledge and thinking in everything related to his texts, experience and creative project and knowledge and understanding of his special influences, vision, message, goals, purposes and summaries, observations, standards, records, depth, world, writings, reality, preferences and experiences. And his surroundings, partners, networks, plans, models, recommendations, stories, writings, challenges, formula, intuition, paths, professionalism, influences, impact, works, effects, difficulties, positives, negatives, motivations, knowledge, lessons, strengths, weaknesses, opportunities and obstacles around him, information, culture, rhythms, personalities, techniques, conflicts, lists, interventions, drafts, timetables, time, plans, concentrations, compatibility, embodiments, questions, creative answers, information, impressions, successes, fame, developments, slogans, possibilities, requirements, supporters, opponents, enemies, partners, networks, and creative connections.

Sixthly, the writer must have understanding, thought, and knowledge of the audience, his own creative journey, his creative movements, understanding of style, sequence, desire, adventure, and structure, knowledge of creative books similar to the creative genre in which he writes, knowledge of the writers of peers who write in the same creative genre, understanding ways of dealing with them, understanding and knowing new ideas in his environment, knowing the locations of creative sources, understanding the importance of accuracy, transformations, technology, language, and techniques in narrating his texts, understanding the writer's ability to interact with those around him, developing his voice, tone, and style on an ongoing basis, and paying attention to the way the writer appears and his experience in front of others ⁸⁹¹.

In the seventh aspect, the writer must understand, know and think about his own plans, the creative project he is implementing, the creative texts he is writing, the scenes included in his texts, understand his ability to edit and write, retain his creative energy, know the elements necessary for him and his experience, understand, know and think about his actions and reactions to them, understand, know and think about what hinders him, such as writer's block, analysis paralysis, over-analysis or over-thinking, and deal with books, chapters, seminars and events that benefit the writer and the ability to get out of the creative prison in which some writers fall into the text or a certain type of creativity. The writer must work on challenging himself in order to improve his writing, increase his focus and flexibility, broaden his horizons, deepen his style, nourish his mind, deepen his leadership, improve his point of view, develop his perspective, professionalize his

891https://mawdoo3.com/%D9%85%D9%82%D9%88%D9%85%D8%A7%D8%AA_%D8%A7%D9%84%D9%83%D8%A7%D8%AA%D8%A8_%D8%A7%D9%84%D9%86%D8%A7%D8%AC%D8%AD

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formulation, improve his work methods, activate his activities, diversify his possibilities, choices and interests, and ensure the soundness of his feelings and the quality of his texts.

Eighthly, the writer must have the understanding, knowledge and thinking about research, studies, laws, techniques, guidelines, expectations, instructions, notes, features, methods, processes, characters, attempts, types and ways that help in writing a cheerful, lively text that is loved by the public, innovative, unusual, original, unique, qualitative, stable, innovative and technical that is well received by critics and includes content, scenes, characters, worlds, style, atmosphere, liveliness, subject, element, image, symbol, event, story, sacrifice, speed, experience, suspense, inspiration, vision, leadership, sobriety and influence.

The writer must be distinguished by having a creative mindset and thinking about more creative ways to write and how to tell an attractive story, taking responsibility for his creative endeavors, increasing the speed of his progress, not being afraid to make mistakes, asking for help when needed, ensuring the creative freedom that he must enjoy, and ensuring his comprehensive understanding of creativity for the benefit of his experience and creative project ⁸⁹².

On the ninth side, it is important for the writer to have understanding, knowledge and thinking about his creativity, participation, feelings and skills, and the importance of surrounding himself with others who share his creative vision, not isolating himself from others, sharing the burden, finding good partners for him, listening to his ideas, using available stories and characters, conjuring up convincing stories and concepts, the flow of his creative juices, ways to invent names for ideal characters, reasons for creative differences, understanding and knowing ways to fight for his texts and experience, knowing ways to deal with fraud, plagiarism, plagiarism and creative theft, knowing a way to flex his creative muscles, highlight his creativity, expand his networks and explorations, enhance his texts, characters, routine and creative vision, and to be a thinker and stare into the missing window in thinking and do his best to be at the forefront of his creative community and understand, know and think about ways to improve, slip, prepare, struggle, get out of the box, think carefully, get satisfaction, plan, find new, ensure sustainability and stability, achieve creative endeavors, seize available opportunities, invest the magic moment in writing and texts, work on cross-genres and remove Unhelpful embellishment and ensuring that adjectives are interesting, varied, evocative, overused, and look at the points of thought and moments where there were multiple paths to follow and the choice made through guidance, reflection, and action so that the creative experience is practical, intellectual, compelling, successful, sustainable, regular, organized, arranged, strategic, applied, repetitive, flowing, accomplished, purposeful, changing, evolving, engaging, real, honest, effective, interactive, balanced, necessary, objective, new, good, rational, unique, and adds to the creative work in the writer's environment as a whole.

⁸⁹² <https://www.meshbak.sa/2022/03/28/how-a-creative-marketing-project-been-successful/>

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The writer must live the experiences and hardships along the way and enjoy the writings, conversations, surprises, inspiration, notes, references, moments, ideas, viewpoints, beliefs, emotions, creativity, genres, situations, values that will activate the writer, his lists, interests, uniqueness, vision, sources, confidence, actions, health, relationships, stories, curiosity, motivations, benefit, what makes him happy, sad, or angry, and how to use story points, character types, dialogue styles, types of conflict, twists and turns, and plants differently to create new structures, stories, experiences, goals, connections, resistance, ignoring, annoying voices, rejection, truth, skipping, overtaking, negative reactions, stopping, sarcasm, anxiety, wasting time, aggression, forgetting, disapproval, abuse, texts not being suitable for competitions and creative awards or not being compatible with the publishing industry, experiencing satisfaction and dissatisfaction with his own creative texts , experiencing repeated contacts without benefit, experiencing difficult conversations without results, experiencing chaos, frustration, resentment, and confrontation. Dealing with and getting rid of useless texts, in addition to experiencing creative competitions and awards, including the feelings of excitement and anticipation, and experiencing applying to publishing houses, and experiencing communication, correspondence, negotiation, and success ⁸⁹³.

⁸⁹³ https://creativeeducator.tech4learning.com/2012/articles/Creative_Projects

Chapter Five

Writing as a project

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 and making creativity available, and global access and protection.

The discussion will be about 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 and measuring creativity digitally and on the same. 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.

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

894.

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,

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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 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.⁸⁹⁵

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 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 ⁸⁹⁶.

⁸⁹⁵https://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/

⁸⁹⁶ 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 ⁸⁹⁷. There are sites that allow the 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

⁸⁹⁷<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/>

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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.⁸⁹⁸

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 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 ⁸⁹⁹.

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 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

⁸⁹⁸<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/>

⁸⁹⁹ <https://safeyamsk03.blogspot.com/?m=1>

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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 ⁹⁰⁰.

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 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.⁹⁰¹

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.⁹⁰²

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,

⁹⁰⁰<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/>

⁹⁰¹ <https://ishraqa.com/>

⁹⁰²<https://maktbt-elmaraifa.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-%D9%88%D8%A7%D9%84%D8%AA%D8%A3%D8%AB%D9%8A%D8%B1-%D9%81%D9%8A-%D8%B9%D8%B5/>

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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 ⁹⁰³. 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 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 ⁹⁰⁴.

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

⁹⁰³ <https://platform.almanhal.com/Files/2/144935>

⁹⁰⁴ <https://www.bbc.com/arabic/vert-fut-50265991>

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role of the Internet in developing his abilities and skills.⁹⁰⁵ 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 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.⁹⁰⁶ 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 ⁹⁰⁷.

How a Creative Stakeholder Benefit from Their Online Creative Experience

⁹⁰⁵<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%A%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/>

⁹⁰⁶ https://secure.avaaz.org/community_petitions/ar/

⁹⁰⁷<https://fastercapital.com/arabpreneur/%D8%A7%D9%84%D9%86%D8%B4%D8%A7%D8%B7-%D8%A7%D9%84%D8%B1%D9%82%D9%85%D9%8A-%D8%AA%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>

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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.⁹⁰⁸ 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 beyond⁹⁰⁹.

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 institutions⁹¹⁰.

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, which makes him have a voice that is heard and an opinion that is

⁹⁰⁸ <https://www.postpartum.net/ar/get-help/psi-online-support-meetings/>

⁹⁰⁹ <https://edtecademy.com/social-media-for-elearning/>

⁹¹⁰ <https://www.alhurra.com/different-angle/2021/10/18/%D8%A7%D9%84%D9%85%D8%A4%D8%B3%D8%B3%D8%A7%D8%AA-%D8%A7%D9%84%D8%A%D9%82%D8%A7%D9%81%D9%8A%D8%A9-%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>

acceptable to governmental cultural institutions that search for influencers in their field and benefit from them in promoting their policies and interests.⁹¹¹

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 ⁹¹². 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 ⁹¹³. The creative person in general and the 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.⁹¹⁴

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

⁹¹¹ <http://www.moc.gov.eg/ar/ministry/sectors/>

⁹¹² <https://digital.gov.eg/>

⁹¹³ <https://tdra.gov.ae/>

⁹¹⁴ <https://www.afrinic.net/ar/internet-governance>

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 ⁹¹⁵.

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 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.⁹¹⁶

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

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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 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

[915https://www.independentarabia.com/node/570331/%D8%A8%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%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%AO](https://www.independentarabia.com/node/570331/%D8%A8%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%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%AO)

916<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/>

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

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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.⁹¹⁸

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 general⁹¹⁹

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 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.⁹²⁰

918 <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>

919 <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%A A-%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>

920 <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.⁹²¹

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 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.⁹²²

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.⁹²³ The media benefits from the Internet by facilitating the search for pioneering, different 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.⁹²⁴

⁹²¹<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/>

⁹²² <https://www.iga.gov.bh/ar/article/the-9th-sdmx-global-conference-launched-with-more-than-500-experts-from-107-countries>

⁹²³https://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

⁹²⁴https://aceproject.org/ace-ar/topics/me/meb/mab02e/mobile_browsing/onePag

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 fame⁹²⁵. 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 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 audience⁹²⁶.

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 pages⁹²⁷. Private sector companies benefit 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 them⁹²⁸.

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

⁹²⁵<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/>

⁹²⁶ <https://turkeycampus.com/ar/study-in-turkey/Studying-journalism-and-media-in-Turkey/Study-radio-television-and-film-in-Turkey>

⁹²⁷<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%D8%B1%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>

⁹²⁸ <https://blogs.worldbank.org/ar/arabvoices/how-private-sector-mena-leading-workers-better-digital-skills>

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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.⁹²⁹

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 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 ⁹³⁰.

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 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

⁹²⁹ <https://uotpa.org.ly/alostath/index.php/alostath/article/view/70>

⁹³⁰ <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>

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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 ⁹³¹.

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 ⁹³²?

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 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 ⁹³³.

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 from materials, ideas, theories or cultural, artistic and literary experiences in their local and international communities ⁹³⁴.

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

932 <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>

933 <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>

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

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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 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 ⁹³⁵.

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 obtain a high number of visitors that you benefit from in the field of acquiring digital advertisements ⁹³⁶.

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

⁹³⁵<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/>

⁹³⁶ <https://bakkah.com/ar/knowledge-center/e-learning>

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 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 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:⁹³⁷

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 presentations, marketing skills, networking methods, skills for creating positive and growing public relations, and other personal and life skills.⁹³⁸

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

⁹³⁷https://www.researchgate.net/publication/378745686_falyt_astkhdam_alkharyt_alalktrwnyt_altfalyt_althiathyt_alabad_ltnmyt_mhar_at_grat_alkharyt_aljghrafyt_ldy_tlab_alsf_althalth_althanwy_The_effectiveness_of_using_3D_Electronic_Maps_to_Develop_Geographi

⁹³⁸ <http://gdtuae.com/>

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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.

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 ⁹³⁹.

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, 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.

Obstacles 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

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

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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 ⁹⁴⁰.

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 ⁹⁴¹.

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 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

⁹⁴⁰<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%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>

⁹⁴¹https://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

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increasingly important digital environment despite their great need for it. This prohibition includes creative women among them ⁹⁴².

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 ⁹⁴³.

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.⁹⁴⁴

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 latter, 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

⁹⁴²<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%A8%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>

⁹⁴³ <https://www.unesco.org/ar/freedom-expression-online>

⁹⁴⁴<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>

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creators in underdeveloped and 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 ⁹⁴⁵.

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 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. ⁹⁴⁶

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 ⁹⁴⁷.

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

⁹⁴⁵<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>

⁹⁴⁶https://www.researchgate.net/publication/342721414_mwqat_twzyf_alantrnt_fy_tdrys_aldrasat_alajtmayt_bslntn_man_mn_wjht_nzr_almlmyn

⁹⁴⁷https://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

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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 ⁹⁴⁸.

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 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.⁹⁴⁹ 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 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

⁹⁴⁸<https://www.annajah.net/%D8%A3%D8%B3%D8%A7%D9%88%D9%84%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>

⁹⁴⁹https://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%A-A-%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-jref?utm_source=share&utm_medium=member_android&utm_campaign=share_via

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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.

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 ⁹⁵⁰in 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

⁹⁵⁰<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%A7%D8%B5%D8%B7%D9%86%D8%A7%D8%B9%D9%8A-%D8%AF%D9%88%D8%B1%D9%88%D8%A7-%D9%81%D9%8A-%D8%A7%D9%84%D8%A5/>

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promote personal stories that do not contribute much to 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.⁹⁵¹ 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 person⁹⁵². Internet and social media users go so far as to demonize good texts, describing them as 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

⁹⁵¹<https://karchoufa.com/%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9/>

⁹⁵²<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-%D8%B1-%D9%88%D8%B3%D8%A7%D8%A6%D9%84-%D8%A7%D9%84%D8%A7%D8%AC%D8%AA%D9%85%D8%A7%D8%B9-%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>

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 ⁹⁵³:

- 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 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

⁹⁵³ https://accronline.com/print_book.aspx?id=163

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 ⁹⁵⁴:

- 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 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.

⁹⁵⁴<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>

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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 ⁹⁵⁵.

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 ⁹⁵⁶:

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 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

⁹⁵⁵ <https://www.elsabagh.com/2024/09/technology-in-industries.html>

⁹⁵⁶<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>

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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 ⁹⁵⁷.

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 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

957 <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>

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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,⁹⁵⁸ but these authorities often forget these positive roles and push their young societies towards 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 dynamic⁹⁵⁹. 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 needs⁹⁶⁰.

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 environment for individuals and provides them with digital tools that help them work and be active in their social and digital environment⁹⁶¹.

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 empowerment⁹⁶².

⁹⁵⁸<https://fastercapital.com/arabpreneur/%D8%A3%D8%AF%D9%88%D8%A7%D8%AA-%D8%A7%D9%84%D9%85%D8%B4%D8%A7%D8%B1%D9%83%D8%A9-%D8%A7%D9%84%D8%B1%D9%82%D9%85%D9%8A-%D8%A9-%D8%A5%D8%AD%D8%AF%D8%A7%D8%AB-%D8%AB%D9%88%D8%B1%D8%A9-%D9%81%D9%8A-%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>

⁹⁵⁹<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/>

⁹⁶⁰<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/>

⁹⁶¹ <https://attaa.sa/library/view/1629>

⁹⁶² <https://www.holistiquetraining.com/ar/news/digital-transformation-challenges-and-solutions-2024>

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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.⁹⁶³ 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 freedom⁹⁶⁴.

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 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.⁹⁶⁵

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 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 societies⁹⁶⁶. The

⁹⁶³ <https://www.asjp.cerist.dz/en/article/188722>

⁹⁶⁴ <https://mht.gov.om/ar/Pages/Digital%20Participation/Digital-Participation.aspx>

⁹⁶⁵ https://www.my.gov.sa/wps/portal/snp/aboutksa/digitaltransformation/dtcontentdetails/!ut/p/z0/fY27CoNAEEV_Jc2WMrNxY28lBCQJWOg0MqiRibrrYwj5_Cz5gJShE7gHCGogz28ZWSV4niM3lLUfirINhd6Li00xc2l5e5wri5WFK9B_IT7la9soB-q C1-GjUC-daMu7wV5GUZ5l2388w778sgbXMEsnw5Gw75MjrjQMEQ3yySYO1omaL164m80/

⁹⁶⁶ <https://www.my.gov.sa/wps/portal/snp/aboutksa/digitaltransformation>

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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 the names and fame of its creators and bringing them to the status, protection and encouragement they deserve

⁹⁶⁷.

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 tools can be used freely and for free on most websites, such as images, texts, videos, audio files, and applications available on the Internet, such as open source applications, ready-made interactive websites, discussion forums, or open-use applications such as email, blogs, social networks, and various sharing sites ⁹⁶⁸.

⁹⁶⁷ <https://www.un.org/ar/un75/impact-digital-technologies>

⁹⁶⁸ https://fjssj.journals.ekb.eg/article_247929.html

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The importance of the digital environment and digital effectiveness in protecting and investing in creativity and creators stems from the fact that the Internet has become a culture today and has a role in shaping the individual and societal conscience and directing government policies and activities in any society and in any country. It has become a role in making everything at the present time and in the future. All that the digital environment needs is to use it with confidence and professionalism to become a strong contribution to promoting the societal will and thus government policies, which it is hoped that some of these and those will move towards supporting, protecting and sponsoring creativity and creators and working to place creative industries, especially creative writing, at the top of the priorities of societies and authorities in any country in the world ⁹⁶⁹.

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.⁹⁷⁰ 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 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.

⁹⁶⁹<https://ideascale.com/ar/%D8%A7%D9%84%D9%85%D8%AF%D9%88%D9%86%D8%A9/%D9%85%D8%A7-%D9%87%D9%88-%D8%A7%D9%84%D8%AA%D8%AD%D9%88%D9%84-%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/>

⁹⁷⁰<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>

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.⁹⁷¹

Ensuring the good 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.⁹⁷²

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 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 ⁹⁷³.

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 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,

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

972 <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/>

973https://www.linkedin.com/pulse/%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9-%D8%81%D9%D8%A-%D8%B6%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

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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 ⁹⁷⁴.

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 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.⁹⁷⁵

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 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 ⁹⁷⁶.

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,

⁹⁷⁴<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>

⁹⁷⁵ <https://uomus.edu.iq/mclecdet.aspx?id=32518>

⁹⁷⁶https://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

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 capabilities to deal with them on the other hand, as well as enhance the community's participation in its development ⁹⁷⁷.

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 ⁹⁷⁸.

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 ⁹⁷⁹.

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

⁹⁷⁷<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>

⁹⁷⁸<https://www.alkhaleej.ae/%D9%85%D9%84%D8%AD%D9%82/%D8%A7%D9%84%D8%AA%D9%88%D8%A8%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>

⁹⁷⁹<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>

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ensure that these information sources in reality or in the digital environment become open, free, and easy to access by anyone on the Internet.

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 ⁹⁸⁰.

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 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 ⁹⁸¹.

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

⁹⁸⁰ <https://www.milleworld.com/ar/value-creativity-innovation-social-media/>

⁹⁸¹ https://jsb.journals.ekb.eg/article_21933.html

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digital environment and being satisfied with the real environment they live in on the streets and communities of their countries.⁹⁸²

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.⁹⁸³

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 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 ⁹⁸⁴.

⁹⁸² <https://mubliecertificates-kau.com/details1.php?ID=106>

⁹⁸³ <https://kenanaonline.com/users/sherifibrahim/posts/1164003>

⁹⁸⁴ <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%A7%D8%A8%D8%AA%D9%83%D8%A7%D8%B1>

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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.⁹⁸⁵

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 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.⁹⁸⁶

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.⁹⁸⁷ The digital environment is a flexible, growing, advanced, easy-to-use medium, a permanent and active incentive 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.⁹⁸⁸ 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

⁹⁸⁵<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/>

⁹⁸⁶ <https://deraya.ly/deraya-case-studies/embracing-innovation-catalyzing-progress-in-a-changing-world>

⁹⁸⁷ <https://www.iejaz.com/fr/produit/the-digital-environment-social-media-and-the-public-sphere/>

⁹⁸⁸<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>

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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 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 ⁹⁸⁹.

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 ⁹⁹⁰. 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 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 ⁹⁹¹.

⁹⁸⁹ https://drfayizaldhafeeri.blogspot.com/2013/09/blog-post_26.html?m=1

⁹⁹⁰ <https://digitsmark.com/ar/blogs/the-importance-of-creativity-in-digital-marketing>

⁹⁹¹ https://icon-creations.com/?utm_source=google&utm_medium=cpc&utm_campaign=Yemen&gad_source=1&gc_lid=Cj0KCQjwgl-38hDnARisAL6KZ69rbK-MYigayLFJZU9UgR1tybuNNv-tx_kte9Lr3Yeis3AAU1aVNiaAu6cEALw_wcB

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 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

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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 ⁹⁹².

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 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.⁹⁹³

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, 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 ⁹⁹⁴. 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

⁹⁹² <https://services.mawhiba.org/Ebdaa/Pages/SubjectDetails.aspx?Suld=36>

⁹⁹³ <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>

⁹⁹⁴ <https://thecloud.group/ar/redes-sociales-por-que-son-importantes-en-siglo-xxi/>

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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.⁹⁹⁵

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 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 experience⁹⁹⁶. 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 on social networks⁹⁹⁷. 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 them⁹⁹⁸. Good examples in this area include commenting on group events for the house that the creator 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

⁹⁹⁵https://mawdoo3.com/%D9%85%D9%B1%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

⁹⁹⁶<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%8A%D8%B2%D8%A7%D8%AA-%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/>

⁹⁹⁷<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/>

⁹⁹⁸<https://alarabinuk.com/%D9%83%D9%8A%D9%B1-%D8%AA%D8%A4%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-%D8%B9%D9%84%D9%89-%D8%A7/>

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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.⁹⁹⁹

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 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

⁹⁹⁹ <https://www.milleworld.com/ar/value-creativity-innovation-social-media/>

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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

1000.

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 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 ¹⁰⁰¹.

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. ¹⁰⁰²

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 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.

Facebook¹⁰⁰³

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

1000 <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/>

1001 <https://www.thulatha.com/article/588>

1002 <https://batdacademy.com/ar/post/print/571>

1003 https://www.facebook.com/?locale=ar_AR

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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

1004.

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 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 ¹⁰⁰⁵.

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 them. It ensures effective communication between the person who is there, the creative person, and his friends, audience, and the public in general.¹⁰⁰⁶

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

1004 <https://ar.wikipedia.org/wiki/%D9%81%D9%8A%D8%B3%D8%A8%D9%88%D9%83>

1005 <https://www.coursera.org/projects/fahem-mostkhdem-facebook-almotadel>

1006 <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>

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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 acquire Facebook users in his social and creative environment who he believes have an important impact on his experience and creative project ¹⁰⁰⁷.

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. ¹⁰⁰⁸

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 these rules, which means that planning for a positive and growing effectiveness for the creator requires the following ¹⁰⁰⁹:

- 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 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

1007 <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>

1008 <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%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/>

1009 <https://wuilit.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>

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- 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 ¹⁰¹⁰. 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

¹⁰¹⁰ https://cert.gov.sa/ar/awareness/how_to_protect_your_facebook_account/

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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.¹⁰¹¹

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.¹⁰¹²

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 ¹⁰¹³.

1011 <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-%D8%A7%D9%84%D8%A3%D9%85%D8%A7%D9%86-%D8%B9%D9%84%D9%89-%D8%A7%D9%84%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>

1012 <https://me.kaspersky.com/blog/facebook-security-settings/3943/>

1013 <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>

Writing as a project

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 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.¹⁰¹⁴

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 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.¹⁰¹⁵

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.¹⁰¹⁶

¹⁰¹⁴ <https://midocean.ae/advantages-of-using-facebook-for-public-relations/>

¹⁰¹⁵ <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/>

¹⁰¹⁶ <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>

Writing as a project

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.¹⁰¹⁷

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 them¹⁰¹⁸.

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 questions¹⁰¹⁹. 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

¹⁰¹⁷ <https://www.ibtdi.com/five-powerful-strategies-for-posting-events-through-facebook/>

¹⁰¹⁸ <https://wuilit.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>

¹⁰¹⁹ <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>

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.¹⁰²⁰ 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 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 ¹⁰²¹are:

- 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?
- 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?

¹⁰²⁰ <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/>

¹⁰²¹ <https://www.rudawarabia.net/arabic/lifestyle/05062016>

- 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 ¹⁰²².

1022 <https://technogianews.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/>

Writing as a project

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 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 page¹⁰²³

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 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 audience¹⁰²⁴.

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,

¹⁰²³ <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/>

¹⁰²⁴ 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

Writing as a project

and his partners in his creative activities 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 ¹⁰²⁵.

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 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 ¹⁰²⁶.

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 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 ¹⁰²⁷.

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

¹⁰²⁵<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>

¹⁰²⁶ <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%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>

¹⁰²⁷ https://www.researchgate.net/profile/Amel-Keziz/publication/343399111_tathyr_alfysbwk_fy_tshkyl_hwyt_alabna_byn_alhwyt_alwaqyt_walhwyt_alaftradyt_Facebook's_impact_on_shaping_children's_identity_between_real_and_virtual_identity/links/5f2819bea6fdccc43a669a7/tathyr-alfysbwk-fy-tshkyl-hwyt-alabna-byn-alhwyt-alwaqyt-t-walhwyt-alaftradyt-Facebooks-impact-on-shaping-childrens-identity-between-real-and-virtual-identity.pdf

Writing as a project

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 promotion between them and enhances networking between the creator's page and other pages and achieving mutual success ¹⁰²⁸.

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, 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. ¹⁰²⁹

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

¹⁰²⁸ <https://www.bbc.com/arabic/articles/cp97w8liddkno>

¹⁰²⁹ <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/>

Writing as a project

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.¹⁰³⁰

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.¹⁰³¹

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

1030 <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-%D9%88%D8%A2%D8%AB%D8%A7%D8%B1%D9%87%D8%A7-%D8%B9%D9%84%D9%89-%D8%A7%D9%84%D9%85%D8%AC%D8%AA%D9%85%D8%B9/>

1031 <https://www.alwatanvoice.com/arabic/news/2018/01/18/1117213.html>

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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 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.

Twitter¹⁰³²

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.¹⁰³³

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.¹⁰³⁴ 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 appropriate, effective, and understanding planning of the site, its tools, and its digital nature.

¹⁰³² <https://twitter.com/?lang=ar>

¹⁰³³ <https://business.x.com/ar/blog/7-useful-insights-twitter-analytics>

¹⁰³⁴ 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%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

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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 ¹⁰³⁵.

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 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. ¹⁰³⁶

Blogs¹⁰³⁷

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

¹⁰³⁵ <https://help.x.com/ar/safety-and-security/offensive-posts-and-content>

¹⁰³⁶ <https://fedica.com/ar/twitter/solutions>

¹⁰³⁷ <https://ar.wikipedia.org/wiki/%D9%85%D8%AF%D9%88%D9%86%D8%A9>

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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 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.¹⁰³⁸

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

¹⁰³⁸ <https://www.smarttouch.me/ar/blog/types-of-blogs-learn-about-the-importance-of-blogs-and-their-different-types-arv.html>

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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.¹⁰³⁹

In fact, blogs are still considered the best place to provide an archived, important, organized and coordinated writing experience on the Internet, and 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 website¹⁰⁴⁰.

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.¹⁰⁴¹ 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,

1039 <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>

1040 <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/>

1041 <https://bowwe.com/ar/blog/ihsayiaat-almudawanat>

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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 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 ¹⁰⁴².

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

¹⁰⁴²https://mawdoo3.com/%D8%AA%D8%B9%D8%B1%D9%8A%D9%B1_%D8%A7%D9%84%D9%85%D8%AF%D9%88%D9%86%D8%A9

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readers the new 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 ¹⁰⁴³.

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 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 ¹⁰⁴⁴.

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 ¹⁰⁴⁵. The personal visual meeting on the screen is more interactive, 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

¹⁰⁴³<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/>

¹⁰⁴⁴<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/>

¹⁰⁴⁵https://te.eg/wps/portal/te/Personal/WEInternet/WELife/!ut/p/z1/jY-9CslwFEYfKV-ijr1jNTSE2MYqwZpFOpWCVgfk-Y0dHCz-3O2Dc-BcFlnD4tDe-66992ehPaV9iPK4gBYWO6zhKkk9NJaKyNgSP0luFol7g2cI0nIS6tBWYwQCRb_8b8ATx8flkf44i8CrAhIQRkPNQ64wh4B7yrZkgjV UhOUo1AaY__Kq4nkOD3nYPw4JD3wl!/dz/d5/L0lDUmITUSEhL3dHa0FKRnNBLzROV3FpQSEhL2Fy/

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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 ¹⁰⁴⁶.

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 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.¹⁰⁴⁷ 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 ¹⁰⁴⁸. The digital environment has proven to play an 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.¹⁰⁴⁹ These responses have taken forms that have been greatly contributed to by the digital environment. Solidarity

¹⁰⁴⁶ <https://m.youtube.com/?hl=ar>

¹⁰⁴⁷ 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

¹⁰⁴⁸ <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-%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>

¹⁰⁴⁹ <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>

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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 ¹⁰⁵⁰.

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, 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. ¹⁰⁵¹

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 ¹⁰⁵².

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. ¹⁰⁵³

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

¹⁰⁵⁰ <https://gx.ae/ar/resources/nho-by-rkmy-mstd-m>

¹⁰⁵¹ https://www.broadbandcommission.org/wp-content/uploads/dlm_uploads/2021/12/Balancing-Act-Report-ARA-Broadband-Commission-Working-Group.pdf

¹⁰⁵² <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>

¹⁰⁵³ <https://www.iie.org/programs/artist-protection-fund/>

environment for writers and creators, most notably digital protection and security, which we will review in detail in the following paragraphs.¹⁰⁵⁴

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:¹⁰⁵⁵

1. Protect the creator of private devices from theft or privacy violation by anyone.
2. Creator protects his electronic devices from malware
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.¹⁰⁵⁶

¹⁰⁵⁴<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>

¹⁰⁵⁵https://ar.wikipedia.org/wiki/%D8%A3%D9%85%D9%86_%D8%B1%D9%82%D9%85%D9%8A

¹⁰⁵⁶ https://ar.wikipedia.org/wiki/%D8%A3%D9%85%D9%86_%D8%B1%D9%82%D9%85%D9%8A

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 .¹⁰⁵⁷
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.¹⁰⁵⁸
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 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].¹⁰⁵⁹
22. Enable device settings and encryption options, and change the password every reasonable period.

¹⁰⁵⁷ <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/>

¹⁰⁵⁸ <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/>

¹⁰⁵⁹ <https://www.frontlinedefenders.org/ar/programme/digital-protection>

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.
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.¹⁰⁶⁰
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.
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.¹⁰⁶¹

¹⁰⁶⁰https://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/

¹⁰⁶¹ https://www.cst.gov.sa/ar/mediacenter/awarenesscampaigns/pages/awar_6.aspx

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 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.¹⁰⁶²
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.
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.¹⁰⁶³
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. Examples of this data include data that the web browser saves while using it, from a cache that contains

¹⁰⁶² <https://www.asjp.cerist.dz/en/article/219411>

¹⁰⁶³ <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>

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.¹⁰⁶⁴
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 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.¹⁰⁶⁵
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.
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.

¹⁰⁶⁴ <https://www.accessnow.org/help-ar/?ignorelocale>

¹⁰⁶⁵ <https://u.ae/ar-ae/information-and-services/justice-safety-and-the-law/cyber-safety-and-digital-security/digital-security->

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 .¹⁰⁶⁶
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.
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.¹⁰⁶⁷
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

¹⁰⁶⁶ <https://futureskills.mcit.gov.sa/ar/group/1079>

¹⁰⁶⁷ <https://rorypecktrust.org/ar/how-we-help/freelance-resources/digital-security/>

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.¹⁰⁶⁸
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.¹⁰⁶⁹
70. Take the necessary measures to ensure the safety of the creator on social networking sites.
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.

¹⁰⁶⁸ <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-%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/>

¹⁰⁶⁹ <https://amanraqmy.org/>

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.¹⁰⁷⁰
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.¹⁰⁷¹
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.¹⁰⁷²

¹⁰⁷⁰ <https://u.ae/ar-ae/information-and-services/justice-safety-and-the-law/cyber-safety-and-digital-security>

¹⁰⁷¹ <https://www.accessnow.org/guide/digital-security-guide-mena-arabic/>

¹⁰⁷² <https://cpj.org/ar/2020/01/post-550/>

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.¹⁰⁷³
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.

¹⁰⁷³ <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%D8%B3%D8%A7%D8%A1-%D9%85%D8%A8%D8%A7%D8%AF%D8%B1%D8%A7%D8%AA-%D9%88%D8%A3%D8%AF%D9%84%D8%A9-%D8%AA%D8%AF%D8%B1/>

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 Internet¹⁰⁷⁴.
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.
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.¹⁰⁷⁵
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.

¹⁰⁷⁴<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>

¹⁰⁷⁵ <https://www.digitalsecuritymagazine.com/ar/>

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 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.¹⁰⁷⁶
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 service provider. And using the appropriate phone ensures its safety, protection, privacy and data.
109. The creator realizes that texting is one of the worst things about... The tools that he can use can be obtained by the service provider who keeps the messages for commercial reasons, accounting purposes, or to resolve disputes and therefore he must use them with caution and within the minimum limits of use.
110. The creator knows that smartphones have a large capacity to store data and are easy to access remotely or directly by controlling the phone, so he must enhance his ability to encrypt any private information on his phone or protect it with strong passwords.¹⁰⁷⁷
111. To be careful in using the phone's features in taking pictures, videos, audio and writing in a way that ensures his protection, his privacy and the protection of others around him and their privacy, and not to upload everything to Internet

¹⁰⁷⁶ <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/>

¹⁰⁷⁷ <https://7amleh.org/2024/03/20/digital%20security%20manual>

112. The creator benefits intelligently using his mobile phone's features to access Internet and access to his email or favorite social network and work on securing the phone as much and focus on securing the computer, with the emphasis that the mobile phone is more vulnerable to theft or loss.
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 .¹⁰⁷⁸
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 .¹⁰⁷⁹
118. 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.

1078 <https://dsclinic.knowledgesouk.org/>

1079 <https://www.newtactics.org/ar/tactic/D%8B%D9%8BAF%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-%D9%88%D8%AA%D9%83%D8%AA-%D9%8A%D9%83%D8%A7%D8%AA-%D9%84%D8%AA%D8%AD%D9%82%D9%8A%D9%82-%D8%A7%D9%84%D8%A3%D9%85%D9%86-%D8%A7%D9%84%D8%B1%D9%82%D9%85%D9%8A>

Chapter Six

Creative Project

There are many components that make up the details of a successful project that is capable of influencing and sustaining. In the following lines, we will identify the details of the project and find out whether they are compatible with the writer and the literary and creative project he is undertaking. These components include the following:

Project existence in the first place¹⁰⁸⁰

One of the most important characteristics of a good project is its existence in the first place. The absence of a project means the absence of the need for all the remaining details. The writer who plans to succeed in his creative career must have his own project and plan all his activities, whether in the idea stage, the stage of searching for information that enriches it, or in the stage of creative flow in writing and up to rewriting, and then marketing the text, printing it, publishing it, and reaching readers. Then the writer invests in the success he has achieved through the texts he has created and that have reached readers and created a name for him in the local, regional, or international literary street. The writer who is working on creating his own creative project is supposed to work on answering the questions that show whether he has a good project or not, including:¹⁰⁸¹

1. Does the writer have general information about his creative career that he can add to his project to enrich it and make it easier to design?
2. What creative projects has the writer thought of? What is the most appropriate project for him and the most suitable for his creative career?
3. Did the writer choose the most appropriate project for his creative career? Did he receive advice from those around him in this selection?
4. Did the writer consult those around him about the form and type of project that would be most appropriate for his literary career? Did those around him help him in designing the project, its activities and events?
5. Is the project innovative and creative in its activities and events?
6. Does the selected project promote diversity and inclusion in decision-making?¹⁰⁸²
7. Does the writer's creative project contain solutions to obstacles that could hinder the project?
8. Does the writer have the experience and skills that will help him implement the creative project with quality and effectiveness?

1080 <https://a5dr.com/bookidea/%D8%A3%D9%87%D9%85%D9%8A%D8%A9-%D9%88%D8%AC%D9%88%D8%AF-%D9%85%D8%B4%D8%B1%D9%88%D8%B9-%D9%81%D9%8A-%D8%AD%D9%8A%D8%A7%D8%A9-%D8%A7%D9%84%D8%A5%D9%86%D8%B3%D8%A7%D9%86/>

1081 <https://uqu.edu.sa/juc/80605>

1082 <https://accuratesystems.com.sa/%D8%A3%D9%87%D9%85%D9%8A%D8%A9-%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D9%85%D8%B4%D8%A7%D8%B1%D9%8A%D8%B9/?lang=ar>

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9. Is the writer's creative project flexible enough to change and modify according to the developments in the project's implementation on the ground?
10. Does the writer and the project accept criticism and advice from others to modify, develop and add to it?
11. Does the project help the writer and those around him to change and express himself?
12. Does the project include details of the writer's payoff if implemented?
13. What types of risks does the project involve that need to be decided upon?
14. Does the project have the conditions and circumstances for its success? And how can they be achieved?¹⁰⁸³
15. Does the writer's creative project benefit his creative experience and increase the acceptance rate of the beneficiary readers of his experience and the project?
16. Does the project fit with the writer's creative streak?
17. What is the proposed location for the writer's creative project?
18. What resources does the writer need to implement the project?
19. What local expertise and infrastructure can help implement the project?
20. What categories does the project target as partners in its implementation?
21. What categories does the project target as beneficiaries?
22. Are the project and its activities agreed upon between the writer and his partners?
23. Does the project focus on standards and priorities when implementing it?
24. Has the cost of the creative project been determined? Can the writer afford this cost? Or get a supporter or funder for this cost to help him implement the project?
25. Is the project consistent with the cultural, political, social and economic reality?
26. Do the creative project, its activities and costs fit the writer's situation in general?¹⁰⁸⁴
27. Where will the project be implemented? What are the geographical, demographic, linguistic and social characteristics in which the writer will implement the creative project?
28. What are the financial, logistical, scientific and practical capabilities of the writer's partners, such as publishing houses? And what role do these capabilities play in the success or failure of the project?
29. Does the project include any form of material, personal or moral assistance that the writer needs for the success of the creative project?
30. How will the workflow of activities be organized so that they are smooth, consistent, sequential, and cumulative in impact for the success of the creative writer project?¹⁰⁸⁵

1083 <https://sawt-alamal.net/2021/08/14/%D8%A3%D9%87%D9%85%D9%8A%D8%A9-%D9%88%D8%AC%D9%88%D8%AF-%D8%A7%D9%84%D9%85%D8%B4%D8%A7%D8%B1%D9%8A%D8%B9-%D8%A7%D9%84%D8%B5%D8%BA%D9%8A%D8%B1%D8%A9-%D9%88%D8%AC%D8%AF%D9%88%D8%A7%D9%87%D8%A7-%D8%A7/>

1084 <https://fastercapital.com/mawdoo3/%D9%81%D9%88%D8%A7%D8%A6%D8%AF-%D8%A8%D8%AF%D8%A1-%D9%85%D8%B4%D8%B1%D9%88%D8%B9.html>

1085 <https://net3lem.com/project-planning-and-scheduling/>

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31. What is the relationship between the writer's creative project and other projects of peer writers from the same local environment and creative orientation?
32. Are there plans within the project to benefit from creative projects in the writer's environment?
33. Does the project have plans to benefit from projects of cultural institutions? Publishing houses? Cultural press? Creative competitions in its surroundings?
34. What is a creative writer's specialty?
35. Does this specialization contribute to the success of the creative project as a whole?
36. What are the writer's accumulated experiences in implementing previous creative projects that contributed to the success of the old texts he created and contributed to establishing his name as a creative writer?¹⁰⁸⁶
37. Does the project contain ideas and information about the beneficiaries of the Creative Writer Project and their experiences? Interests? Desires? Aspirations? Preferences? Inclinations? Economic and cultural situations and purchasing power?
38. Does the writer realize the extent of his fame, financial status, and capabilities that allow him to design a project that suits him and contributes to its success and be able to manage it?
39. Does the writer have full knowledge of his/her environment as a whole when designing the creative project?
40. Does the project design contain obstacles that could hinder the implementation of its activities? And what are the solutions to overcome these obstacles?
41. Is the project comprehensive in terms of ideas, goals, activities, obstacles, solutions, time frame, geographic scope, types of beneficiaries, and other details of the integrated project?¹⁰⁸⁷

The project contains the comprehensive picture.¹⁰⁸⁸

A good project should have a comprehensive picture of it, its activities, products, and outputs, and how the project will proceed from its initial conception, planning, implementation, monitoring, and evaluation, and what activities help the project succeed, such as media and dealing with it, reports and writing them, financing and obtaining it, training and benefiting from it, networking and its role in the project's success, and team formation and its role in supporting the creative project.¹⁰⁸⁹ Other characteristics of a good project are those related to designing a message, mission, goal and values of the project, whether it is a single text or an integrated creative project that requires producing content and texts, managing planning activities for this production, promoting it, networking with specialists for printing, and coordinating with those interested in

1086 <https://www.tamweely.org/articles/%D8%A8%D9%8A%D8%A6%D8%A9-%D8%A7%D9%84%D8%A3%D8%B9%D9%85%D8%A7%D9%84-%D9%81%D9%8A-%D9%85%D8%B1/%D9%85%D8%A7-%D9%87%D9%88-%D8%AF%D9%88%D8%B1-%D8%A7%D9%84%D9%85%D8%B4%D8%B1%D9%88%D8%B9%D8%A7%D8%AA-%D8%A7%D9%84%D8%B5%D8%BA%D9%8A%D8%B1%D8%A9-%D9%88%D8%A7%D9%84%D8%AA%D9%88%D8%B3%D8%B7%D8%A9-%D9%81%D9%8A-%D8%A7%D9%84%D9%86%D9%85%D9%88-%D8%A7%D9%84%D8%A7%D9%82%D8%AA%D8%B5%D8%A7%D8%AF%D9%8A%D8%9F>

1087 https://www.arab-api.org/Files/Training/programs/1/2018/51_C2-1.pdf

1088 <https://www.slideteam.net/blog/ahamu-10-namadhij-illahdaf-almashrue-mae-amthilat-waeayinat?lang=Arabic>

1089 <https://www.zoho.com/ar/projects/project-management/>

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critiquing the content through critics or promoting it through the media, its means and correspondents, or protecting the content through activists of literature, rights and freedoms, or promoting it through cultural events such as signing ceremonies or literary mornings and evenings or via the Internet. Creating a complete picture of the project prompts the creation of a set of questions that help form the comprehensive picture and then search for answers to it. These answers are what will design the comprehensive picture of the project, and these questions include:

1. What is the written text?
2. Is the text he is writing new or a subsequent stage of previous texts?
3. What is the writer's literary nature? And the literary genre in which he excels?
4. What issue or problem does the text address? Does it serve the project?
5. What is the main issue or problem that the creative writer's project as a whole is concerned with?
6. What are the root causes that cause this issue or problem?
7. What does the writer aim to achieve in the creative project or in the text he is working on to explain these reasons and their solutions from his point of view?
8. Can the writer present this problem or issue and its solutions in an interesting and unique literary form?¹⁰⁹⁰
9. What change does the writer think he will work to achieve through his text or through the project?
10. Is there a vision of how the project can achieve its goal?
11. What are the factors that live and coexist alongside the creative project?
12. What factors help a project to change? What factors can hinder its path to change?
13. What opportunities can a writer invest in to help him succeed in his text or creative project? What resources can help him do that?
14. What are the actors surrounding the writer's personal, textual, and creative experience that can contribute to or hinder the success of the writer's text or project?¹⁰⁹¹
15. Who has the ability, resources and desire to make a change or develop the writer's experience and creative project or to sabotage it from the writer's individual and institutional environment?
16. Who has the power in the writer's environment and has the ability to influence him or the project to succeed or fail?
17. What previous experiences has the writer had that could play a role in making the creative project succeed or fail?
18. Does the writer of the creative project have lessons learned from his own previous experiences or those of the creative people around him that help him to successfully create, plan and implement the creative project and avoid falling into previous pitfalls?

¹⁰⁹⁰ <https://adaptmethodology.com/ar/blog/product-vs-project-understanding-the-differences/>

¹⁰⁹¹ <https://alraedah.sa/%D8%AE%D8%B7%D8%A9-%D8%B9%D9%85%D9%84-%D9%85%D8%B4%D8%B1%D9%88%D8%B9/>

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19. What is the level of intervention of the writer himself in achieving the overall picture of the creative project?¹⁰⁹²
20. What is the level of intervention of the writer's environment, including individuals and institutions, in achieving the comprehensive picture of the creative project?

The comprehensive picture of the text that the creative project is doing can be formed through many ideas, including making mind maps and projecting them onto paper in diagrams, charts, or graphics to help visualize each part of his project and the degree of its connection with the other parts. It is possible to work on making a map that contains the following:

1. What information does he need to start implementing the creative project well?
2. What steps will he take to achieve the goal of the creative project?
3. What does the director hope to get from the creative project?
4. What habits or methods help him achieve his text or creative project? How can they be developed? How can they be made useful?
5. What are the habits or methods that hinder the writer from achieving his text or creative project? How can they be neutralized? Or how can they be made useful?¹⁰⁹³

The project can create a map of the main stakeholders who have a role in the project and who are the actors that should be focused on to develop or make it successful, which contains a set of main questions and the situation that the project wants to reach, including:

1. Who is the most influential actor that will have contact with the creative project?
2. Which of these parties has the potential to have the greatest negative impact? Which of these parties has the potential to have the greatest positive impact on the text or the writer's creative project as a whole?
3. Who around the creative project is concerned about its vision for change? Which will be more resistant than others?
4. Who among the parties surrounding the creative writer's experience and project are enthusiastic and supportive of him? And which of them will be more supportive and enthusiastic than others?¹⁰⁹⁴

The project has a clear, understandable and actionable mission.

The comprehensive picture means knowing all the details of the creative project until reaching its end and enhancing the writer's experience, and achieving positive change. A good project is supposed to have a clear, understandable and executable mission, and the project seeks to implement it and deliver it to the audience

¹⁰⁹² https://asana.com.translate.google/resources/project-initiation?_x_tr_sl=en&_x_tr_tl=ar&_x_tr_hl=ar&_x_tr_pto=rq&_x_tr_hist=true

¹⁰⁹³ <https://support.microsoft.com/ar-sa/topic/%D8%A7%D9%84%D9%85%D9%87%D8%A7%D9%85-%D8%A7%D9%84%D8%A3%D8%B3%D8%A7%D8%B3%D9%8A%D8%A9-%D9%81%D9%8A-%D8%A7%D9%84%D9%85%D8%B4%D8%B1%D9%88%D8%B9-8fdbf020-a9e1-45e4-bf15-23a8d2b6797d>

¹⁰⁹⁴ <https://fastercapital.com/mawdoo3/%D8%A7%D9%84%D8%AF%D8%B1%D9%88%D8%B3-%D8%A7%D9%84%D9%85%D8%B3%D8%AA%D9%81%D8%A7%D8%AF%D8%A9-%D9%85%D9%86-%D8%A7%D9%84%D9%85%D8%B4%D8%A7%D8%B1%D9%8A%D8%B9.html>

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of readers and those interested in creative experiences or investors in creative projects. Having a mission means that the project and its team have the energy to implement and make the difference that the project wants to make, which contains a clear, understandable, specific and executable mission and contributes to helping the writer come out with his creativity, participation and vision for change, development and ideas and achieve the achievement for the benefit of the writer and the creative project.¹⁰⁹⁵

The project has a good, comprehensive and achievable vision.

One of the characteristics of a good project is that it contains a good, comprehensive and achievable vision. The vision is the dream that the writer seeks to achieve from the exhausting work he does. If the creative project does not have a vision, this means failure. It is important for the vision to be written, shared and convincing to fans, readers, supporters and investors. It is also important for the vision to be creative, good and achievable and able to gather others around the writer and the creative project to help him in this project to reach the vision that he dreams of achieving. The project's focus on designing and writing its good vision is the best way to achieve the goals that will help define its frameworks and results in a more detailed, high-quality and implementable way. The vision will greatly help when planning the project to know the activities, processes and procedures that must be carried out. The project's presentation of its vision and mission to everyone will enable it to imagine and create the efforts that will lead it to achieve it and present the project in a more professional manner to those around it and contribute to increasing their confidence in its importance.¹⁰⁹⁶ A successful project is one that has designed its vision, mission, objectives, and operational plan that details its activities and the contributions of the people and institutions surrounding it in achieving it. The vision is the image of the place that the project wants to reach and it determines the form of its contribution to shaping the world that it contributes to creating. The vision can be big, bold, motivating, convincing, real, realistic, and new.¹⁰⁹⁷

The project has a clear, easy-to-understand, accessible, actionable and verifiable message.

A clear, easy-to-understand, accessible, implementable and verifiable message is a distinctive feature of a good project. The message is the map through which any project can succeed. This is true for projects created by countries, communities, local or international NGOs, or individuals, especially if they are owners of personal projects, whether they are small projects of their own or large projects, whether they are development projects or creative projects that contribute to making a more beautiful life. The same applies to the message of the creative project as applies to the mission and vision, as it must be well designed and linked to the writer's needs, abilities and talents, and written to form a reference for all activities of the creative project. One of the

¹⁰⁹⁵ <https://tadreebcom.net/Blog/%D8%A3%D9%87%D9%85-%D8%B9%D9%88%D8%A7%D9%85%D9%84-%D9%86%D8%AC%D8%A7%D8%AD-%D8%A7%D9%89-%D9%85%D8%B4%D9%88%D8%B9>

¹⁰⁹⁶ https://www-coursera-org.translate.goog/articles/project-planning?_x_tr_sl=en&_x_tr_tl=ar&_x_tr_hl=ar&_x_tr_pto=rq

¹⁰⁹⁷ <https://samra.sa/%D8%AE%D8%AF%D9%85%D8%A7%D8%AA-%D8%A7%D9%84%D9%85%D9%82%D8%A7%D9%88%D9%84%D8%A7%D8%AA-%D9%81%D9%88%D8%A7%D8%A6%D8%AF-%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D9%85%D8%B4%D8%A7%D8%B1%D9%8A%D8%B9/>

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important criteria for the success of the message is to share it with others and invite them to participate in achieving it and designing it according to their experiences, work, and degree of connection to the creative project and their belief in it. If the project lacks a message, it will lack the ability to have a correct vision for the work it is doing, its details and its utmost importance, and its ability to convince others of its importance and motivate them to help it implement its activities. The message helps to choose focused and smart activities that serve the project. Creative and must work on the project message Creative is unique, focused, desirable, sophisticated, up-to-date, compelling, motivating, confident, and explains the project, activities, and tools that achieve the creative project.¹⁰⁹⁸

The project contains positive values.

The project must contain positive values such as the values of truth, goodness, beauty, creativity, freedom of thought, freedom of opinion and expression, honesty, integrity, transparency, quality, and work to develop positive relationships and address negative relationships and differences in points of view rationally and with a desire to work and achieve the outputs of the creative project and reach its target audience, society and those around it, and the success of the operations and activities contained in the project and understanding each of the positive values and ensuring that all those around the project have the same understanding of each of the positive and human values for everyone working in the creative project.¹⁰⁹⁹

The project has objectives that address the end point it wants to reach.

The creative project is supposed to contain goals that address the final point that it wants to reach. In order to reach smart, applicable goals that have a time and place to achieve them, they must be the result of a comprehensive vision of the writer's environment and resources, and an intelligent analysis of the reality in which the writer lives according to the following questions:

1. What are the positive or negative actors in a creative writer's project?
2. Who are the writer's potential partners in implementing the creative project?
3. What are the strengths and weaknesses of the project?
4. What points should a writer focus on when implementing a creative project?
5. What is the ultimate goal of the project?¹¹⁰⁰
6. What should the writer do on the same project plan or differently on the project plan to achieve the desired outcomes?
7. What long-, medium- and short-term changes does the project contribute to?

¹⁰⁹⁸<https://teamdeck.io/ar/%D8%A7%D9%84%D9%85%D9%88%D8%A7%D8%B1%D8%AF/%D9%85%D8%AB%D8%A7%D9%84-%D8%B9%D9%84%D9%89-%D9%85%D9%8A%D8%AB%D8%A7%D9%82-%D8%A7%D9%84%D9%85%D8%B4%D8%B1%D9%88%D8%B9/>

¹⁰⁹⁹https://www.researchgate.net/publication/281495011_The_Role_of_Projects_in_Society

¹¹⁰⁰<https://www.potential.com/%D9%85%D9%82%D8%A7%D9%84%D8%A7%D8%AA/%D8%A7%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D9%85%D8%B4%D8%A7%D8%B1%D9%8A%D8%B9/?lang=ar>

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8. What behaviors, attitudes, knowledge, relationships, and skills will the creative project achieve when it is realized?
9. What are the final results of the writer's creative project?

The project needs to define its general objectives and be clear and focused, and to know the possibilities of their success or failure, and to work on developing them and the plans that lead to them on an ongoing, periodic and participatory basis. The objectives of any project are a roadmap to determine its priorities, focus its energy, and an alarm bell for it in the event that the project is drawn into marginal and useless topics. They work to alert in the event of focusing on topics that do not concern the project and do not contribute to its success. The objectives are distinguished by being something that can be achieved, accomplished, controlled and reached in a reasonable period of time through available, logical and available resources, and meet the aspirations of those around it from those interested, partners or beneficiaries of this project. Creative.¹¹⁰¹

The most important criteria for a good goal is that it aims to achieve something positive, exciting, motivating, deep, broad, and has a need and is a priority. It is easy to explain, understand, and promote to all people regardless of their educational, cultural, or literary level. It works to unite others to achieve it regardless of their political, social, religious, or cultural differences. It has the ability to attract allies, supporters, and motivators to succeed and reach out to beneficiaries from readers and interested parties. It is in line with the mission, vision, message, and values of the writer and the creative project as a whole. One of the most important ideas and ways for the success of goals is to reach all partners and beneficiaries of the creative project.¹¹⁰²

Positive partnerships for the project

True success stems from the ability of the creative project to create positive partnerships in its creative environment of writers, cultural clubs, non-governmental organizations, regional and international institutions, publishing houses and media outlets that care about and support creative work and look for creative projects that are planned in a professional, intelligent, creative and achievable manner. It enhances the existence of an extended experience and helps in the existence of positive partnerships, promoting the message, vision, values, goals and tasks, and addressing the details of the project in a professional, convincing and exciting manner for everyone, making everyone want to deal with the writer and his creative project.¹¹⁰³

The presence of committed leadership

The project should be characterized by committed leadership as one of its good qualities, so that its leadership has the final say in its goals, activities and outputs, and is characterized by a deep belief in the project and its

¹¹⁰¹ <https://www.pmi.org/learning/library/defining-project-success-multilevel-framework-7096>

¹¹⁰² https://chisellabs-com.translate.goog/glossary/what-is-what-went-well/?_x_tr_sl=en&_x_tr_tl=ar&_x_tr_hl=ar&_x_tr_pto=rq

¹¹⁰³ https://www-fftsbiz-com.translate.goog/the-reasons-for-undertaking-projects/?_x_tr_sl=en&_x_tr_tl=ar&_x_tr_hl=ar&_x_tr_pto=rq

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importance, and is ready to meet additional responsibilities and tasks, and the commitment becomes present among those around it, influential and interested, and motivates them to develop and implement the project and believe in it, and is distinguished by responsibility, justice, firmness, honesty, trust, and gaining the trust of those around it, and encouraging and motivating them to work to achieve the creative project. It is important for the leader to have the skills of motivation, persuasion, meeting management, problem solving, the ability to collect donations and attract new members, and the ability to provide participatory and effective solutions with them for the benefit of the project, the ability to manage time, the ability to influence, positive discussion, accepting opinions, financial management, crisis resolution, team management, conflict management, marketing, communication, risk management, setting policies, standards and strategies, and managing the creative project.¹¹⁰⁴

Project planning¹¹⁰⁵

Planning is a long-term process that defines the general framework and comprehensive long-term goals of the project, taking into account the facilitating factors and obstacles that may face implementation. Planning is concerned with setting plans for periodic activities, determining the course of action, developing the desired results, improving the quality of decisions, increasing awareness and sensitivity to change, threats and opportunities, setting goals for implementation, integrating methods to ensure progress, drawing directions for short-term and financial plans and setting budgets, and clarifying a picture of the project for everyone. Planning answers the question of why the project exists, who it is directed to, what is the starting point, what is the desired positive development or change, what should be done, how to determine the success of the plan, and ensure the presence of the vision, mission, specific objectives, target groups, desired results, strategies, activities, inputs, evaluation, budget, and ensuring the presence of the elements of success and maturity, and that the project is proceeding well and provides a positive return in addition to the outputs, marketing, increasing funds, activating activities, and developing the creative project as a whole.¹¹⁰⁶

Planning works to ensure obtaining the resources and materials it needs, addressing weak financing, ensuring good management, and not going through stages of stagnation, crisis, deficit, and threatening the life of the creative project, its lack of financial reserves, and its exposure to the risk of extinction. Planning works to ensure the development of capabilities and the building of a working group capable of vision and able to rise from the crisis and can become successful and real and achieve creative accomplishments and move towards institutionalization in creative work, developing the project's products and ensuring their quality and achieving resources from those products and increasing the audience that follows and supports the creative products within the project, expanding its geographical areas, and increasing the creative history of the writer

¹¹⁰⁴ <https://bakkah.com/ar/knowledge-center/%D8%B9%D9%88%D8%A7%D9%85%D9%84-%D9%86%D8%AC%D8%A7%D8%AD-%D8%A7%D9%84%D9%85%D8%B4%D8%B1%D9%88%D8%B9>

¹¹⁰⁵ https://ar.wikipedia.org/wiki/%D8%A7%D9%84%D8%AA%D8%AE%D8%B7%D9%8A%D8%B7_%D9%84%D9%84%D9_%85%D8%B4%D8%B1%D9%88%D8%B9

¹¹⁰⁶ <https://www.riadhkraiem.com/administrative-topics/project-management/project-planning>

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within the larger creative project and surrounding his overall creative experience. The strategic planning process can gain great influence through:

Determine creative project priorities

It means determining the project's priorities, beneficiaries, influential forces, main contributors, resources needed, methods of formulating, discussing and activating plans, and the capabilities that must be available for the project to be able to operate with quality, effectiveness, success and distinction within similar and competing projects. The creative project.¹¹⁰⁷

Situation Analysis

It means analyzing the current situation in the project environment, its ability to identify problems and find solutions for them, its ability to develop a vision, mission, principles and target groups, the ability to develop its own strategies that are appropriate and have specific goals and how to achieve them, follow up on them and evaluate them, what are the types of creative projects in its environment and their importance, benefits, structures, entities and departments and their importance in creative work and its sustainability in any surrounding environment, and its awareness of the laws and regulations governing work in the project and how to achieve its goals.

Project staff effectiveness

This is to ensure the effectiveness of its employees and their ability to manage it in a distinguished, effective and successful manner based on spreading mutual respect among them, activating the monitoring of their performance and evaluating it, setting work policies with them, involving them in technical and operational decisions and setting the financial vision, contributing to financing and other resources, representing the project before beneficiaries and society in general, creating the appropriate atmosphere for the planning process, setting a plan for the planning process and meeting all the requirements of comprehensive planning from people, data and analyses.¹¹⁰⁸

get money

It means planning to allocate resources, setting the timetable and costs of its activities, developing planning studies, its financial resources, and the time frame needed for it, ensuring its effectiveness and development, and the participation of everyone in designing plans and planning, especially those who have experience in designing planning, its elements, and methods of activating it, ensuring everyone's compatibility with the planning outputs, the availability of sufficient time or appropriate experience, the ability to collect and analyze

¹¹⁰⁷ <https://bakkah.com/ar/knowledge-center/%D8%AA%D8%AE%D8%B7%D9%8A%D8%B7-%D8%A7%D9%84%D9%85%D8%B4%D8%A7%D8%B1%D9%8A%D8%B9>

¹¹⁰⁸ <https://www.mohammedaameri.com/blog/102>

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data, and develop strategy frameworks, rationalizing various planning expenses to a minimum, ensuring data collection and analysis procedures, supervising the process of developing and developing the strategy, and ensuring the development of realistic plans that are acceptable for implementation.

Understand and apply planning well in the project

It means adopting the project framework, developing a roadmap that guides planners through the planning process, suggesting analyses to be conducted, revealing the results of these analyses, describing the best way to use them, the purpose of this framework, and ensuring that the plan is developed quickly ¹¹⁰⁹.

Ensure good implementation of plans

It means ensuring good implementation of project plans with the highest level of accuracy and discipline and the least chance of failure, setting a timetable for plan activities to ensure logical flow and implementation of each step of the plan, and the desired outcomes, identifying the participants in implementation, ensuring the availability of data, depth of analysis, coordination, and increasing the chances of success in implementing the plan.

Ensure that planning translates the project message.

It means that the message intersects with the creative project planning and its proposed activities, and that it is short, comprehensive, attractive, clear in meaning, agreed upon, and designed, and that it does not support the existence of conflict or dispute between the project team, especially when carrying out the planning process.¹¹¹⁰

Ensure good project analysis

The analysis step contributes to making a good and comprehensive plan for the creative project, analyzing the surrounding environment, and obtaining information that helps in understanding the project environment, methods, and activities that contribute to its success, identifying competing creative experiences, and obtaining facts that contribute to understanding the project and the potential for developing a comprehensive, integrated, and successful plan. The analysis process is logical and understandable and leads workers to reach the project's goal, which makes it important to ensure that the analysis is characterized by accuracy, reliability, credibility, objectivity, honesty, and clarity, and is needed by the creative project and contributes to its success.

Ensure good design of project plans¹¹¹¹

¹¹⁰⁹ https://www.uobabylon.edu.iq/eprints/publication_3_31667_1563.pdf

¹¹¹⁰ <https://www.dotnoka.com/ar/%D8%AA%D8%AE%D8%B7%D9%8A%D8%B7-%D8%A7%D9%84%D9%85%D8%B4%D8%B1%D9%88%D8%B9/>

¹¹¹¹ <https://www.coursera.org/articles/project-planning>

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The stage of designing the project plan and setting the various strategies it needs for implementation. When setting plans, it is good to work collaboratively among the work team, as sharing benefits from the diversity of viewpoints in planning and implementation and enriching the plans with different visions, with the importance of focusing on the step of designing and setting plans and strategies not being a step that creates problems, especially due to different viewpoints or falling into the planning hole and staying in it endlessly, and the spread of randomness in planning and moving away from focusing on the creative project and its main goals, or the lack of interconnection of plans with each other, or the inability to divide activities and implement them among the work team. When designing the plans and strategies for the project, it is necessary to ensure that they are comprehensive, understandable, supportive of each other, summarized, functionally divided, appropriate to the writer's creative experience, integrated, designed to implement activities, basically executable, specialized, comprehensive in direction, and characterized by effectiveness, credibility, participation, clarity, seriousness, and vitality.¹¹¹² The planning process should begin with developing a detailed implementation plan, suggesting how to implement the strategies and developing an implementation plan by assigning tasks and determining the time for their completion, knowing who will do them, and what can be accomplished within a realistic time frame. Once the plan is complete, it becomes necessary to work on determining the cost needed for implementation, and knowing what funds are available to implement the project activities and whether they are sufficient to complete all phases of the project or not, and whether there may be assistance, donations, funding, or sales of creative products to ensure that the project does not stop its activity due to insufficient funds, and what is its financial status, and whether there are plans to provide additional resources or not, and who will search for and obtain that funding. It is important that the plans for financing or providing funds for the project be realistic, logical and achievable, and not dreamy and unachievable. Once all this preparatory and planning work is completed, the work team must enter the implementation phase of the creative project activities.¹¹¹³

Share project plans

The written plan should be easy to read, of appropriate length, understandable, supportable by others, scalable, organized, titled, unbiased, logical, profound, detailed, follow-up and evaluation-able, predictable of changes, able to withstand shocks that could hinder the project from succeeding, meet the needs of the writer, his audience and his community, be characterized by continuity and sustainability, build the work team's capacity to understand creative projects, their characteristics and circumstances, have sufficient funding for implementation, be sequential, consistent, appropriate to work conditions, easy to implement, creative and innovative, lead to real results, be effective and coherent, and include the message, vision, mission, goals and impacts of the creative project as a whole. It is necessary to understand the ABCs of designing strategies for all

¹¹¹² <https://miro.com/ar/templates/project-planning/>

¹¹¹³ <https://www.daftra.com/hub/%D8%A7%D9%84%D8%AA%D8%AE%D8%B7%D9%8A%D8%B7-%D8%A7%D9%84%D8%A7%D8%B3%D8%AA%D8%B1%D8%A7%D8%AA%D9%8A%D8%AC%D9%8A>

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project activities, design and activate them, verify their contributions to the success of the project as a whole, and ensure that they are consistent with the vision, message and goals of the creative project, maximize and invest in strengths and opportunities, and reduce the impact of weaknesses and threats .¹¹¹⁴

Ensure that planning contains clear frameworks.

A clear framework is essential to creating a coherent and integrated plan. Following a defined framework helps focus the discussion, maximize efficiency, define the mission, analyze the environment and available resources, design and implementation plan, and follow up with an appropriate financial plan. The enormous task of strategic planning is made easier by breaking the process down into manageable components. Strategy development is a creative but laborious process that consists of coherent, integrated, and effective plans.

The plans are comprehensive in all project details.

When formulating project plans, it is important to choose the strategies it needs and for the team to understand the reasons for the choice, whether they are Programme strategies, activities, and diversification, and to ensure that they are characterized by focus and quality, and are based on the executive plan that moves the project from planning to implementation by putting the agreed-upon strategies into effect.¹¹¹⁵

Designing strategies alone is not enough, but designing programs, projects, work plans and budgets will give life to these strategies and studying the internal and external factors that will manage the process of setting goals and distributing resources to achieve effective results over time, and the implementation steps are linked to a timetable. What- How- Who- When- Cost. The plans are based on a set of tools, including the project's mission by knowing its mission statement, which describes it, its goals, the areas of work it undertakes, who the audience is, the geography in which it operates, whether it aims to make a profit or not, whether the project's mission is consistent with the writer's mission, his vision, the vision of his audience and the surrounding community in general or not, whether the activities include special offers for the writer, his creative products and the creative project, how the project works to enhance the presence of funds, what is the geographic area in which it is interested in being present, what are the creative works it presents, and what is the degree of interaction of its audience and social environment with the creative project.¹¹¹⁶

Ensure that planning translates the project's mission, vision and message.

The project mission statement is very important in the planning process because it influences all programmatic and management decisions and ensures that its decisions are clear and in the best interest of the project. In order for the mission statement to be an effective management tool, everyone who affects the project and the project team must understand the results of the mission statement, and its achievement of quality standards as

¹¹¹⁴ https://www-wrike-com.translate.goog/project-management-guide/faq/what-is-planning-in-project-management/?_x_tr_sl=en&_x_tr_tl=ar&_x_tr_hl=ar&_x_tr_pto=rq&_x_tr_hist=true

¹¹¹⁵ https://www-float-com.translate.goog/resources/project-planning-process/?_x_tr_sl=en&_x_tr_tl=ar&_x_tr_hl=ar&_x_tr_pto=rq

¹¹¹⁶ <https://self-development.net/types-of-planning/>

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an element of its mission and help raise the necessary funding to achieve this ambition. The planning process is a process characterized by clarity and review, and defining a broad framework of project objectives before starting to develop any effective strategies. Without a goal, there is no meaning to the strategy .¹¹¹⁷

It is good for the mission statement to include guiding principles, a list of potential elements, and a summary of all project elements. The mission should be clear, concise, complete, coherent, and logical. Everyone who reads the mission should reach the same conclusion. It should be easy to remember, cover all project programs, complement each other, and aim to increase the number of works produced, develop new works, exploit what is available, support public participation, continuity and sustainability. It should be general, comprehensive, and inspiring, and draw a picture of the project's future. It helps to establish belonging and commitment to the project, and is unified with the mission statement, message, and principles. It should form the desired future and the achievements that need to be achieved. Without a vision, there is no inspiration or method, and creative projects become just a thought or an impractical idea.¹¹¹⁸

The mission statement plays an important role in defining and specifying what the project does and for whom, describing the beneficiaries and services, shaping the vision and ultimate goal, designing and successfully managing strategic plans, and working to exploit opportunities and strengths and neutralize threats and weaknesses. Among the practical steps that contribute to the emergence of planning, there is initially working to identify the strengths, weaknesses, opportunities and threats, internal and external factors specific to the creative project as a whole. Such a step is a necessary tool in strategic management, ¹¹¹⁹which is based on exploiting opportunities and strengths, neutralizing threats and avoiding weaknesses. Identifying them, and identifying the strengths of the project from all aspects, such as the quality of programs, human, technical, material and financial resources. Knowing the strengths, weaknesses, opportunities and threats specific to the creative project is based on a number of analyses, such as the external analysis to know the project and its external environment, such as political and social conditions, cultural and creative policies, and whether they are under the control of the project or not, and what are the internal strengths and capabilities, and what is the project's ability to compete? What are its resources? What are the opportunities and external conditions that help in achieving the goal, and what are the weaknesses, and what needs to be developed and what are the external threats that hinder reaching the goal, political – economic – legal.

The strengths, weaknesses, internal and external environment, vision, mission, strategic plan, opportunities, external environment, risks, threats, external and internal environment of the project and their analysis in the creative, cultural, social, media, political, legal, legislative, competitors and any other fields such as the

¹¹¹⁷ <https://alraedah.sa/%D8%AE%D8%B7%D8%A9-%D8%B9%D9%85%D9%84-%D9%85%D8%B4%D8%B1%D9%88%D8%B9/>

¹¹¹⁸ https://study-com.translate.goog/academy/lesson/what-is-the-planning-process-steps-lesson-quizz.html?_x_tr_sl=en&_x_tr_tl=ar&_x_tr_hl=ar&_x_tr_pto=rq

¹¹¹⁹ <https://ar.wikipedia.org/wiki/%D8%AA%D8%AE%D8%B7%D9%8A%D8%B7>

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administrative structure, marketing, project resources, employee skills, and their ability to identify all of the above and develop visions about them is what makes the creative project successful.¹¹²⁰

It is important to work on planning to reach the target groups of the project and its products, how to reach them? How to deal with them? What do they want from the project? What can we offer them at the present time? What can we offer them in the future? What is their image of the creative project? What is their image of the creative project? What are the characteristics of the general long-term goals of the creative project? Are they comprehensive, easy to measure, observe and note their benefit? What are the specific goals of the project? Are they specific, clear, measurable, achievable, have results and are they specific to a time and place or not? The inputs and outputs of the project must be known. The inputs include resources, which are financial, human, equipment, tools for implementing the project, and aid or funding specific to the project. The outputs are creative products achieved through the project activities as a result of using the available inputs. The results express the extent of the change that occurred in the target group as a result of implementing the project.¹¹²¹

Existence of indicators to achieve project plan objectives

Indicators are defined as the measure by which the efficiency of work in project activities can be determined. The budget schedule, activities, tasks, procedures, estimated cost, potential funding sources, contributions through donors to the project, identifying strengths, weaknesses, internal environment, vision, mission, strategic plan, opportunities, external environment, risks or threats, external and internal environment of the project, and analysis of the external and internal environment, which leads us a step in the field of planning and based on financial forecasts and budgets that the creative project needs to be achieved. The project and the team working with it must work to translate previous plans into measurable financial results, predict financial results, and try to determine the financial impacts of each existing plan and whether it is acceptable or not and reach a long-term financial plan that ensures the continuation of work in the creative project.¹¹²²

Having a project understanding of the environment surrounding the planning process

It is important for the project to understand the environment surrounding the planning process. All the work and activities discussed in the previous topic require the writer, his team and partners to understand the environment surrounding the project they are working to achieve, which requires them to work on designing the environmental, internal, external and creative technical analysis and ensuring its success. This requires the writer and his team to understand the work environment surrounding the creative project and their understanding of the environment surrounding them and their ability to respond to that environment in a

¹¹²⁰ https://www-mindmesh-com.translate.goog/glossary/what-is-project-planning?_x_tr_sl=en&_x_tr_tl=ar&_x_tr_hl=ar&_x_tr_pto=rq

¹¹²¹ <https://www.edraak.org/programs/course/pm102-v1/>

¹¹²² https://www-techtarget-com.translate.goog/searchio/definition/project-planning?_x_tr_sl=en&_x_tr_tl=ar&_x_tr_hl=ar&_x_tr_pto=rq

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positive way. In the field of planning, it is useful for the writer, the team working with him and his partners in the creative project to work on answering a set of questions that contribute to the success of planning in general, including:¹¹²³

1. What creative works are planned to be released to the public within the creative project?
2. How do these works contribute to increasing the size, impact and success of the creative project?
3. What messages does the writer want to convey to the audience through his products and creative project?
4. Does the audience like the writer's creative work within the creative project?
5. How do funders view the writer's creative experience, the creative project, and its bankability?
6. How much does a writer's creative work cost?
7. What is the cost of the activities included in the creative project?
8. Is it possible for the project to generate financial income from its products and creative activities?
9. Where, how and when are the creative project activities implemented?
10. Do the writer's creative products require specific financial, human and technical requirements?
11. Can the writer provide these requirements?
12. What are the writer's marketing plans for his creative products within the creative project?¹¹²⁴
13. What are the writer's plans for obtaining funding for the creative project?
14. How does the project guarantee that the public will like its creative product?
15. Can the project navigate creative platforms and spaces to promote its creative product and introduce the creative project to the public?
16. Is the money he has enough for all these activities, and if it is not enough, can he cover the deficit in the money so that the creative project does not stop?
17. What is the mission of the writer and the creative project?
18. What pressures does he face? And how can he overcome them?
19. What are the challenges and obstacles and how can he solve them?
20. What are the strengths, weaknesses, opportunities and threats that may surround the creative project?
21. What are the plans and strategies that contribute to the success of the writer's experience and creative project, and how were they implemented?
22. How did the creative project activities prove successful, and were they within the capabilities and resources of the creative project?¹¹²⁵
23. Did the activities enhance the capabilities of the creative project team?
24. Did all of the above contribute to the writer's name, personality and fame, making him a suitable source of attraction for financiers?

¹¹²³ https://www-umb-edu.translate.goog/it/about/project-management-office/project-planning-phase/?_x_tr_sl=en&_x_tr_tl=ar&_x_tr_hl=ar&_x_tr_pto=rq

¹¹²⁴ <https://fatorah.sa/%D8%A7%D9%84%D8%AA%D8%AE%D8%B7%D9%8A%D8%B7-%D8%A7%D9%84%D8%B9%D9%84%D9%85%D9%8A/>

¹¹²⁵ <https://bakkah.com/ar/knowledge-center/%D8%AA%D8%AE%D8%B7%D9%8A%D8%B7-%D8%A7%D9%84%D9%85%D8%B4%D8%A7%D8%B1%D9%8A%D8%B9>

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25. Is it possible for a writer's success to contribute to the formation of creative partnerships with creative projects within or outside his social environment?

The environment of the writer and the creative project includes many individuals or creative project owners who can compete or support the creative project. It requires studying and understanding them, especially the creatives from the same specialty as the creative writer who may not have developed their vision for their creativity for a creative project, and knowing the extent of the uniqueness of their creative talent and the potential to transform it into competitive creative projects and working on developing plans that always stay one step ahead of them in the creative future.¹¹²⁶

There are creative people from the same specialty as the creative writer who have their own advanced creative projects that serve their creative experience. In such a category, the writer can understand these projects and their owners and develop competitive plans with them based on creativity, competitiveness and quality in the creative product and activities implemented within his creative project. There are new creative people who work in the same specialty as the creative writer and whose creative features have not been developed. The writer can put this category under study to find out which new creative people have a real and sustainable talent, what their features are and how they can be advanced in steps within the creative writer's project in the future.

The project must understand and know the partners in the creative work, which are creative and national non-governmental institutions, regional and international organizations interested in creativity, publishing houses, radio, television and film drama production companies, media outlets, institutions sponsoring creative competitions, the private sector and government institutions that work with creators and deal with creativity. They can be considered partners in the creative work, and there is a possibility to understand them and their way of working, and understand how to communicate and create partnerships with them to develop his experience and the creative project. There are also owners of platforms and spaces that the writer can use for the benefit of his product and the creative project by building strong public relations with them and benefiting from their platforms and spaces for the benefit of the creative project.¹¹²⁷

On the other hand, it is important for the project to understand its competitors for its audience from creative products, and what is meant here is radio, television, cinema, and the digital environment that spreads creativity, and how these products and their owners cut off a large percentage of the project's audience from those who are turning to new and creative methods and products that are audible, visual, and written, and to work on understanding its own audience that follows and supports the project and understands its intellectual, creative, social, political, economic, geographical, and demographic characteristics and their income levels

¹¹²⁶ <https://www.linkedin.com/pulse/%D9%83%D9%8A%D9%B1-%D8%AA%D8%A8%D8%AA%D9%83%D8%B1-%D9%81%D9%83%D8%B1%D8%A9-%D9%85%D8%B4%D8%B1%D9%88%D8%B9-talal-abueisa/>

¹¹²⁷ <https://hub.misk.org.sa/ar/insights/entrepreneurship/2022/6-tips-to-deliver-a-winning-pitch/?allowview=true>

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and the extent of their tendency to consume creativity in general and the creative product and project.¹¹²⁸ The factors that contribute to the success of a creative project are related to the extent of its understanding and ability to deal with the surrounding creative environment and its growth or decline rates, the products available in the creative market, their quality, cost, and success in obtaining buyers and a special audience, the economic conditions surrounding them, their ability to obtain governmental or non-governmental funding, the amount of competition between them, their inputs, budgets, and public support for them, and the availability of easier and cheaper creative offers compared to them, such as television, cinema, video discs, the Internet, and free creative offers or those that provide incentives to the public to attend them as free copies of the creative product or provide food at their own creative events, or those creative people with a history and a broad audience who are not subject to competition, or those creative people with popular creative products that enjoy passion, controversy, and public follow-up, or those events held by people with experience in the field of mobilizing audiences for various events, including creative events, or creative products, projects, and activities that enjoy strong public relations, sufficient marketing expenses, and good advertisements that attract the public, institutions, and sponsors. Funders and media. It is important for the project to understand the technical, financial, administrative, human, developmental and marketing situation, and to work on increasing the success factors as a whole, such as increasing partnerships, raising the quality of plans, implementation and standards, and good and positive interaction with its work team and all its partners and those interested in the project and its audience, and submitting proposals about the problems that the project may face, and enhancing its success factors, and adapting to surrounding developments, and searching for alternatives for success, and forming visions related to the challenges facing the authority and the requirements for success and focusing in the analysis on the success factors of the project, and reaching an insightful vision to formulate strategies for the creative project in general.¹¹²⁹ Preparing the strategic plan requires that the writer and his partners or those working with him within the creative project understand all levels and activities of his creative project accurately, including the project and its relationships with other creative projects in the surrounding community, and a deep understanding of cultural policies and programs and creative projects, whether governmental or non-governmental, local, national, regional or international, if possible. The strategic plans for the writer's creative project must contain in-depth knowledge of the funders proposed to finance the activities undertaken by the writer and those interested in individual creative projects or those undertaken by creative teams¹¹³⁰.

When planning the project in a comprehensive and strategic manner, the writer and the team working with him on the project are supposed to be broadly aware of the objectives, mission, and vision of their project, its structure, and what capabilities the project has, whether human, material, technical, informational, financial, or software capabilities, and the ability to implement, monitor, follow up, evaluate, and develop those plans.

¹¹²⁸ <https://www.student-circuit.com/learning/year2/eng-project-management/the-idea-of-a-project/>

¹¹²⁹ <https://getvom.com/%D9%81%D9%83%D8%B1%D8%A9-%D9%85%D8%B4%D8%B1%D9%88%D8%B9/>

¹¹³⁰ https://www.rwaq.org/courses/ideation_pgm

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Strategic planning or designing a strategic plan for a creative project requires analyzing the project's situation in general, analyzing all the problems that may arise in the project, and presenting the strategic plan as a complete, comprehensive, understandable, realistic, ambitious, and specific document that contains the vision, mission, objectives, mission, and proposed achievements specific to the project. Paying attention to the development scenarios of the plan and its development vision, and paying attention to each project activity and integrating it into the strategic plan, such as activities, networking, financing, diversity, and means of developing the project, and ways to reach the public, develop it, and support its participation in the project activities, and working to ensure that the strategic planning specifies priorities, viewpoints, visions, and scenarios for the creative project.¹¹³¹

Strategic planning of the project contributes to its success and the identification of its objectives, mission and activities, and the determination of its results and outputs and the extent of its effectiveness and impact, and its administrative, organizational, creative, programmatic and relational structures, and contributes to the development of the project, its workers and beneficiaries, and its obtaining support, care, funding and voluntary efforts to contribute to the success of the creative project.¹¹³²

Realizing the importance of planning¹¹³³

Successful planning includes appropriate strategies for each of its activities, which must be described accurately to include all the details of the activities, their results, their workers, the main parties that influence their implementation, their controls, the reasons for choosing them, their compatibility with the vision, mission, goals and general culture of the creative project, a deep understanding of the internal and external circumstances surrounding it, its possession of financial, human and programmatic resources, a prior understanding of risks and a prior design of alternatives, its ability to implement and grow, follow up, measure, evaluate and change, and its development of financial, human and skill resources. Implementing every serious strategy usually requires a group of people with highly specialized knowledge, and it is not useful to choose any strategy in the absence of those who have the experience to implement it.¹¹³⁴

Implementing a strategic plan well requires those involved in implementing the project to be productive, have effective communication skills, enjoy good relationships with each other and with stakeholders outside the project, have high skills in project details, be loyal and dedicated to it, in addition to their ability to make decisions that achieve the project's goals and achieve its desired results, and the ability to continuously develop and adapt to any surrounding circumstances, in addition to administrative, leadership, coordination, performance, evaluation, organizational and executive capabilities, and the ability to design expectations and prepare for them according to their type, whether negative or positive, in a way that increases the chances of

1131 https://www-geo-fu-berlin-de.translate.goog/en/v/proposal_writing/learning_content/learning_modules/preparation/development_project_ideas/index.html?_x_tr_sl=en&_x_tr_tl=ar&_x_tr_hl=ar&_x_tr_pto=rq

1132 https://www-pqforce-com.translate.goog/en/blog/how-a-project-is-born-from-an-idea-to-a-project-profile/?_x_tr_sl=en&_x_tr_tl=ar&_x_tr_hl=ar&_x_tr_pto=rq

1133 https://mawdoo3.com/%D8%A3%D9%87%D9%85%D9%8A%D8%A9_%D8%A7%D9%84%D8%AA%D8%AE%D8%B7%D9%8A%D8%B7

1134 <https://www.annajah.net/%D8%A7%D9%84%D8%AA%D8%AE%D8%B7%D9%8A%D8%B7-%D8%AE%D8%B7%D9%88%D8%A7%D8%AA%D9%87-%D9%88%D9%81%D9%88%D8%A7%D8%A6%D8%AF%D9%87-article-19461>

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the project's development, efficiency and effectiveness, and increases the percentage of their knowledge, skills, experiences and ability to accomplish their work and tasks and provides their skill, cognitive and educational needs in general, which makes them able to meet the needs of the creative project.¹¹³⁵

It is important that the strategic planning includes plans for the material, technological, digital, technical, financial and information resources and how to provide, develop and obtain them sufficiently to meet the project's needs, and that the plans are designed with these resources in a good, comprehensive, successful and creative manner, and in a way that ensures diversity in sources of income, support or financing for the project or obtaining partnerships that provide voluntary services that contribute to the success of the project, such as providing the specializations that the project may need, such as a linguistic proofreader or designer, or providing spaces that the project can benefit from, such as theaters or cultural and creative spaces, for free, to present creative products to the public at the lowest cost, in addition to planning well for methods of dealing with data and information, developing, archiving, documenting and investing them in increasing the quality, importance and success of the project in the organizational, executive, communication, financial, technical, creative, communication, development, information and technological fields, and that the project is distinguished by the presence of good, diverse, comprehensive and implementable strategic plans that lead the project as a whole to success.¹¹³⁶

Planning is a coordinated system of processes aimed at moving a project from one state to another and from a current state to a new state. It is a vision of what the project should be like in the future, specifically the method and approach that will ensure the change towards increasing the project's returns and improving its performance. It is a dynamic, voluntary and rational process that enables the project to anticipate the future, anticipate crises and face challenges. It is a need and necessity for every rational measure that seeks to sustain success as a basis for the skillful management of the creative project and where it wants to be at the end of the project. Planning provides a roadmap for the methods that will be used to achieve the project goal, which is the preparation for future work, what should be done, where and when it should be done, how it should be done, and the means to achieve it. This is done by studying and evaluating alternatives to possible actions, then choosing the best alternative for them. The writer needs to plan to identify the necessary approach for implementation, identify the main issues related to the creative project, and develop a work plan that includes tasks, defines responsibilities, and appropriate timetables for implementation within clear tasks that are translated into activities that are carefully implemented to achieve the desired impact and make a difference and influence from the creative project.¹¹³⁷ Planning keeps the project team focused on its goals, enables it to organize its work, helps it allocate its resources, alerts it to obstacles that may occur when implementing its activities and develops pre-emptive solutions for them. It is a systematic way to evaluate the current status of

¹¹³⁵<https://www.daftra.com/hub/%D8%A7%D9%84%D8%AA%D8%AE%D8%B7%D9%8A%D8%B7-%D8%A7%D9%84%D8%A7%D8%AF%D8%A7%D8%B1%D9%8A>

¹¹³⁶ <https://self-development.net/benefits-of-planning/>

¹¹³⁷ <https://fatoorah.sa/%D8%A7%D9%84%D8%AA%D8%AE%D8%B7%D9%8A%D8%B7-%D8%A7%D9%84%D8%B9%D9%84%D9%85%D9%8A/>

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the project and where it wants to be in the future. Planning answers the writer's questions about what the future will look like and where it will be after years of working on the project, and how planning will achieve its vision, goals, directions, partnerships, tasks and resources. Smart planning requires the writer to have a deep understanding of the current situation he is living in, a comprehensive analysis of the situation around him, and help him predict what he can do and how he can do this work and ensure its progress for the benefit of the creative project .¹¹³⁸

Smart planning requires knowing the issue he is working on and collecting the information and data he needs, who will participate with him or help him in implementing the activities of the creative project, what opportunities can be benefited from in the environment of the creative project, and what capabilities are available to the writer to implement his plan for developing the creative project and contributing to its success.¹¹³⁹

The success of the project as a whole depends on its possession of its own goal, and whether its goals and vision are consistent with its role in changing society, and whether the plan is designed and can be achieved within an acceptable cost and within the scope of the project's ability to provide and manage it or not? Does this plan contain positive and negative expectations and ways to deal with each expectation, and what are the obstacles that may be encountered within the project's activities and what are the solutions that will be implemented to overcome these obstacles to reach the desired results of the project without neglecting the results related to culture and political influences or the lack of resources or the lack of funding for the creative writer's project, as it is necessary to allocate resources and think of them as not a luxury, but rather they lie at the heart of the work and its achievement.

Designing a good and successful plan that is capable of bringing the project to the desired goal requires taking several steps, the first of which is requesting help from those around and interested parties to design the best plan for the project and benefit from their intellectual and cognitive diversity and their field of expertise to form a plan that is characterized by efficiency, knowledge, and renewal and has a spirit of initiative and creativity, while helping him determine the message that he wants to convey to his local, regional, and international surroundings. The importance of requesting help stems from motivating those around him to determine the issues that he is interested in writing his own creative texts that enrich and achieve the vision of the creative project that he aspires to, in addition to helping him analyze the external environment of his surroundings in all its economic, social, cultural, and demographic dimensions, and contributing with the writer to determine the resources, context, available opportunities, obstacles, and challenges.¹¹⁴⁰

¹¹³⁸ <http://kenanaonline.com/users/akwashabab/posts/91602>

¹¹³⁹ https://mawdoo3.com/%D8%B9%D9%86%D8%A7%D8%B5%D8%B1_%D8%A7%D9%84%D8%AA%D8%AE%D8%B7%D9%8A%D8%B7

¹¹⁴⁰ <https://mail.almerja.com/reading.php?idm=197742>

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Planning depends on three main resources: time, people, and financial resources. It assumes planning each of these resources wisely and intelligently, designing goals and activities within the limits of these resources, writing plans, discussing them with those around them, reaching an agreement on them, and making them become a plan with positive effectiveness in the creative project on the one hand, and their positive participation in discussing and developing solutions to the issues of the society surrounding the writer on the other hand.¹¹⁴¹

For quality planning, it is possible to work on holding a planning workshop and benefit from the interaction of those around him from individuals and institutions to be useful and institutional instead of individual meetings with people from his family, acquaintances, friends, surroundings and those interested in the project. These individuals and institutions, if they meet, can help the project design its own goals, and draw attention to allies, opponents, obstacles, activities, timetables, geographical area and the budget it needs to achieve the creative project through realistic, organized, regular, consistent, clear and organizational plans, and what are the things he can do, and what are the things that help him do and work on organizing the participants' notes and suggestions to serve the interest of the creative project without reducing the importance of this project or taking it to areas that it cannot fulfill due to the lack of its resources or its inability to activate some activities that exceed his personal or financial capacity or his creative project.¹¹⁴²

The project includes a good plan.¹¹⁴³

A good plan, to which those around the writer and his literary experience can contribute, is supposed to contain a set of steps, mechanisms, or conditions in order to be classified as a good and achievable plan. These conditions include: The proposed ideas should be scheduled and within the project framework, and care should be taken not to take any advice outside this topic and care not to waste time discussing any comments outside the project framework and care to organize the proposed goals and provide answers to questions related to them such as are they good goals, feasible, and controllable and care to record and organize all expected problems and their solutions so that they appear understandable, applicable, and related to the project and care to know, record, and organize the names and descriptions of individuals and institutions that have the ability to make decisions in the project and identify allies, opponents, and neutrals among them, and ways to deal with each of them. Care should be taken to know and record the obstacles that the project may face, and what are the tactics used to overcome them? And how can they be implemented within the capacity and limits of the project and care to know and record the resources needed to achieve the project, and what are everyone's duties towards the project, and are they reasonable duties that the writer can perform according to his abilities and care to know the time needed to achieve the project, and what are the priorities that he must

1141 <https://bandaralomrani.com/%D8%A3%D8%AB%D8%B1-%D8%A7%D9%84%D8%AA%D8%AE%D8%B7%D9%8A%D8%B7-%D9%88%D8%AF%D9%88%D8%B1%D9%87-%D9%81%D9%8A-%D8%AA%D8%AD%D9%82%D9%8A%D9%82-%D8%A7%D9%84-%D8%A3%D9%87%D8%AF%D8%A7%D9%81/>

1142 https://mawdoo3.com/%D9%85%D8%B1%D8%A7%D8%AD%D9%84_%D8%A7%D9%84%D8%AA%D8%AE%D8%B7%D9%8A%D8%B7

1143 <https://engmohannadb.github.io/etccourse7/inner-page/U8-L2.html>

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perform? The budget he needs to do this, and the extent to which he has these resources, or his ability to provide them during the duration of the creative project.¹¹⁴⁴

A good plan that can be worked on to serve the project is one that is based on and fits the important values and vision that define the project's boundaries, and is a guide for it when designing the plan so that the plan is honest and its activities adhere to good principles in implementation within an ethical and transparent framework to achieve its own vision of the project that it seeks to achieve to add positively to its creative journey. A good plan achieves the link between the project's vision and its practical practices to reach the achievement of that vision. It helps in choosing the issues that it wants to write about and participate with its ideas and creativity in discussing them and finding solutions for them. It identifies the points of weakness and strength in it or in its literary experience, and knowledge of its future literary and creative trends, as well as the political, social, cultural, economic, value and moral trends of the society around it, and how these trends intersect with the creative project.¹¹⁴⁵

A good plan helps draw attention to the opportunities and threats surrounding the project resulting from an intelligent analysis of needs, accurate prioritization, and a systematic design of the vision, mission, and objectives of the project so that they can be implemented accurately, effectively, objectively, regularly, consistently, and sequentially.¹¹⁴⁶ A good plan is one that pays attention to the external environment, understands it, and determines what must be done to take advantage of the opportunities it offers and overcome the threats it contains. It brings the knowledge and skills to manage the project efficiently to reach its target audience, which are the readers, in an excellent way, and enhances the writer's name and fame in their environment. It identifies the necessary resources that the writer needs to manage the project activities within a detailed, understandable, and applicable description, and measures the results such as the increase in the number of sales of the writer in his publications, and the presence of data and indicators that show the positive increase, and it provides the work team with new knowledge and skills and enables them to apply them in upcoming creative projects.¹¹⁴⁷

Developing successful strategies

It is of paramount importance that the project has experience with different strategies for project development. There are many strategies that are related to all projects, including creative projects, including organizational strategies, programming strategies, competitiveness, diversification of resources and programs, working to increase the volume of production and services, and growth strategies for the creative project, in addition to service strategies, audience expansion, market expansion strategies, and those strategies related to quality and

1144 <https://edarah.net/%D8%B5%D9%81%D8%A7%D8%AA-%D8%A7%D9%84%D8%AA%D8%AE%D8%B7%D9%8A%D8%B7-%D8%A7%D9%84%D9%81%D8%B9%D8%A7%D9%84/>

1145 https://mawdoo3.com/%D8%A3%D9%87%D9%85%D9%8A%D8%A9_%D8%A7%D9%84%D8%AA%D8%AE%D8%B7%D9%8A%D8%B7_%D9%81%D9%8A_%D8%AD%D9%8A%D8%A7%D8%AA%D9%86%D8%A7

1146 <https://www.wafeeq.com/ar/%D9%85%D8%B1%D9%83%D8%B2-%D8%A7%D9%84%D8%A3%D8%B9%D9%85%D8%A7%D9%84/%D9%84%D8%A3%D8%B5%D8%AD%D8%A7%D8%A8-%D8%A7%D9%84%D8%A3%D8%B9%D9%85%D8%A7%D9%84/%D8%A7%D9%84%D8%AA%D8%AE%D8%B7%D9%8A%D8%B7-%D8%A7%D9%84%D8%A7%D8%B3%D8%AA%D8%B1%D8%A7%D8%AA%D9%8A%D8%AC%D9%8A-%D9%81%D9%8A-%D8%A7%D9%84%D8%A3%D8%B9%D9%85%D8%A7%D9%84-%D8%B7%D8%B1%D9%8A%D9%82%D9%83-%D9%84%D8%AA%D8%AD%D9%82%D9%8A%D9%82-%D8%A7%D9%84%D9%86%D8%AC%D8%A7%D8%AD>

1147 <https://www.okaz.com.sa/article/623470>

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achieving excellence, and strategies related to coordination and work standards, and strategies related to laws and obtaining work licenses, and strategies related to learning, education and knowledge transfer, and strategies related to networking, partnerships, production, financing, internationalization and public engagement, in addition to strategies related to reaching the target audience, and strategies that determine the type of work in the public domain, and strategies for appearing before the public, mobilizing support, pressure, advocacy and protection, and strategies that ensure sustainability in creative work.¹¹⁴⁸

In the event of the failure of the creative project, there should be strategies for exiting, dissolving or liquidating the creative project. In addition to all of the above main strategies for the creative project, it is also important that the project and its workers, including the writer, have skills and abilities to create strategies for activities by developing program strategies specific to the activities of the creative project, and working to ensure that all of these strategies are based on diversity, inclusiveness and pluralism and enhance positive results within the project and the audience benefiting from it, and working to diversify the project's funding and increase its breadth and reach to all audiences with all their gender, ethnic, cultural and disability diversity.

There are so-called developmental and growth strategies, and those related to stability and achievements, and how to use and benefit from them. In detail, in the topic of strategies, it is important in the topic of financing strategy and diversity of resources to work continuously to search for sources of financing for projects and not to rely on one source of financing, including the writer himself as a financier of the creative project, and to work on understanding the local, national, regional and international cultural policies that are related to financing creative projects, with a focus on the independence of the writer and the creative project. The strategy for financing and diversifying resources for the project ensures that the project does not stop working and helps the writer and the cultural project to develop, and understand the creative environment surrounding the writer and the creative project. The writer and those working with him in the creative project and his partners in the creative work must work to answer many questions that help in the success of his strategies, including:¹¹⁴⁹

1. Has the project team developed its financial case?
2. Can the status of the creative project be compared to other creative projects of competitors?
3. What are the areas of expenditure? Is the creative project spending more or less than it needs?
4. Are project inputs and outputs periodically compared to ensure that the funds available for the project are adequate for its activities?¹¹⁵⁰
5. Does the creative project have a reserve of funds to ensure that the project does not stop due to insufficient funds?
6. What cash flow is available at any given time during the project?

¹¹⁴⁸ <https://kenanaonline.com/users/mohajo/posts/287227>

¹¹⁴⁹ https://www.arab-api.org/Files/Training/programs/1/2018/362_P16044-3.pdf

¹¹⁵⁰ https://www-linkedin-com.translate.goog/pulse/when-all-comes-together-beauty-great-plan-matthew-rivers?_x_tr_sl=en&_x_tr_tl=ar&_x_tr_hl=ar&_x_tr_pto=rq

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7. Did the project run into a financial deficit during the duration of the creative project? How did it affect the project? How was it dealt with?
8. What is the nature of the writer's or creator's creative project? And how strong is it?
9. What category does the creative project serve?
10. How receptive is the project to the public, including critics and other creative projects?
11. How much does a creative project cost?
12. How can a creative project be improved?
13. What are the levels of competition with other writers and creators?
14. Who is the writer? Is he satisfied with what he does? What is his background? Do he have alternative plans to manage the creative project?¹¹⁵¹
15. How does the writer activate communication, its goals, strategies and elements to ensure the success of the creative project?
16. Does the creative project and the writer's creative experience as a whole evolve?
17. Is there any profit from the creative project? If so, what are the profit percentages, types, resources and sales areas?
18. What are the competing creative projects? And how does the project compare to them?
19. Does the writer promote his creative products through public activities such as signing parties, participation in book fairs, and other cultural and creative activities?¹¹⁵²
20. What is the impact of such activities on the creative project?
21. Do levels of engagement in these activities change throughout the creative project or throughout the writer's creative experience?
22. How well does the writer participate in these activities in a way that positively affects his or her experience and creative project?
23. Does it reach what other creative projects reach from its creative environment?
24. Does the writer make use of digital social networks and various media such as television, radio, newspapers and digital websites to promote his talent, experience and creative project?

There is a marketing strategy, which is one of the important strategies for any project, including creative projects. Such a strategy is based on identifying the type of creative project, its characteristics, and the extent of its uniqueness and originality in the creative market, the extent of the writer's fame in his community and his previous successes in his creative projects in the past, and the extent of the marketing strategy's contribution to supporting the financing strategy and arranging support for the writer and the creative project and the

¹¹⁵¹<https://yaabusiness.com/post/%D8%A7%D9%84%D8%AA%D8%AE%D8%B7%D9%8A%D8%B7-%D8%A7%D9%84%D8%B3%D9%8A%D8%A1-%D9%85%D8%A7%D9%87%D9%88-%D8%B3%D9%84%D8%A8%D9%8A%D8%A7%D8%AA%D9%87-%D9%88%D8%AA%D8%A3%D8%AB%D9%8A%D8%B1%D9%87>

¹¹⁵² <https://edarah.net/%D9%85%D8%B9%D9%88%D9%82%D8%A7%D8%AA-%D8%A7%D9%84%D8%AA%D8%AE%D8%B7%D9%8A%D8%B7/>

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development of the programmatic, aesthetic and creative activities in it.¹¹⁵³ The marketing strategy focuses on the topics of the writer's project products, their prices, areas of publication and distribution, methods of promoting them, methods of increasing the audience willing to buy the writer's creative product, and the contributions of the marketing strategy to the sustainability of the creative project. Among the important strategies in the writer's creative project are those related to the quality strategy, in which the writer works with his employees to set agreed-upon standards to ensure the quality of his creative product and all work related to it in the creative project and work to develop activities that achieve quality and excellence and achieve quality standards in creative work.¹¹⁵⁴ There are strategies related to government licenses to activate creative projects, which ensure that the creative project does not stop due to the government's lack of approval.

It is important to work on developing and activating the strategy for learning, teaching and knowledge transfer between the writer, his workers, his partners in the creative project and his audience in general, and activating the processes of obtaining learning and knowledge through practicing the activities of the creative project, and for all workers in the creative project to learn from each other through their sharing of ideas, skills and practices within the creative project.¹¹⁵⁵ The writer, his colleagues in the creative project, and his partners in the creative work must answer many questions that help in the success of his strategies, including these questions.

1. What is the marketing vision for the writer, his products and the creative project?
2. Do the writer, his staff and creative partners understand the theories and methods of successful marketing? Which are the most effective, most expensive, least expensive or least successful? Can they compare each one and choose the best? Do they realize the extent of the impact of marketing on the success of the creative project and consequently the sale of creative products and obtaining funding in the future?
3. What are the levels of spending on the writer's products? What funding is available? And if sold, what is the level of profit for the writer and the creative project?
4. Does the creative project team understand its audience, its characteristics, types, purchasing power, creative desires, size, and levels of presence in the writer's creative activities?¹¹⁵⁶
5. How are revenues handled, whether through sales, funding or creative awards? Are these funds handled in a rational and effective manner to serve the creative project?

1153 <https://ejaby.com/e/%D8%A3%D9%87%D9%85%D9%8A%D8%A9-%D8%A7%D9%84%D8%AA%D8%AE%D8%B7%D9%8A%D8%B7-%D9%81%D9%8A-%D8%AD%D9%8A%D8%A7%D8%AA%D9%86%D8%A7-%D9%88%D8%A3%D9%87%D9%85-%D8%A3%D9%87%D8%AF%D8%A7%D9%81%D9%87>

1154 <https://insight.oceanx.sa/%D9%85%D8%A7-%D8%A3%D9%87%D9%85%D9%8A%D8%A9-%D8%A7%D9%84%D8%AA%D8%AE%D8%B7%D9%8A%D8%B7-%D9%81%D9%8A-%D8%AD%D9%8A%D8%A7%D8%AA%D9%86%D8%A7-%D9%88%D8%A3%D9%87%D9%85-%D8%A3%D9%87%D8%AF%D8%A7%D9%81%D9%87>

1155 <https://bakkah.com/ar/knowledge-center/%D8%A7%D9%84%D8%AA%D8%AE%D8%B7%D9%8A%D8%B7-%D8%A7%D9%84%D8%A7%D8%B3%D8%AA%D8%B1%D8%A7%D8%AA%D9%8A%D8%AC%D9%8A>

1156 <https://mawdoo3.com/%D8%A3%D9%87%D9%85%D9%8A%D8%A9-%D8%A7%D9%84%D8%AA%D8%AE%D8%B7%D9%8A%D8%B7-%D8%A7%D9%84%D8%A7%D8%B3%D8%AA%D8%B1%D8%A7%D8%AA%D9%8A%D8%AC%D9%8A>

6. Does the writer create promotional activities and campaigns for his products and creative project? If yes, how effective, powerful and influential are those activities and campaigns?

Among the important strategies that must be worked on to ensure the success of the project are those related to the resources, tools and facilities that can be provided in order to increase the project's success rates. Among these facilities are the creative spaces that can be used to promote the project's creative activities, and the tools that contribute to the development and success of the project. Those who work to provide these resources, facilities and tools within their related strategy must ensure that they are available, sufficient, easy to use, accessible to the public, independent, inexpensive, have a satisfactory space and are adequately equipped.¹¹⁵⁷

Networking and partnership strategies are among the most important strategies that work to make the creative project successful, as they facilitate access to funding, transfer knowledge and skills between different partners, improve the quality of the creative project, establish new work dynamics between partners and increase the impact of the creative project, enhance communication and contact between partners, protect each other's creative partners, work to create joint creative products between all creative networking partners, succeed in marketing and promoting the creative project, increase the quality and comprehensiveness of planning for joint creative projects, and increase the impact of the creative project as a whole.¹¹⁵⁸

The strategy for reaching the target audience and the strategies for engaging the audience in the creative project are organized into the rest of the strategies to contribute to the success of the creative project as a whole and increase its impact on the public street of the creative project. This strategy depends primarily on developing public relations and marketing methods, as well as on introducing new content and partnerships. It is important to design strategies related to the public relations development strategy for the creative project and its supporting team, who plan around the form of those relationships and the degree of their strength, positivity and contribution to supporting the project, and to know how others view the project, its identity, culture and importance, and how they interact with it and communicate with its owner and its sponsor, and whether they contribute positively and fruitfully to providing its financial, material and human resources.¹¹⁵⁹

The matter becomes more extensive and exciting when looking at the community surrounding the writer and the project as a whole as an important resource of the creative project's financial, material and human resources, whether in terms of supporting the project through various community institutions or contributing to the success of the writer's and the project's experience by continuously purchasing his products or working to protect the writer and the creative project from threats, violations and failure.¹¹⁶⁰

1157 <https://ideascale.com/ar/%D8%A7%D9%84%D9%85%D8%AF%D9%88%D9%86%D8%A9/%D9%85%D8%A7-%D9%87%D9%88-%D8%A7%D9%84%D8%AA%D8%AE%D8%B7%D9%8A%D8%B7-%D8%A7%D9%84%D8%A7%D8%B3%D8%AA%D8%B1%D8%A7%D8%AA%D9%8A%D8%AC%D9%8A/>

1158 <https://www.business4lions.com/%D8%A3%D9%87%D9%85%D9%8A%D8%A9-%D8%A7%D9%84%D8%AA%D8%AE%D8%B7%D9%8A%D8%B7-%D8%A7%D9%84%D8%A7%D8%B3%D8%AA%D8%B1%D8%A7%D8%AA%D9%8A%D8%AC%D9%8A-%D8%A8%D8%B1%D8%A4%D9%8A%D8%A9-%D9%85%D8%B3%D8%AA%D9%82%D8%A8%D9%84%D9%8A%D8%A9/>

1159 <https://tamayuz.ae/%D8%AA%D8%AE%D8%B7%D9%8A%D8%B7-%D8%A7%D8%B3%D8%AA%D8%B1%D8%A7%D8%AA%D9%8A%D8%AC%D9%8A-%D8%A8%D8%B1%D8%A4%D9%8A%D8%A9-%D9%85%D8%B3%D8%AA%D9%82%D8%A8%D9%84%D9%8A%D8%A9/>

1160 <https://maerifa.net/the-importance-of-personal-strategic-planning/>

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Strategies help support the project, the clarity of the project's goals, vision and mission to them, and the creative and unique ways to make public relations activities successful with individuals, institutions and society and increase their current and future positive contributions, including other creative people from creative project owners or creative organizations or media or economic, social, political, cultural, creative, scientific, union and financial groups.¹¹⁶¹

It is important to ensure the success of the project to protect it from the failure of the strategic plans for developing its public relations or the project, as failure here has devastating consequences for the project as a whole and affects its credibility and attacks it, which leaves negative effects in the writer's environment and affects the marketing of his creative products, which leads to the failure of the creative project, which requires working with great care in choosing and planning activities, especially in the field of public relations, and working to get closer to those who influence the writer's creative experience and the creative project in unique, creative, selective, media, celebratory and popular ways, and to invest in order to develop these positive public relations everything that can be done from intellectual discussions or media statements or photographs or permanent presence at events, and to work on creating a positive image for it in the lived reality and in the digital environment, and to invest every available opportunity to promote the uniqueness of the creative project and its importance The strategy for the writer's creative work and creative project is important to understand his specialization, the creative services he provides, what creative activities he needs to work on, what are the reasons for his distinction, and what are the ways to expand and spread it.¹¹⁶²

There is an importance to the strategies for developing relationships with other writers or creatives and creative projects in the creative project environment, which help it succeed in its strategies for networking, growth, competition, understanding the external environment and risks, what time is available for implementation, and the geographical area in which it can work to ensure the success of the project, whether it adheres to the standards of its product and creative project or not, and how it can work with other creative projects and decision-makers in those projects, and ensuring the consistency of the creative project with the values of other partners who own creative projects in its environment and creative environment, and increasing its skills and the contribution of those projects to the success of the creative project, and likewise helping the creative project to succeed for other projects .

It is important to work on developing and activating strategies for follow-up and evaluation and ensuring that the plan is on the right track to achieve the previously specified goals and objectives and linking follow-up to collecting and analyzing data and information related to the project and working on recording, completing

¹¹⁶¹<https://axis4bs.com/blog/%D8%A7%D9%84%D8%AA%D8%AE%D8%B7%D9%8A%D8%B7-%D8%A7%D9%84%D8%A7%D8%B3%D8%AA%D8%B1%D8%A7%D8%AA%D9%8A%D8%AC%D9%8A/>

¹¹⁶² http://www.aitrs.org/sites/default/files/Management_02032022_part_4.pdf

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and updating them and knowing the elements related to the creative project such as time, cost, quality and the extent to which it achieves its goals and success.¹¹⁶³

There is a strategy for managing work teams within the project. This strategy works on the project team understanding each other, their ability to integrate with each other, their ability to achieve positive and growing teamwork, their ability to manage the creative project successfully and fruitfully, and work on building the work team at the individual and group levels, including administrative, programmatic, organizational, institutional, analytical, interactive, supervisory, productive and creative capabilities, ensuring the success of other strategies, including the strategy of integration in teamwork and increasing the level of balance between the capabilities of workers in the creative project as a whole and their ability to achieve strategies for solving problems, describing them, knowing their causes and results and their solution methods, activating delegation strategies among each other, achieving management democracy among them, and their knowledge that everyone is responsible for management and making decisions independently, which ensures the formation of effective and capable administrative cadres.¹¹⁶⁴ It is important for the creative project to answer many questions to understand them and raise the ability to work with them, including these questions:

1. What makes up a team? Their backgrounds? Their strengths? Their skills? Their effectiveness? Their accomplishments and importance? What do they have to offer compared to competing creative teams?
2. How involved is the team in developing the work within the creative project and its success? How is it selected? Do they have plans for their work in the creative project?¹¹⁶⁵
3. How large is the team compared to other teams in competing creative projects? How is the work organized among them? Are the roles and responsibilities of each clear and understandable to him? Does one of them perform his work to the best of his ability within the writer's creative project?
4. What are the entry and exit rates of the creative team? What is their cost? Does that cost match their experience and skills?
5. What efforts does the team make to manage the project? Are these efforts effective? Are they motivated and rewarded? What is the sustainability rate of the team's stay within the creative project?

One of the important strategies for the creative project is the change management strategy, which is concerned with understanding the culture of the project and the possibilities of changing it, what are the steps for effective change, what is the shared culture, values and principles that determine the way individuals behave and the way they interact with each other, what are/are the rules followed in working in the project and what are the methods of managing it, what are the basic principles of changes in the project and the extent to which the

¹¹⁶³https://ar.wikipedia.org/wiki/%D8%AA%D8%AE%D8%B7%D9%8A%D8%B7_%D8%A5%D8%B3%D8%AA%D8%B1%D8%A7%D8%AA%D9%8A%D8%AC%D9%8A

¹¹⁶⁴ <https://www.riadhkraiem.com/administrative-topics/planning-and-budgeting/strategic-planning>

¹¹⁶⁵ <https://minthr.com/ar/blog/%D9%85%D8%A7-%D9%87%D9%8A-%D9%81%D9%88%D8%A7%D8%A6%D8%AF-%D8%A7%D9%84%D8%AA%D8%AE%D8%B7%D9%8A%D8%B7-%D8%A7%D9%84%D8%A5%D8%B3%D8%AA%D8%B1%D8%A7%D8%AA%D9%8A%D8%AC%D9%8A/>

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writer, its producer, the creative project, its team, its partners and its target groups benefit from the change, its strategy and its management.¹¹⁶⁶

Sustainability then comes as one of the main strategies of the creative project, which examines the causes of instability in the creative project and addresses them, and enables the project to survive and adapt to current conditions. Working on the minimum level of self-sustainability, enhances the success of the creative project and its continuity in activity, combats feelings of defeatism and helplessness, and maintains a course of progress in the activities and events of the creative project as a whole. In the end, there is the exit strategy, which is concerned with closing the writer's creative project if it is proven that the writer has failed to implement the project's plans and activities. The exit strategy is related to how to close the creative project and stop creative work or return to individual, emotional and unplanned creative work that he was doing previously. The exit strategy requires understanding the best ways to close the project from a legal, financial, administrative and human perspective, and at the level of activities, achievements and scenarios of the writer's creative work after closing the project, including disposing of human resources, equipment and funds specific to the creative project.¹¹⁶⁷

Project ability to enhance collective participation in planning¹¹⁶⁸

It is important to ensure the project's ability to enhance collective participation in planning, as there are no important and influential ideas created by one mind, even if it is as talented as the mind of the writer and the activist in the field of designing and implementing the creative project. Therefore, it is necessary to work on enhancing collective participation in planning the activities of the creative project in a way that ensures the presence of many ideas, experiences and expertise that benefit the creative project, and to ensure cooperation with all of his work team and the project in a fair, respectful, transparent and motivating manner to participate with ideas, experiences and expertise, with the importance of the writer as the owner of the creative project and the leader of the work team in the project and the worker to provide the resources required from him from the work team and invest the diverse energies of the work team, friends and partners, and focus on resolving disputes between them in a way that does not pose a danger to the project, and to motivate those around him, his supporters, partners and the project's work team to search for sources of funding, or participate in free volunteer efforts for the benefit of his creative project, and enhance the participation of his team in implementing the project's activities, and remove tensions between them, and work to not harm the project due to team conflicts or disagreements, and invest well in financial, temporal and spatial resources in cooperation with them to achieve the project's goals quickly and easily Activating the participation of the

1166 <https://www.ghosn.org/articles/23/%D8%AF%D9%88%D8%B1-%D8%A7%D9%84%D8%AA%D8%AE%D8%B7%D9%8A%D8%B7-%D8%A7%D9%84%D8%A7%D8%B3%D8%AA%D8%B1%D8%A7%D8%AA%D9%8A%D8%AC%D9%8A-%D9%81%D9%8A-%D8%B5%D9%86%D8%A7%D8%B9%D8%A9-%D9%86%D8%AC%D8%A7%D8%AD-%D8%A7%D9%84%D9%85%D8%A4%D8%B3%D8%B3%D8%A7%D8%AA>

1167 <https://www.edarabia.com/ar/%D9%85%D8%A7-%D9%87%D9%89-%D8%A7%D9%87%D9%85%D9%8A%D8%A9-%D8%A7%D9%84%D8%AA%D8%B7%D9%8A%D8%B7-%D8%A7%D9%84%D8%A7%D8%B3%D8%AA%D8%B1%D8%A7%D8%AA%D9%8A%D8%AC%D9%89-%D9%81%D9%89-%D8%AD%D9%8A%D8%A7%D8%AA%D9%86%D8%A7-%D8%AA%D8%B9%D8%B1%D9%81-%D8%B9%D9%84%D9%89-7-%D8%A7%D9%85%D9%88%D8%B1-%D8%B6%D8%B1%D9%88%D8%B1%D9%8A%D8%A9-%D9%84%D9%84%D8%AA%D8%AE%D8%B7%D9%8A%D8%B7/>

1168 <https://skills4us.com/%D9%81%D9%88%D8%A7%D8%A6%D8%AF-%D8%A7%D9%84%D8%AA%D8%AE%D8%B7%D9%8A%D8%B7-%D8%A7%D9%84%D8%A7%D8%B3%D8%AA%D8%B1%D8%A7%D8%AA%D9%8A%D8%AC%D9%8A/>

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project team in designing the mission, message, vision and strategic plans for the creative project and motivating them to participate permanently and effectively. If funding is available, the writer can work on employing administrative, technical and financial skills to manage his project professionally.¹¹⁶⁹

The creative project team can participate in designing the project's policies, and contribute to bringing in funding or other resources that the project needs, such as volunteers or free creative platforms and spaces to use in the project's public activities, and increase their positive interaction, cooperation, and compatibility for the benefit of the project, which requires the writer to determine the nature, role, responsibility, and results required of each of them according to their ability, potential, skills, and scientific or functional specialization, and to develop ways to dispense with them in a positive way.¹¹⁷⁰

Enhancing the participation of the creative project team means knowing how to gather, motivate, evaluate, resolve disputes between them, meet their expectations, ensure that they benefit from participation, and enhance their effectiveness in achieving the project's objectives, which requires setting policies, indicators, and guidelines for working methods in the project, understanding it, its environment, and objectives, and investing in those who possess skill, talent, practical experience, and their distinction with a creative sense in the success of the project, considering their strength as part of the strength and importance of the project, and ensuring that the efforts of the project team are consistent, coordinated, specific, verifiable, developable, and reformable, and always welcoming those who wish to support the creative project from others to join the project team and give them all opportunities to participate in designing or implementing all its activities, and giving them the right to contribute to the success of the creative project as a whole, and it is assumed to achieve good participation for the creative project team.¹¹⁷¹ There are many topics or questions that must be answered in order to manage the creative project team in a professional and positive manner for the benefit of the creative project, including:

1. What are the current needs of the team, and how are those needs being met?
2. What are the best ways to manage them, how can their participation be activated, what are their specializations and experiences, and have their responsibilities been clearly defined?
3. What are their roles in management, development, marketing, finance and operations, and how can the creative capabilities of the team be enhanced?
4. How can the highest level of communication between them be ensured? Is their performance reviewed and evaluated?

1169 <https://onstrategos.com/ar/Blog/10-%D8%AD%D9%82%D8%A7%D8%A6%D9%82-%D9%8A%D8%AC%D8%A8-%D9%85%D8%B9%D8%B1%D9%81%D8%AA%D9%87%D8%A7-%D8%AD%D9%88%D9%84-%D8%A7%D9%84%D8%AA%D8%AE%D8%B7%D9%8A%D8%B7-%D8%A7%D9%84%D8%A7%D8%AA%D9%8A%D8%AC%D9%8A-%D9%84%D9%84%D8%AF%D9%88%D9%84%D8%A9>

1170 <https://www.linkedin.com/pulse/%D8%A7%D9%84%D8%AA%D8%AE%D8%B7%D9%8A%D8%B7-%D8%A7%D9%84%D8%A7%D8%B3%D8%AA%D8%B1%D8%A7%D8%AA%D9%8A%D8%AC%D9%8A-%D9%88%D8%A7%D9%87%D9%85%D9%8A%D8%AA%D9%87-%D9%84%D9%84%D8%B4%D8%B1%D9%83%D8%A7%D8%AA-%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-joe/>

1171 <https://fastercapital.com/arabpreneur/%D8%A3%D9%87%D9%85%D9%8A%D8%A9-%D8%A7%D9%84%D8%AA%D8%AE%D8%B7%D9%8A%D8%B7-%D8%A7%D9%84%D8%A7%D8%B3%D8%AA%D8%B1%D8%A7%D8%AA%D9%8A%D8%AC%D9%8A-%D9%81%D9%8A-%D8%A8%D8%AF%D8%A1-%D8%B9%D9%85%D9%84-%D8%AC%D8%AF%D9%8A%D8%AF.html>

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5. How much do they contribute to the growth and success of the project, and what is their role in implementation?
6. Did they participate and understand the specific steps to implement the strategy? And the responsibility of each one of them in developing and implementing it, and their responsibility and role in enhancing public relations and marketing for the success of the creative project.¹¹⁷²

Having financial plans

One of the most important planning tasks in a creative project is the project's ability to plan for financing in favor of the project, plan for financing, deal with financial resources, and design the financial plan, once the executive plan has been formulated. Financial plans consist of a series of projections that show the expected financial impact of implementing the project strategies as stated in the implementation plans. The implementation plans answer questions related to the work that will be implemented, its timing, and the people responsible for implementation, while the financial plans answer questions such as what are the costs of implementation? Will sufficient income be generated through the activities? And how can the cash flow balance be maintained in the long term so that the project can maintain its good performance level.¹¹⁷³

Financial plans are a series of projections, showing the expected financial impacts of implementing the strategies included in the plan, what the budgets for the various activities are, and whether there is support available from the writer, his creative partners, or donors. The financial plan is the logical end of good planning, so putting it in this form does not mean that its purpose for the project is merely to provide a statement of sound income or present a budget. Rather, the purpose of the financial plan is to help the project achieve its creative mission. Financial planning can be understood through another tool, which is forecasting expenses. Forecasting expenses helps in knowing the amount of money that the creative project needs to be realized. The expected changes in the project's operations should be reflected in the expense record, whether these forecasts come as a direct result of the planning process or not. The expected expenses for each activity should be included in the appropriate budget segment. The income forecasts for the project help in knowing its expenses and the possibilities of expanding its activities, and the possibilities of achieving savings from it that contribute to the writer's subsequent creative project activities or increase the effectiveness of the creative project.¹¹⁷⁴

Good financial planning for the project contributes to its success, increases its chances of obtaining funding, anticipates current and future expenses and revenues, operates the project better, increases the effectiveness of its strategic plans, is able to compete with other creative projects, deals with threats surrounding the project easily, increases the credibility of the creative project before the public, knows the types and sources of other

¹¹⁷² <https://hr-excellence.net/blog/%D9%81%D9%88%D8%A7%D8%A6%D8%AF-%D8%A7%D9%84%D8%AA%D8%AE%D8%B7%D9%8A%D8%B7-%D8%A7%D9%84%D8%A7%D8%B3%D8%AA%D8%B1%D8%A7%D8%AA%D9%8A%D8%AC%D9%8A/>

¹¹⁷³ <https://qb-academy.com/ar/%D8%A7%D9%84%D8%AA%D8%AE%D8%B7%D9%8A%D8%B7-%D8%A7%D9%84%D8%A7%D8%B3%D8%AA%D8%B1%D8%A7%D8%AA%D9%8A%D8%AC%D9%8A/>

¹¹⁷⁴ <https://motaber.com/%D8%A3%D9%87%D9%85%D9%8A%D8%A9-%D8%A7%D9%84%D8%AA%D8%AE%D8%B7%D9%8A%D8%B7-%D8%A7%D9%84%D8%A7%D8%B3%D8%AA%D8%B1%D8%A7%D8%AA%D9%8A%D8%AC%D9%8A/>

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income and their expectations and forecasts, and forms a budget that indicates the soundness of the financial status of the project, its income, activities, expectations and forecasts, and ensures its financial stability and contributes to financial analysis and forecasts of income and budget data for those working on the plan for the creative project.¹¹⁷⁵

It is important for the budget of the creative project and its financial planning that each number in it has a real significance and is based on a clear plan, measures and analyses based on logical expectations that ignite understanding and translate the executive priorities of the creative project, and work to reduce the financial deficits resulting from the operating expenses of the creative project, and provide clear information about the position of net current assets. The position of net current assets is an indicator of the project's ability to finance daily operating requirements. Good financial planning in the creative project helps the financial management to perform its tasks in the best way in terms of creating a strong financial management for the project, increasing the effectiveness of its strategic plans and applying budget and control mechanisms, taking into account the project's executive needs, helping in preparing the budget and controlling performance, analyzing cash flows and control decisions, the flow of correct financial reports, clarifying the differences between actual performance levels and the performance levels stipulated in the budget, providing appropriate justifications for the main points of variation in the budget and their impact on the expected results, comparing the results achieved in the project with the expected results, clarifying when financial pressures reach their peak and when they reach their base, encouraging healthy discussion of the authority's priorities and placing the responsibility of managing the budget process on the shoulders of senior management officials and financial management, taking remedial measures to address the shortfall in revenues, predicting crises and then taking preventive measures for them within the creative project, predicting the financial performance of the project with a high degree of accuracy, and representing crises.¹¹⁷⁶ Financial problems are the most common reason that pushes creative projects to resort to planning, when they suffer from pressures in providing the necessary cash liquidity. Planning is the way to address financial crises¹¹⁷⁷ and the problem of cash flow. Reducing spending, improving income generation, applying advanced and complex marketing methods and attracting funding, facing difficult crises or planning in the event of financial surplus, working on expansion activities in the activities and products of the creative project, whether it is creative expansion or expansion in the locations of the creative project activities or its time frame or the number of its target audience or expansion in creative public activities or expansion in marketing, promotion and distribution plans for the creative product or other operating requirements for the creative project and to move from a small position to a larger position, increasing success rates in competition for other creative projects or dealing with the media and advertisements for the creative product, allocating part of the surplus to attract new funding, obtaining financial support

¹¹⁷⁵ <https://www.equ-consult.com/index.php/ar/strategic-planning>

¹¹⁷⁶ <https://repository.qu.edu.iq/wp-content/uploads/sites/31/2023/01/%D8%A3%D9%87%D9%85%D9%8A%D8%A9-%D8%A7%D9%84%D8%AA%D8%AE%D8%B7%D9%8A%D8%B7-%D8%A7%D9%84%D8%A7%D8%B3%D8%AA%D8%B1%D8%A7%D8%AA%D9%8A%D8%AC%D9%8A-%D9%88%D8%AF%D9%88%D8%B1%D9%87-%D9%81%D9%8A-%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D8%A7%D8%B2%D9%85%D8%A7%D8%AA.pdf>

¹¹⁷⁷ <https://www.iasj.net/iasj/article/92263>

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provided by the government or companies or national, regional and international non-governmental institutions, especially creative institutions, companies that care about and support creativity, government interests associated with it, individuals interested in work and the creative project, and obtaining more money from occasions and events related to the creative project, or through the writer, the work team, partners and interested parties. There are many procedures, operations and questions that the writer and his team must answer within the creative project, most notably those related to funding, such as:¹¹⁷⁸

1. Does the project inform donors of development plans and the effectiveness and efficiency of its innovative programmers?
2. Are these efforts enough to increase funding, and has the creative project been carried out in a way that achieves the vision of the writer and the supporters?
3. Did it promote the writer, the creative project and the supporter well?
4. What benefits does the supporter of the creative project get?
5. Have relationships with donors been developed and potential funding sources identified?
6. What are the methods of correspondence between the project and the donor, and is the project compatible with the interests of the donor?¹¹⁷⁹
7. Are there any planned events that can be used to increase income and promote it?
8. Does management provide development staff and a board of directors with the information they need for appropriate publicity?
9. Did the development team execute a successful fundraising campaign?
10. How is it managed? What are its purposes?
11. What are the steps to prepare it and the role of marketing and financing in its success?
12. What is the most effective way to get funding?
13. Do media coverage and public relations contribute to the success of obtaining funding for the writer and the creative project or not?¹¹⁸⁰
14. Have marketing efforts been made to raise funds?
15. Are the people working on development topics development specialists?
16. Are influential people, corporate and institutional executives, opinion leaders and politicians targeted when seeking funding?
17. What is the role of public relations in the success of creative project financing activities?
18. Is a marketing campaign developed that is focused, organized, ongoing and has the desired goals?

1178 <https://hrdiscussion.com/hr110233.html>

1179 [https://www.wafeq.com/ar/%D9%85%D8%B1%D9%83%D8%B2-%D8%A7%D9%84%D8%A3%D8%B9%D9%85%D8%A7%D9%84/%D9%84%D8%A3%D8%B5%D8%AD%D8%A7%D8%A8-%D8%A7%D9%84%D8%A3%D8%B9%D9%85%D8%A7%D9%84/%D9%84%D8%A3%D8%B5%D8%AD%D8%A7%D8%A8-%D8%A7%D9%84%D8%A3%D8%B9%D9%85%D8%A7%D9%84/%D8%A7%D9%84%D8%AA%D8%AE%D8%B7%D9%8A%D8%B7-%D8%A7%D9%84%D8%A7%D8%B3%D8%AA%D8%B1%D8%A7%D8%AA%D9%8A%D8%AC%D9%8A-%D9%81%D9%8A-%D8%A7%D9%84%D8%A3%D8%B9%D9%85%D8%A7%D9%84-%D8%B7%D8%B1%D9%8A%D9%82%D9%83-%D9%84%D8%AA%D8%AD%D9%82%D9%8A%D9%82-%D8%A7%D9%84%D9%86%D8%AC%D8%A7%D8%AD](https://www.wafeq.com/ar/%D9%85%D8%B1%D9%83%D8%B2-%D8%A7%D9%84%D8%A3%D8%B9%D9%85%D8%A7%D9%84/%D9%84%D8%A3%D8%B5%D8%AD%D8%A7%D8%A8-%D8%A7%D9%84%D8%A3%D8%B9%D9%85%D8%A7%D9%84/%D8%A7%D9%84%D8%AA%D8%AE%D8%B7%D9%8A%D8%B7-%D8%A7%D9%84%D8%A7%D8%B3%D8%AA%D8%B1%D8%A7%D8%AA%D9%8A%D8%AC%D9%8A-%D9%81%D9%8A-%D8%A7%D9%84%D8%A3%D8%B9%D9%85%D8%A7%D9%84-%D8%B7%D8%B1%D9%8A%D9%82%D9%83-%D9%84%D8%AA%D8%AD%D9%82%D9%8A%D9%82-%D8%A7%D9%84%D9%86%D8%AC%D8%A7%D8%AD)

1180 <https://adwat.business/strategic-planning/>

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19. What event could be instrumental in strengthening relationships and increasing future funding for the creative project?
20. Is there a breakdown for medium-sized and other small-sized grants?¹¹⁸¹
21. Have lists been made for each category of funds collected, and what activities can be used to honor donors for their support of the creative project?
22. Is there a goal for the project, and a budget to cover its costs?
23. Are there strategic plans, anticipations of obstacles and solutions?
24. Has the project developed a comprehensive description of its needs, and does it have a team?
25. What are the project's visions for activities that enhance its success and distinction as an important and influential creative project ¹¹⁸²?

Ensure positive practices in the project

Any project must include a set of good practices to ensure its success. Among these practices we can mention the following:

Transparency

Any project must be transparent, and the creative project, with all its details and activities, is supposed to be transparent to those around it, its supporters and those who believe in its talent, and to its partners in its activity and creative project, so that everyone can work without fear or betrayal or individually, and to work to ensure that all its partners are able to see inside the project and are aware of how all its details and activities are implemented, how funds are used to implement those activities, and how decisions are made in them.¹¹⁸³

Ensure availability of information¹¹⁸⁴

It means that the project works to provide accurate and timely information about the activities, funds, policies, procedures, and decisions of all its activities without exception, and is distinguished by transparency and learning how to do the work, providing ideas aimed at improving the work, and obtaining continuous information about the way the work is done, which helps everyone build trust between each other, and gain greater trust between each other, which helps the project succeed. In the end, transparency strengthens the values and moral fabric between the project and its partners, contributes to developing understanding between them, and helps attract more partners, interested parties, and supporters of the creative project.

¹¹⁸¹ <http://www.al-jazirah.com/2011/20110414/ec12.htm>

¹¹⁸² <http://www.al-jazirah.com/2011/20110414/ec12.htm>

¹¹⁸³ [https://ar.wikipedia.org/wiki/%D8%B4%D9%81%D8%A7%D9%81%D9%8A%D8%A9_\(%D8%B3%D9%84%D9%88%D9%83\)](https://ar.wikipedia.org/wiki/%D8%B4%D9%81%D8%A7%D9%81%D9%8A%D8%A9_(%D8%B3%D9%84%D9%88%D9%83))

¹¹⁸⁴ <https://www.un.org/pt/node/153308>

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Project Accountability¹¹⁸⁵

One of the positive practices of the project is the extent to which the project is accountable. Any project contains a set of activities that require funds to implement, including the creative project. Whether the project is funded by the writer himself or by a funder, or the funds are from the government or non-governmental cultural institutions interested in the creative project, the project must be accountable for its activities, funding, and outputs, so that all of the writer's partners in the creative project know its quality and implement its activities within the theoretical, practical, ethical, and financial standards required to implement any project in any place and time. It is assumed that the matter should proceed easily and without complications when implementing the creative project, in a way that supports any practices, systems, standards, design of project activities, good implementation of them, continuous monitoring of implementation, excellent evaluation of the project, and its subjection to the principles, practices, and initiatives that enhance the matter and ensure the integrity, transparency, and neutrality of all project activities, and enhance their participation in their implementation and meeting the needs of its audience, partners, and final beneficiaries of the project, and ensure the implementation of the project in a manner based on the values of respect and dignity, and ensure the sustainability of the results of the creative project in the future, and ensure its positive impact, and help enhance communication between all project partners and obtain proposals that enhance the success of the creative project.

Teamwork care¹¹⁸⁶

The creative project writer must care about everyone around him and provide any support, protection, promotion or encouragement and call for participation and provide them with all the means that guarantee their participation, monitoring and accountability for the project and all its activities and details because of the importance of this in the success of the creative project as a whole.

Sustainability

One of the most important criteria that indicate the success of the project is the project's ability to be sustainable. Sustainability in a creative project may mean the existence of a creative product that is able to remain on library shelves for a long time and remain in the hearts and feelings of readers for a longer period as a unique and influential product. Sustainability may also mean that the practices, systems, standards and procedures that the writer implemented within the project have proven their effectiveness, success and the possibility of using them in other creative projects. It may mean that the final product of the project has found great popularity and many copies of it have been sold so that its financial inputs have become part of the financing of a subsequent creative project so that the activities of the creative project continue to grow,

¹¹⁸⁵<https://fastercapital.com/arabpreneur/%D8%A7%D9%84%D9%85%D8%B3%D8%A7%D8%A1%D9%84%D8%A9-%D8%A7%D9%84%D9%85%D8%B3%D8%A7%D8%A1%D9%84%D8%A9-%D8%A7%D9%85%D8%AA%D9%84%D8%A7%D9%83-%D8%A7%D9%84%D9%85%D8%B3%D8%A4%D9%88%D9%84%D9%8A%D8%A9-%D8%B9%D9%86-%D9%86%D8%AA%D8%A7%D8%A6%D8%AC-%D8%A7%D9%84%D9%85%D8%B4%D8%B1%D9%88%D8%B9.html>

¹¹⁸⁶https://ar.wikipedia.org/wiki/%D8%B9%D9%85%D9%84_%D9%81%D8%B1%D9%8A%D9%82

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continue and sustain its own creative work, the activities it carries out and the creative projects it launches successively. The sustainability of the project requires a degree of commitment, skills, adherence to systems and standards, the ability to obtain all the resources the project needs, maintain the momentum of its creative activities and the success of its creative outputs, and obtain the attention of its beneficiaries and partners in a way that ensures that it does not stop its creative work and thus the project's progress stops, and that it is distinguished by its ability to plan, collect donations or funding, create organizational plans for the project, respond to needs, problem-solving skills, anticipate challenges and overcome them, and work within strict systems, standards, plans and timetables.¹¹⁸⁷

Quality

One of the criteria that indicate the quality of the project is the project's ability to achieve its goals at the level of the activities specific to the creative project, which are related to the design of the text, its printing, publishing, distribution, or its media coverage. The project as a whole must have the ability to hand over tasks to specialists in each of the design, printing, promotional, marketing, media, and other fields of activities that the creative project as a whole contains, and enjoy good partnerships and possess good coordination to create a coordinated, consistent, and successful collective solidarity that aims for the success of the project and not to monopolize all the activities of the creative project that require specialists, and to activate coordination and partnership and ensure the success of the creative project in the end.¹¹⁸⁸

Promote participation

The project team must work intensively and benefit from the practical experiences of each member of the work team and consult them and share their opinions on all strategies, plans, policies, procedures, standards and details of each creative work that leads to the success of the creative project as a whole, including the type of work, its activities, standards and the best ways to implement it, who are the participants in it, what resources it needs, the goals it seeks to achieve, the desired achievement to reach, the money it needs, the values it adheres to, the wages that must be delivered, the time allocated for each activity, how each activity can be implemented, followed up, monitored, evaluated and ensured its success, what are the methods of communication between the writer and all his creative work partners, and how to activate these methods of communication to become positive and fruitful, understanding the difficulties that may surround the project and how to overcome them, the problems that may hinder it and how to solve them, the restrictions that may delay the progress of its activities and how to get rid of them, the priorities of the project and how to identify and implement them, the remaining activities in the project and who will carry them out, the project's

¹¹⁸⁷ <https://www.ecolabel.net/ar/eco-label/surdurulebilirlik-in-saglanmasi/>

¹¹⁸⁸ https://ar.wikipedia.org/wiki/%D8%B6%D9%85%D8%A7%D9%86_%D8%A7%D9%84%D8%AC%D9%88%D8%AF%D8%A9

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obligations and how to fulfill them, and the sources of information that the project needs and where it will be obtained from.¹¹⁸⁹

Finish smoothly

One of the criteria that indicate the quality of the project is its ability to be completed. Of course, the beginnings of each project are important because they determine its success plan, but the end of each project is also important because it determines the sustainability and importance of the project, whether it was successful or not, what lessons can be learned from it, whether the completed project builds new projects, whether the participation of those interested in and supporting the creative writer's project was positive and fruitful, and whether it is possible to repeat the experience in subsequent creative projects or not. The completion of the project must be an integral part of the project, with attention paid to the design stages, the delivery plan, and the proposed measures to ensure the sustainability of the creative project.¹¹⁹⁰

Security and safety

In fact, the most important reasons for the success of the creative project are ensuring the safety of the project itself from bankruptcy, domination, lack of acceptance by societies, creative stagnation, the dangers of promotion, fame, influence, the reality of society, conflict, war, lack of access to funding, poor quality of the project's creative products, and going through harsh and difficult economic, social, political, or cultural conditions. There are many cases in which the creative project can experience a state of insecurity, and therefore it must work to ensure the safety of the creative project from disruption, polarization, confrontation, cessation, demonization, or threats, and try to identify the challenges that may surround it and plan to jump over them, and try to identify the opportunities available in those cases for the project to be able to benefit from them and deal with what poses a great danger to its continuity, investing reality in its favor.¹¹⁹¹

Generating good ideas

A good project is one that is able to generate new ideas and create ideas and methods of dealing with any society, regardless of the political, social, economic or cultural situation it is going through, and that has the ability to predict the future and meet the requirements of the future.¹¹⁹²

Enhance resilience

One of the successful administrative methods that indicate the professionalism of the project and its team is ensuring the flexibility and positive response of the project to bad conditions. In fact, some societies and

¹¹⁸⁹ <https://ar.wikipedia.org/wiki/%D9%85%D8%B4%D8%A7%D8%B1%D9%83%D8%A9>

¹¹⁹⁰ <https://ar.lpcentre.com/articles/7-steps-everyone-needs-to-master-the-project-closure-process>

¹¹⁹¹ <https://algardenia.online/?p=10704>

¹¹⁹² <https://www.wamda.com/ar/2012/09/%D9%83%D9%8A%D9%81%D9%8A%D8%A9-%D8%AA%D9%88%D9%84%D9%8A%D8%AF-%D8%A3%D9%81%D9%83%D8%A7%D8%B1-%D8%B1%D9%8A%D8%A7%D8%AF%D9%8A%D8%A9-%D8%AC%D9%8A%D8%AF%D8%A9-%D9%88%D8%AA%D9%82%D9%8A%D9%8A%D9%85%D9%87%D8%A7>

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countries enter sudden states of instability, wars, revolutions, economic, social, political and cultural problems, violent confrontations, the spread of hatred, and the scarcity of interest in creative people and creative projects that cannot continue. The flexibility of the project can be enhanced by calling for peace, calm and settlement, supporting the continuation of creative projects and institutions in work, motivating other creative people to continue creative activity, presenting ideas and studies on the role of positive creativity in bringing the warring society to points of convergence, settlement, political and social peace, providing psychological and social support to groups affected by the conflict in society, presenting creative activities that can alleviate the scourges of wars and conflicts in societies, opposing calls for violence, hatred, killing and conflict, ensuring their survival as creative people or ensuring the survival of their creative projects and creative institutions in society so that everyone works to make positive changes towards peace and the society around them, and advocating for the development of policies that support creativity and its role in societies that are experiencing a difficult, emergency or unstable situation.¹¹⁹³

¹¹⁹³ <https://www.mayoclinic.org/ar/tests-procedures/resilience-training/in-depth/resilience/art-20046311>

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Project and Finance

Financial resources are among the most important details that a project can contain or must contain in order to be classified as a real project that can be activated, its activities implemented, and its goals achieved. Among the reasons for success in financing the project and providing its financial needs are the following:

The project is able to assess needs and physical assets.¹¹⁹⁴

A successful project is one that is capable of assessing needs and material assets. There are two parts in this aspect that the creative project is supposed to be aware of before entering into the executive aspect of the project. The first of these two parts is related to assessing the needs that the writer needs to continue writing and creative work within his own project and assessing the material assets that he owns and that can be a source of support for him in this work. The writer's creative project should have knowledge of the needs and material assets that he must possess in order for the project to be activated without delay or deleting some of its important activities due to not knowing what needs the project needs in order for its activities to be achieved in an appropriate manner, and what material assets the writer owns that can help him implement the project activities smoothly and without delay or forgetting or overlooking some of these activities. The second part is related to the needs of the community around him for creativity, and whether it needs it in the first place and monitors it and benefits from it or not.¹¹⁹⁵

The project has knowledge of the needs and assets required for implementation.

The creative project must know the needs and assets necessary to implement the project in a good way through the data, information and expertise available to them that enable them to accurately identify those needs, determine the priorities of the creative project and enrich it with opinions, suggestions, interventions and plans that ensure its success within practical strategies, shared visions and knowledge of the opportunities, risks, threats and the cultural, creative, political and societal environment in which the creative project operates.¹¹⁹⁶

The project has the ability to handle money wisely.

The most important reason for the success of the project with money is to be able to deal with money wisely. Dealing wisely with money is the main path to the success of the project by ensuring the presence and activation of financial management and good governance in all financial details of the project and adhering to the values of integrity, transparency and disclosure in financial management starting from announcing the

¹¹⁹⁴ <https://m3wan.com/%D8%AF%D8%B1%D8%A7%D8%B3%D8%A9-%D8%A7%D9%84%D8%AC%D8%AF%D9%88%D9%89-%D8%A7%D9%84%D9%85%D8%A7%D9%84%D9%8A%D8%A9-%D8%AF%D9%84%D9%8A%D9%84-%D9%85%D9%81%D8%B5%D9%84-%D8%B9%D9%86-%D8%A5%D8%B9%D8%AF%D8%A7/>

¹¹⁹⁵ <https://aol.edu.sa/wp-content/uploads/2021/11/%D8%AF%D8%B1%D8%A7%D8%B3%D8%A9-%D8%A7%D9%84%D8%AC%D8%AF%D9%88%D9%89-%D9%88%D8%AA%D9%82%D9%8A%D9%8A%D9%85-%D8%A7%D9%84%D9%85%D8%B4%D8%B1%D9%88%D8%B9%D8%A7%D8%AA.pdf>

¹¹⁹⁶ <https://elshoula.com/post/%D8%AF%D8%B1%D8%A7%D8%B3%D8%A9-%D8%A7%D9%84%D8%AC%D8%AF%D9%88%D9%89-%D8%A7%D9%84%D9%85%D8%A7%D9%84%D9%8A%D8%A9-%D8%AA%D8%B9%D8%B1%D9%8A%D9%81%D9%87%D8%A7-%D9%88%D8%A3%D9%87%D9%85%D9%8A%D8%AA%D9%87/>

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sources of funding and all expenditures in the project and adopting financial transparency and clarity and announcing the activities of the creative project and its resources and sources of funding and adhering to the rules of accountability.¹¹⁹⁷

Good financial management of all financial transactions¹¹⁹⁸

The most important reasons for the success of any project are good financial management of all financial procedures, ensuring the soundness of the project's financial situation, the existence of a good relationship between the financial management of funds, transparency and its best practices, full attention to the rules of accountability and transparency in the project, dealing with resources wisely, ensuring the quality of the required financial reports, and strict action with any situation that includes a breach of responsibility and a violation of ethics in dealing with funds, and ensuring the activation of accounting in all details of the project and submission and commitment to them.

The project is able to design good budgets.¹¹⁹⁹

The project will be distinguished in its finances if the project is able to design good budgets. Having a good and comprehensive budget for all the activities of the writer's creative project means that the project will not stop at any time during the implementation of its activities and thus the project will not fail. Developing a good budget means answering many questions related to money and how to provide, spend and control it, what activities will be implemented, how they can be achieved and what their costs are, whether partnership is needed to implement it, whether the creative project needs additional funding, where the funding will be obtained from and how it will be spent and monitored, who will make decisions on spending, who will evaluate spending operations and other financial questions related to implementing the project's activities, work and costs, who will participate in covering the costs, and how the money will be dealt with in a transparent, honest and comprehensive manner that adds positively to the creative project.¹²⁰⁰

The project ensures that budgets comply with regulatory standards.

The budget is supposed to be subject to some criteria that determine its success and quality, such as whether the budget adheres to a timetable for it and the activities it contains, whether it includes those responsible for managing it and implementing the activities it contains, whether it has been presented to the partners of the creative project, whether it is accurate, standardized and takes into account the special conditions of the project, whether it expresses its objectives, whether its implementation is monitored, who is responsible for

1197 <https://fourweekmba.com/ar/%D8%AA%D9%82%D9%8A%D9%85-%D8%A7%D9%84%D8%A7%D8%AD%D8%AA%D9%8A%D8%A7%D8%AC%D8%A7%D8%AA/>

1198 <https://www.tamweely.org/articles/%D9%85%D8%A7-%D9%82%D8%A8%D9%84-%D8%A7%D9%84%D8%AA%D9%85%D9%88%D9%8A%D9%84/%D8%AF%D8%B1%D8%A7%D8%B3%D8%A9-%D8%A7%D9%84%D8%AC%D8%AF%D9%88%D9%89-%D8%A7%D9%84%D9%85%D8%A7%D9%84%D9%8A%D8%A9-%D9%84%D9%85%D8%B4%D8%B1%D9%88%D8%B9>

1199 <https://dexeef.com/features/accounting/budgets/>

1200 <http://ar.oerp.ir/content/517/%D9%85%D9%88%D8%A7%D8%B2%D9%86%D8%A9-%D8%A7%D9%84%D9%85%D8%B4%D8%B1%D9%88%D8%B9-%D9%88%D8%A7%D9%84%D8%B3%D9%8A%D8%B7%D8%B1%D8%A9-%D8%B9%D9%84%D9%89-%D8%A7%D9%84%D9%83%D9%84%D9%81>

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managing it, and whether it contains the main and sub-items so that it is comprehensive of everything the creative project needs to achieve its activities or not.¹²⁰¹

Ensure financial transparency standard¹²⁰²

It is important to pay attention to the transparency standard in the budget inputs and where they came from, and include all expenses. On the other hand, attention must be paid to the needs of the activities that the project contains, and that the costs of the activities are available within the budget. When designing the budget, it is important to know the effects that contribute to increasing the expenses in the budget on the plan, including the prices of materials, services, wages, transportation costs, place rents, or activity costs. All of these responsibilities, work, and activities that will not be done without setting budgets in a specialized and professional manner are carried out by professionals who have defined roles and responsibilities in designing good budgets, starting with planning and setting the budget that serves the general and specific goals of the writer and the creative project, and choosing the activities that achieve those goals, considering that the budget is the financial plan for the creative project as a whole.

Ensure team participation in budget development and monitoring.¹²⁰³

When developing the budget, specialists must involve the team in the budgeting process, take all internal and external factors into consideration when developing the budget, use past and current information to develop realistic budget scenarios and obtain approval for the use of the budget in managing ongoing operations, understand the relationship of the budget to the overall project plan, what activities will be carried out, what services will be provided, the cost of the activities, and how and from where these resources will be obtained.

Budget subject to a timetable¹²⁰⁴

Budgeting procedures are carried out in a sequential manner, and therefore the writer and designers of the project budget must develop a timetable for the budgeting procedures, with dates for completing the implementation of each activity, as well as identifying the persons responsible for implementing each activity in it and presenting it to all project partners and approving all its expenses, ensuring the availability of the necessary funding to implement its activities, ensuring that the estimates in the budget are highly accurate, clarifying the criteria used in setting those estimates, ensuring that the budget reflects the objectives of the project as a whole, and working to monitor the implementation of the budget after its approval and obtaining

¹²⁰¹ <https://translate.google.com/translate?u=https://asana.com/resources/project-budget&hl=ar&sl=en&tl=ar&client=rq&prev=search>

¹²⁰² https://www.issai.org/wp-content/uploads/2019/09/issai_21_ar.pdf

¹²⁰³ <https://fastercapital.com/arabpreneur/%D9%83%D9%8A%D9%81%D9%8A%D8%A9-%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D8%B4%D8%A4%D9%88%D9%86-%D8%A7%D9%84%D9%85%D8%A7%D9%84%D9%8A%D8%A9-%D9%84%D9%84%D9%81%D8%B1%D9%8A%D9%82-%D9%88%D8%A5%D8%B9%D8%AF%D8%A7%D8%AF-%D8%A7%D9%84%D9%85%D9%8A%D8%B2%D8%A7%D9%86%D9%8A%D8%A9.html>

¹²⁰⁴ [https://ar.wikipedia.org/wiki/%D9%85%D9%8A%D8%B2%D8%A7%D9%86%D9%8A%D8%A9_\(%D9%85%D8%AD%D8%A7%D8%B3%D8%A8%D8%A9\)](https://ar.wikipedia.org/wiki/%D9%85%D9%8A%D8%B2%D8%A7%D9%86%D9%8A%D8%A9_(%D9%85%D8%AD%D8%A7%D8%B3%D8%A8%D8%A9))

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financial reports that clarify comparisons between the planned and the actual, and studying the reasons for the deviation, if any.¹²⁰⁵

The budget is flexible, sound and credible.

The budget must be flexible in terms of the possibility of modifying it according to the actual reality and according to the available funding. The distribution of direct and indirect expenses must be taken into account as much as possible. On the other hand, the creative project must design the budget for the creative project to ensure that it contains the basic items that the project needs and the budget for the activities that the project contains as a whole, including all the expected revenues and expenses during the implementation of the creative project and the types of expected revenues and their sources and the types of expected expenses, and documenting all these revenues and expenses in a professional, transparent, honest and daily manner, if possible, within accounting statements and accounting systems that are known and guaranteed to be correct and reliable.¹²⁰⁶

Having financial experience

The success of all of the above is contributed to by the experience of working within previous creative projects that contained budgets within them and their previous experiences in dealing with budgets before. There remains a permanent possibility of cooperation and handing over tasks to specialists in dealing with budgets and adding services and volunteer efforts to the budget and any volunteer devices or equipment to the budget as funding for the project, and valuing every financial donation or volunteer financial effort within the budget.¹²⁰⁷

Budget compliance with financial and accounting laws and regulations

The financial movement must comply with financial laws, the financial conditions of the donor, and the national and local laws of the country, and work to maintain all the financial papers that were worked on in the project and maintain accurate records of the financial movement in the project and work professionally with financial activities and details, and design control systems for the movement of funds and the preservation and storage of cash and dealing with bonds, checks, payments, equipment and inventory related to finance. It is important for the success of financial management to work on protecting papers or funds from misuse by the implementation team, protecting them from theft or dealing in a way that is not financial, and the ability to work with financial papers including invoices, arranging, archiving and updating them with each financial transaction, and keeping them well in case the donor or any authority wishes to review them or when

¹²⁰⁵<https://khitabdelkarim.wordpress.com/2015/09/09/%D8%A7%D8%B5%D9%80%D9%80%D8%A7%D8%A6%D8%B5-%D8%A7%D9%84%D9%85%D9%8A%D9%80%D9%80%D8%B2%D8%A7%D9%86%D9%8A%D9%80%D9%80%D8%A9/>

¹²⁰⁶<https://getvom.com/%D8%A7%D9%84%D9%85%D9%8A%D8%B2%D8%A7%D9%86%D9%8A%D8%A9-%D8%A7%D9%84%D8%B9%D9%85%D9%88%D9%85%D9%8A%D8%A9/>

¹²⁰⁷ <https://www.wafeq.com/ar/%D8%AA%D8%B9%D9%84%D9%85-%D8%A7%D9%84%D9%85%D8%AD%D8%A7%D8%B3%D8%A8%D8%A9-%D8%A7%D9%84%D8%A5%D8%AF%D8%A7%D9%84%D9%85%D9%8A%D8%B2%D8%A7%D9%86%D9%8A%D8%A9-%D8%AF%D9%84%D9%8A%D9%84-%D8%B4%D8%A7%D9%85%D9%84-D9%84%D9%84%D8%B4%D8%B1%D9%83%D8%A7%D8%AA>

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submitting financial reports or carrying out review, follow-up and evaluation operations for the financial movement in exchange for implementing the project and achieving its objectives.¹²⁰⁸

Financial management's compliance with procedures that ensure the quality of financial operations

Good financial management is a set of procedures that ensure the quality of financial operations in a way that achieves the project's objectives, the confidence of all those dealing with it, reflects transparency, and operates within the rules of good governance, accountability, and accounting in the financial transactions and financing that it carries out, which must be clear and the sources known to all, and all those dealing with the project must be subject to accountability in any situation in which there is suspicion of improper handling of funds, suspicion of corruption, or irrational behavior with financing.¹²⁰⁹ More broadly, financial management that adheres to transparency, clarity and adherence to laws is a form of democratic practice, respect for laws and combating corruption. This is what drives all partners of the creative project to be affected by the project and work on its success collectively. Financial management is the one that works on developing financial plans, creating a vision for financing and expenses, working on the accounting system and maintaining accounting records, arranging work and activities within the project, and dealing with everyone with a degree of accountability and responsibility, submitting to oversight and presenting the project and its implementers as an honest entity before partners, donors, the government, beneficiaries and all those interested in its work. It is the management that ensures the best dealings with financial resources and not seeking to achieve personal gains.¹²¹⁰

Ensure the good and free flow of financial information

Financial management works to ensure the good and free flow of financial information, and is concerned with publishing honest financial project reports. In other words, financial management is important for the creative project because it is one of the important departments in directing decision-making regarding projects, programs and activities. It is the department that provides information about revenues and expenses.

Anticipate financial problems and suggest solutions

It is important to anticipate financial problems and propose solutions for them, develop plans and strategies for financial stability, identify issues that need improvement in dealing with money, and focus on creating financial strategies in designing budgets and setting financial goals, studying and identifying the financial

¹²⁰⁸ <https://finapp.jo/%D8%A7%D9%84%D8%A8%D9%82%D8%A7%D9%81%D8%A9-%D8%A7%D9%84%D9%85%D8%A7%D9%84%D9%8A%D8%A9/%D8%A7%D9%84%D9%85%D9%88%D8%A7%D8%B2%D9%86%D8%A9-%D8%A7%D9%84%D8%B4%D8%AE%D8%B5%D9%8A%D8%A9-%D9%88%D8%A7%D9%84%D8%A3%D8%B3%D8%B1%D9%8A%D8%A9/%D8%AF%D9%84%D9%8A%D9%84%D9%83-%D9%84%D8%A5%D8%B9%D8%AF%D8%A7%D8%AF-%D9%85%D9%8A%D8%B2%D8%A7%D9%86%D9%8A%D8%AA%D9%83-%D8%A7%D9%84%D8%B4%D8%AE%D8%B5%D9%8A%D8%A9-%D8%AE%D8%B7%D9%88%D8%A9-%D8%A8%D8%AE/>

¹²⁰⁹ <https://qsalary.com/ar/blog/creating-budget/>

¹²¹⁰ <https://ahli.com/ar/%D8%A7%D9%86%D8%B4%D8%A7%D8%A1-%D9%85%D9%8A%D8%B2%D8%A7%D9%86%D9%8A%D8%A9-%D9%86%D8%A7%D8%AC%D8%AD%D8%A9-%D8%AE%D8%B7%D9%88%D8%A7%D8%AA-%D8%A8%D8%B3%D9%8A%D8%B7%D8%A9/>

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systems and conditions of donors and recommending the application of these conditions when designing programs and projects sent for funding, and alerting to available funding sources.¹²¹¹

Continuous planning and work to obtain funds for the project

The work that professional financial management can do for the benefit of the creative project includes planning to obtain funds or decisions related to their disbursement, monitoring and evaluating them, and knowing their impact in a specialized accounting manner, planning for financing and designing budgets for the long and short term, what activities the project will implement and how much they cost, and what are the financial policies followed and approving them, working to adopt the project's financial policy, supervising the implementation of programs and administrative expenses, knowing the financial status of the project and its activities, evaluating the feasibility of spending aspects, ensuring that the policies and standards followed in dealing with funds are met, reviewing and approving budgets, financial position, final accounts, financial reports, internal or external auditing, monitoring the implementation of financial procedures and the obligations of the creative project to others, the extent to which the funds achieve the financial goals of the project, appointing those responsible for its financial management, and preserving the project by keeping its financial status stable, growing and sufficient.¹²¹²

Financial operations are subject to review and audit.

It is important for the project to work on financial issues with interest and make recommendations on what to do in dealing with money, review the budget and set financial policies, contribute to the selection of employees for accounts, provide advice on financial priorities, review and amend financial reports, monitor financial management and the quality of its work, monitor financial trends and available funding opportunities and projects being implemented, maintain accurate and complete financial records and work on financial documents, write financial reports, record financial information, receive and archive documents, make the required accounts in paper or electronic form and provide these papers to management to ensure monitoring and accountability and avoid corruption.

Financial Reporting Quality Assurance

The creative project must take care of all financial details and submit financial reports, deal with financial transactions, keep accounting books, supervise the project's resources, expenses, receipts, revenues, accounts, and financial operations as a whole, keep the documents indicating them, review, approve, and preserve the records, ensure that all expenses are consistent with the budget items and have passed through the applicable

¹²¹¹ <https://getvom.com/%D8%A5%D8%B9%D8%AF%D8%A7%D8%AF-%D9%85%D9%8A%D8%B2%D8%A7%D9%86%D9%8A%D8%A9/>

¹²¹² <https://www.diamond-dpc.com/ar/article/%D8%A5%D8%B9%D8%AF%D8%A7%D8%AF-%D8%A7%D9%84%D9%85%D9%8A%D8%B2%D8%A7%D9%86%D9%8A%D8%A9/>

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administrative transactions, and prepare the reports related to them, especially the final reports and closing accounts.¹²¹³

The project's interest in all elements of financial management and their application

It is important for the project to take care of all elements of financial management and their application. A good project is one that takes care of all elements of financial management and applies them in the best possible way, starting with preparing a financial plan known as the budget, which includes a vision for both expected income and expenses. Based on this budget, actual income and expenses are compared, and financial information is obtained through the accounting system that keeps records of financial transactions. This information is subject to control and the use of this information to direct project operations to reach the best use of financial resources to achieve its goals, direct decision-making regarding the activities of the creative project, know its revenues and expenses, and make adjustments according to expenses. Identify areas that need improvement in performance efficiency, anticipate financial problems, propose strategies to achieve financial stability, and enhance funding sources from governmental organizations, individuals, the public and donors.¹²¹⁴

Ensure sound management of financial resources¹²¹⁵

The objectives of sound financial management that we are talking about are to make the most of financial resources. Anticipate financial problems. Ensure compliance with government requirements and regulations and funders' requirements. Ensure that funds are used appropriately. Provide accurate information to all levels, planning and budgeting, financial transactions and record keeping. Financial management as a whole, conduct financial analysis and monitor the budget and reports. Know how much ¹²¹⁶is spent, and in what areas? Is there sufficient income to cover the expenses of the creative project? Is there a reserve cash flow to face emergencies? Is work being done within the budget, and is spending being done as planned or not? Knowing how to manage cash flow and charge costs and analyze costs, monitoring and anticipating and avoiding problems, bearing direct and indirect costs, and analyzing costs to ensure efficiency and effectiveness and monitoring the budget through a set of financial procedures, records, forms, files and auxiliary books to include efficient financial management, confirm the validity of financial transactions, and work to reduce the rate of error, forgery and mismanagement. Good internal control ensures that the impact of each amount is monitored from the first primary source to the final recording.¹²¹⁷

¹²¹³ <https://portal365.org/ar/posts/49>

¹²¹⁴ https://mawdoo3.com/%D8%AE%D8%B7%D9%88%D8%A7%D8%AA_%D8%A5%D8%B9%D8%A%D8%A7%D8%AF_%D8%A7%D9%84%D9%85%D9%8A%D8%B2%D8%A7%D9%86%D9%8A%D8%A9

¹²¹⁵ <https://qsalary.com/ar/blog/budgeting-tools/>

¹²¹⁶ https://elmohaseb.com/%D8%A7%D8%B9%D8%AF%D8%A7%D8%AF_%D8%A7%D9%84%D9%85%D9%8A%D8%B2%D8%A7%D9%86%D9%8A%D8%A9/

¹²¹⁷ <https://www.argaam.com/ar/article/articledetail/id/1522907>

Ensure control over spending on available funds¹²¹⁸

One of the reasons for the importance of financial management for a creative project is that it works to know whether more was spent on one of the items than planned? And whether the project will be forced to spend more on one of the items than planned? By carefully reading the records and data, it is possible to anticipate some problems and work to avoid their occurrence. As well as solving some problems quickly, and working on financial monitoring and supervision activities by comparing the budget with the actual reality, comparing financial periods, analyzing variable indicators, and writing internal and external financial reports that show expenses, the financial status of the grants provided compared to the plans and cash forecasts, cash flow, and analyzing the cost of the activities of the creative project as a whole.

Project and Public Relations

The creative project works with open, diverse and different communities, and therefore those communities need a strategy to understand it, understand the ways to deal with it and reach it, and from the parties or groups with whom it requires establishing good, growing and fruitful relationships, as follows:

Developing advertising methods and reaching the target audience¹²¹⁹

So that the project can achieve its goal of reaching the public through having a strategy on the means of advertising and ways of reaching the public that requires organizing the form of community interaction with the project activities and their participation in them and their benefit from them and their belief in the role of the writer and creativity in general in changing, modernizing and developing the writer and themselves as a community, which enhances the financing, support and protection of the creative project in general.

Enhancing community participation in the creative project

By motivating them to finance it, participate in its implementation, follow-up, monitoring, evaluation, transparency, and enhancing its positive impact on their lives, thus increasing the relationships and links between the project, the community, and the various stakeholders associated with the project.¹²²⁰

To be comprehensive, objective and credible in dealing with the public and respecting their diversity and opinions.

It is important for a creative project that wants to reach the public to be comprehensive, objective and credible in dealing with them, respecting their diversity and different opinions, activating activities to reach them and activating their participation in all project activities in a manner consistent with the vision, goals, message,

¹²¹⁸<https://www.daftra.com/hub/%D8%A7%D9%84%D9%85%D9%88%D8%A7%D8%B2%D9%86%D8%A9-%D8%A7%D9%84%D8%AA%D9%82%D8%AF%D9%8A%D8%B1%D9%8A%D8%A9-%D9%84%D9%84%D9%85%D8%A8%D9%8A%D8%B9%D8%A7%D8%AA>

¹²¹⁹ <https://mahmoudalzeer.com/2021/12/05/5-ways-to-reach-your-target-audience/>

¹²²⁰<https://belabeeb.com/blog/2023/11/27/%D8%AA%D8%AD%D8%AF%D9%8A%D8%AF-%D8%A7%D9%84%D8%AC%D9%85%D9%87%D9%88%D8%B1-%D8%A7%D9%84%D9%85%D8%B3%D8%AA%D9%87%D8%AF%D9%81/>

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values, work and activities of the project in a way that ensures real and effective access to them and increases their knowledge of their diversity and differences and ways of communicating with them and activating those methods in the best possible way.¹²²¹

Aligning the priorities of the creative project with the priorities of the community

The priorities of the creative project must be in line with the priorities of the surrounding community or its audience. Therefore, it is necessary to work on the participation of the audience and their ideas and benefit from them in developing their creative projects. It seems that the lack of practices in reaching the target audience affects the work of many projects and their lack of access to the target audience despite the importance and uniqueness of the project experience and its creative products.¹²²²

Increase the creative project products to meet the needs of the audience

Creativity is criticized for the lack of creative projects and activities they undertake to enhance their reach to their audience and their failure to activate the Internet as a fast and inexpensive way to reach the audience, as well as the geographical, cultural, sectarian, and economic and cultural diversity and the need of each audience surrounding the organization for a different and expensive advertising and access method, and the sensitivity of each type of diversity in the audience to a creative approach specific to it that is sensitive to its issues and avoids its pitfalls.¹²²³ It is important to work on designing and developing a specialized strategy to reach the target audience of the creative project, and to work on increasing its knowledge of the audience by seeking help and reading studies to identify the diversity of the audience, its locations, its needs, and how to reach it, or searching the Internet and obtaining studies that give the writer the information he needs to activate such plans. It is important for the project to be interested in society, its issues, and its dreams, and to take its ideas from it and address those ideas literary and creatively to address the issues of the society in which it lives. It is important for the creative project to focus on the developments and specificities of the society in which the creative project is active.¹²²⁴

Focus on the features of the emergence, development and determinants of society.

The creative project must understand the nature of community representation and create a realistic image of its pluralistic nature in terms of politics, society, economy, culture, and diversity of human groups in terms of color, gender, origin, race, religious ethnicity, social class, geographical location, and other characteristics of

1221 <https://tram-media.com/%D8%A7%D8%B3%D8%AA%D8%B1%D8%A7%D8%AA%D9%8A%D8%AC%D9%8A%D8%A7%D8%AA-%D8%A5%D8%B9%D9%84%D8%A7%D9%86%D9%8A%D8%A9-%D9%85%D8%A8%D8%AA%D9%83%D8%B1%D8%A9-%D9%84%D8%AC%D8%B0%D8%A8-%D8%AC%D9%85%D9%87%D9%88/>

1222 <https://fastercapital.com/arabpreneur/%D8%AA%D8%AD%D8%AF%D9%8A%D8%AF-%D8%A7%D9%84%D8%A3%D9%88%D9%84%D9%88%D9%8A%D8%A7%D8%AA-%D9%83%D9%8A%D9%81%D9%8A%D8%A9-%D8%AA%D8%AD%D8%AF%D9%8A%D8%AF-%D8%A3%D9%88%D9%84%D9%88%D9%8A%D8%A7%D8%AA-%D9%85%D9%87%D8%A7%D9%85%D9%83-%D9%88%D9%85%D8%B4%D8%A7%D8%B1%D9%8A%D8%B9%D9%83-%D8%A8%D8%B4%D9%83%D9%84-%D9%81%D8%B9%D8%A7%D9%84.html>

1223 <https://fastercapital.com/arabpreneur/%D8%A7%D8%AD%D8%AA%D9%8A%D8%A7%D8%AC%D8%A7%D8%AA-%D8%A7%D9%84%D8%AC%D9%85%D9%87%D9%88%D8%B1-%D9%83%D9%8A%D9%81%D9%8A%D8%A9-%D8%AA%D8%AD%D8%AF%D9%8A%D8%AF-%D8%A7%D8%AD%D8%AA%D9%8A%D8%A7%D8%AC%D8%A7%D8%A-A-%D8%AC%D9%85%D9%87%D9%88%D8%B1%D9%83-%D9%88%D8%AA%D9%84%D8%A8%D9%8A%D8%AA%D9%87%D8%A7-%D9%85%D9%86-%D8%AE%D9%84%D8%A7%D9%84-%D8%A7%D8%B3%D8%AA%D8%B7%D9%84%D8%A7%D8%B9%D8%A7%D8%AA-%D9%88%D8%A7%D9%84%D8%AD%D9%84%D9%88%D9%84.html>

1224 <https://blog.khamsat.com/customer-needs/>

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community diversity, and understand the nature of community interaction with communities in other countries, whether those linked to the project community in a specific region such as the Arab world or countries in the world in general, and know and search for any ongoing developments in the community, and understand the way to interact with them and learn about the cultural and narrative heritage and the ¹²²⁵material and immaterial heritage of the community and benefit from it, and be aware of the cultural, literary and artistic works issued by the community, its individuals and institutions, and know the best way to benefit from them, and learn about the urgent needs of the community and work to participate in achieving them or demanding them through the creative project and anticipate the future of the community by learning about the current state of the community and investing in the creative outputs of the project and obtaining the contributions of academics and the outputs of educational and research institutions about the community, its issues, characteristics and developments and benefiting from them in the quality of the project and realizing the practical reality and challenges facing the community on the ground and participating in criticizing them or providing solutions To learn about the positive experiences of other societies and write about them to enhance readers' ideas about them and demand their implementation at the local level without compromising their culture or privacy. And to learn about issues with a global dimension that are linked to the local dimension in any society, such as civil, political, economic, social and cultural human rights, women's issues, education, health, the environment, democracy, and freedoms of all kinds, and to write about them and invest the details of their topics in enriching the creative project and understanding the main issues of society and writing about them literary and creatively and helping society through the writer's texts to define its role and goals in obtaining a secure, stable, growing and creative society. And transforming the ideas and opinions existing in society into creative forms that analyze and study them and present ideas in their applications through the activities of the creative project ¹²²⁶and sympathy with the decline in living conditions or freedoms of society and contributing to addressing the current conditions it lives through presenting creative and innovative textual ideas that draw the attention of society to wasted opportunities and how to benefit from them and providing moral support to society through inspiring literary texts that motivate it to change for the better and suggesting alternative solutions to society's problems through the writer's literary texts that can be published to society through publications within the creative project as a whole and participating in societal movements or experiments that call for development and positive change and through literary texts that support these movements or experiments and understanding the laws and legislation that regulate the state of society and identifying negative laws ¹²²⁷that do not enhance the freedom and well-being of society and its participation and writing about them and showing the level of their harm through literary texts to present cases that were harmed by them, which may lead to changing those laws such as personal status laws

¹²²⁵ <https://lucidya.com/ar/blog/5-tips-to-solve-the-puzzle-of-how-to-understand-your-audience/>

¹²²⁶ <https://fastercapital.com/arabpreneur/%D8%AA%D9%84%D8%A8%D9%8A%D8%A9-%D8%A7%D8%AD%D8%AA%D9%8A%D8%A7%D8%AC%D8%A7%D8%AA-%D8%A7%D9%84%D8%B9%D9%85%D9%84%D8%A7%D8%A1-%D9%85%D9%86-%D8%AE%D9%84%D8%A7%D9%84-%D8%A7%D9%84%D8%AA%D8%85%D9%86%D9%8A%D9%81-%D8%A7%D9%84%D9%81%D8%B9%D8%A7%D9%84.html>

¹²²⁷ <https://vlinzza.com/blog/%D8%A7%D8%B3%D8%AA%D9%87%D8%AF%D8%A7%D9%81-%D8%A7%D9%84%D8%AC%D9%85%D9%87%D9%88%D8%B1-%D8%A7%D9%84%D9%85%D9%86%D8%A7%D8%B3%D8%A8/>

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or laws related to human rights and others and working to create awareness in society about the issues that society does not pay attention to and their importance to For its growth, survival and development through referring to it, activity and participation in local institutions, especially non-governmental institutions, and working to benefit from their resources and benefit from them in advocating for the issues they work on and aim to serve the interests of the local community. And cooperation with contemporary writers and authors of the writer who have creative projects parallel to the writer's creative project to create literary and creative initiatives to discuss local community issues and participate in them with creative solutions and solidarity with any violation by any contemporary writer of the writer who has creative projects parallel to the writer's creative project by writing and initiatives advocating for the freedom of the writer and freedom of creativity in society in general and not isolating himself¹²²⁸ from the issues and problems of society and considering it a wealth of ideas for the writer's texts who must dive into and learn about most of the problems of society such as high poverty rates, ignorance of the local community of its responsibilities and duties, population density and the housing crisis, high unemployment rates, destruction of infrastructure, lack of security and poor political, legal and societal conditions and problems of education, women, media, cultural pluralism, difference, tolerance, politics, daily social news, corruption issues, and violations. Everything of these is the nucleus of a new story, a new text, and a new creative project that contributes to influencing public opinion in society and building a new awareness in it. Calling for the values of justice and equality and for authorities to assume their responsibilities, and encouraging community institutions to carry out their responsibilities as well to achieve the goals and demands of society and highlight the image of the weak, those whose rights have been violated, the oppressed and the marginalized, and presenting them in their human capacity and protecting their human dignity from violation and lifting restrictions from them so that they can fully exercise their citizenship and within the protection of the law and the creativity of intellectuals and writers, including the creative project team, and calling for reconciliation and positive dealing with the past, present and future in its society, and resolving conflicts between members of society and opposing inhumane behaviors such as violence against women, torture and punishment, and crimes against humanity and developing and encouraging society to adopt positive, participatory and interactive life behaviors based on respect, love, affection and common interests.¹²²⁹

Project interaction with community issues

It is important for the project to be concerned with achieving people's participation in its details, and for the creative project to be concerned with achieving community and public participation in its details, activities, and the issue it discusses, which affects them and motivates them to participate in the success of the creative

¹²²⁸<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/%D8%A7%D9%84%D8%AC%D9%85%D9%87%D9%88%D8%A7%D9%84%D9%85%D8%B3%D8%AA%D9%87%D8%AF%D9%81-%D9%84%D8%B9%D9%84%D8%A7%D9%85%D8%AA%D9%83-%D8%A7%D9%84%D8%AA%D8%AC%D8%A7%D8%B1%D9%8A%D8%A9>

¹²²⁹<https://mobi.art4muslim.com/blog/%D8%A7%D8%B3%D8%AA%D9%87%D8%AF%D8%A7%D9%81-%D8%A7%D9%84%D8%AC%D9%85%D9%87%D9%88%D8%B1-%D8%A7%D9%84%D9%85%D9%86%D8%A7%D8%B3%D8%A8-%D9%83%D9%8A%D9%81%D9%8A%D8%A9-%D8%A7%D9%84%D9%88%D8%B5%D9%88%D9%84/>

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project, support, protect, and promote it, and participate in enhancing the writer's fame in his community, and work on designing methods and tools to enhance public participation in activating the activities of the creative project and providing the public and community with information and tools that make them supporters and positive actors in the development and success of the creative project, and those who are responsible for ensuring that the community is well informed about all the details of the project and their knowledge of their roles in its success.

Informing the audience about the details of the creative project and knowing their roles in its success¹²³⁰

The project should inform the public about its details and know their roles in its success by providing them with information about it through newspapers and magazines, on its website and its official page on social media networks, or through television or radio interviews in which it explains the project, its uniqueness, its importance, and the importance of community participation in supporting and protecting it, or by investing in any citizen meetings to introduce them to the creative project and its importance in their lives and invite them to participate in implementing and supporting the project, and try to reach decision-makers in communities and ensure their admiration, protection, and support, and try to reach government officials and ensure their admiration, protection, and support for the creative project, and recognize the importance of these participations in the success of the project, its importance, and maximizing its impact and independence.

Building trust between the creative project and the community¹²³¹

It is important for the project to have the ability to build trust in the community. The project's good reputation within its community is one of the most important assets in the success of the creative project, and contributes to increasing the community's participation in the success of the creative project. And building trust between him and them, and their knowledge of the project and how it works, what are its limits, what are its needs, and what are the things that can increase the level of success of the project, and providing them with information about the project as a right of theirs, and involving them in planning, implementation, evaluation, support, protection of the project, and presenting it to the public in an ethical, simple, and clear manner that contains methods and tools for positive public participation in it.

Dealing with the public transparently¹²³²

1230 <https://fastercapital.com/arabpreneur/%D9%81%D9%86-%D8%B1%D9%8A%D8%A7%D8%AF%D8%A9-%D8%A7%D9%84%D8%A3%D8%B9%D9%85%D8%A7%D9%84-%D8%A7%D9%84%D9%86%D8%AC%D8%A7%D8%AD-%D9%81%D9%8A-%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.html>

1231 <https://fastercapital.com/arabpreneur/%D8%AB%D9%82%D8%A9-%D8%A7%D9%84%D9%85%D8%AC%D8%AA%D9%85%D8%B9-%D9%83%D9%8A%D9%81%D9%8A%D8%A9-%D8%A8%D9%86%D8%A7%D8%A1-%D8%A7%D9%84%D8%AB%D9%82%D8%A9-%D9%85%D8%B9-%D9%85%D8%AC%D8%AA%D9%85%D8%B9%D9%83-%D9%88%D8%A7%D9%84%D8%AD%D9%81%D8%A7%D8%B8-%D8%B9%D9%84%D9%8A%D9%87%D8%A7-%D9%88%D8%AA%D8%B1%D8%B3%D9%8A%D8%AE-%D8%A7%D9%84%D9%85%D8%B5%D8%AF%D8%A7%D9%82%D9%8A%D8%A9-%D9%88%D8%A7%D9%84%D8%B3%D9%84%D8%B7%D8%A9.html>

1232 <https://sorbonnetraining.com/blog-details/%D8%A8%D9%86%D8%A7%D8%A1-%D8%A7%D9%84%D8%AB%D9%82%D8%A9-%D9%88%D8%A7%D9%84%D9%85%D8%B5%D8%AF%D8%A7%D9%82%D9%8A%D8%A9-%D9%81%D9%8A-%D8%A7%D9%84%D8%B9%D9%84%D8%A7%D9%82%D8%A7%D8%AA-%D8%A7%D9%84%D8%B9%D8%A7%D9%85%D8%A9-%D9%88%D8%A7%D9%84%D8%A5%D8%B9%D9%84%D8%A7%D9%86-%D8%A7%D8%B3%D8%AA%D8%B1%D8%A7%D8%AA%D9%8A%D8%AC%D9%8A%D8%A7%D8%AA-%D9%81%D8%B9%D8%A7%D9%84%D8%A9>

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When dealing with the public, the creative project must be characterized by transparency in dealing with them and focusing on them being aware of how the creative project works and who manages it, what are its details, its outputs, how the main decisions are made in it, how its priorities are determined, where the money the creative project needs comes from and how it is spent, with the importance of the writer treating his audience and community with integrity, dignity, and respect, and knowing the visions and ideas of his audience by conducting regular surveys about the project through his website or reactions to his creative experience on his page on social networks or meeting with people anywhere to ensure the success of the project such as being able to collect money and support from the community, building relationships with them, and their contribution to implementing some of the project activities, and motivating the government or the private sector to support the creative project or volunteer to achieve some of the project details through their efforts or practical, scientific and professional specializations, or their contribution to collecting donations or their participation in protecting the creative project.¹²³³

The creative project aims to empower the community.¹²³⁴

It is important for the project to have the goal of achieving community empowerment. The information and creativity that the project creates contributes in one way or another to community empowerment. Participation and empowerment enhance empowerment and public participation in the details and implementation of the creative project, learning new skills, and gaining confidence. When people feel empowered, they become more likely to participate. Community participation in implementing the creative project contributes to the emergence and upbringing of new creators who continue the projects of great creators in the community by relying on the skills of professional creators and providing talented people with opportunities to learn about the world of creativity and its details, which ensures the continuity of creative activity in the community.¹²³⁵

The project contributes to increasing the role of the project with partners and stakeholders.

There are many stakeholders surrounding the writer and the creative project, and the project is supposed to meet certain criteria with partners and stakeholders to ensure its success and that the project has positive, growing relationships, networking, partnerships and alliances with stakeholders. The project is supposed to have positive, growing relationships, networking, partnerships and alliances with stakeholders. Positive, growing and beneficial public relations are a necessity for every project owner, whether an individual, institution or company. They are often done with groups or individuals who care about the same issue as the project owner and interact with it, making them stakeholders in the project. In general, strong relationships

¹²³³ <https://addiyae.university/%D8%A3%D9%87%D9%85%D9%8A%D8%A9-%D8%A7%D9%84%D8%AB%D9%82%D8%A9-%D8%A8%D8%A7%D9%84%D8%AC%D9%81%D8%B3-%D9%81%D9%8A-%D8%A8%D9%86%D8%A7%D8%A1-%D8%B9%D9%84%D8%A7%D9%82%D8%A7%D8%AA-%D8%A7%D8%AC%D8%AA%D9%85/>

¹²³⁴ <https://ar.wikipedia.org/wiki/%D8%AA%D9%85%D9%83%D9%8A%D9%86>

¹²³⁵ <https://fastercapital.com/arabpreneur/%D9%85%D8%B4%D8%A7%D8%B1%D9%8A%D8%B9-%D8%A7%D9%84%D9%85%D8%AC%D8%AA%D9%85%D8%B9-%D8%AA%D9%85%D9%83%D9%8A%D9%86-%D8%A7%D9%84%D9%85%D8%AC%D8%AA%D9%85%D8%B9%D8%A7%D8%AA-%D9%85%D9%86-%D8%AE%D9%84%D8%A7%D9%84-%D8%A7%D9%84%D8%AA%D8%B9%D8%A7%D9%88%D9%86-%D9%81%D9%8A-%D8%A7%D9%84%D9%85%D8%B4%D8%B1%D9%88%D8%B9.html>

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are based on common goals, trust and mutual benefits.¹²³⁶ Public relations are based on a set of values that the creative project must care about and adhere to ensure that these relationships are beneficial, including commitment to good practices, transparency, interest in disclosure and openness between everyone, not hiding information and data and providing it, ensuring its flow between parties, not withholding it, providing credibility and trust, respect for the target group by everyone, not dealing with it lightly or easily, providing quality service, believing in the principle of accountability between partners, respecting the right of public opinion or society to question the project or its partners regarding any position or action that includes suspicion of breach of responsibility and infringement of ethics. Providing accountability means that the writer and his partners are subject to accountability in the event of breach of partnership or manipulation in their favor, no conflict of interest, commitment to integrity in all details of project activities, independence and specialization, commitment to organizational and administrative policies, commitment to national legislation, enhancing the value of teamwork, cooperation and positive coordination, not excluding or marginalizing any partner in the project, and commitment to the agreements concluded between the partners of the creative project.¹²³⁷

The project has advanced and positive partnerships.¹²³⁸

The project should have advanced, positive, individual or institutional partnerships and benefit from them, which requires the project to enhance the concept and application of partnership in a positive way between it and its partners. Partnership is a form of joint sharing of responsibilities that are agreed upon by all partners and in which roles are distributed among them within a framework of trust and mutual respect and within a framework of transparency, accountability, and information flow, agreement on common goals, agreement on the means used to achieve them, and work to maximize the benefits of each partner, and work to achieve greater effectiveness for the creative project and joint confrontation of negative practices or obstacles that hinder the project from development and success, and protect the project from negative economic, political or cultural changes, and support the partnership for freedom of thought, opinion and expression and the right to cultural work and the right to independent creativity for all partners. Partnerships can be activated through networking, which is a term close to the term partnership, but it is more committed and binding between partners within the network. The project tends to network with people or institutions who work with them in the same field or are interested in the same issue, whether it is a local, societal, national, regional, international, class, or humanitarian issue, or other types of issues. Networks are characterized by their pivotal role in communication and interaction between parties, and they represent parties with equal rights and duties. They are not official and not bound by rules, but are only committed to achieving the goal and are linked to

¹²³⁶ https://www.ncbi-nlm-nih-gov.translate.goog/books/NBK430929/?_x_tr_sl=en&_x_tr_tl=ar&_x_tr_hl=ar&_x_tr_pto=rq

¹²³⁷ <https://ruwwad.ngo/ar/node/22>

¹²³⁸ <https://fastercapital.com/arabpreneur/%D8%A8%D9%86%D8%A7%D8%A1-%D8%B4%D8%B1%D8%A7%D9%83%D8%A7%D8%AA-%D8%A3%D9%82%D9%88%D9%89-%D9%85%D9%81%D8%AA%D8%A7%D8%AD-%D9%85%D8%B4%D8%A7%D8%B1%D9%8A%D8%B9-%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9-%D8%A7%D9%84%D9%85%D8%B4%D8%AA%D8%B1%D9%83-%D8%A7%D9%84%D9%86%D8%A7%D8%AC%D8%AD%D8%A9.html>

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the goal of building the parties' capacities. They have a legal and regulatory framework and may be local, national, regional or international. They are concerned with exchanging expertise between parties and ensure the flow of information and knowledge between parties. They arise as a reaction to certain events that call for solidarity, support and action, and they arise when a group of individuals or entities have common goals.¹²³⁹

One of the ways of partnership is the alliance, which is larger than the network. Only institutions, companies, and perhaps networks are included in this type of relationship, because the alliance is considered a large and collective umbrella for work to achieve a general goal on a temporary basis or on a permanent basis to establish means of cooperation and participation. The success or failure of the alliance depends to a large extent on the participants in it and how it is formed and composed. Work in it often determines the goals and means of the work that it builds, and alliances enhance efforts, and allow for the effective use of resources by avoiding duplication of efforts. It may provide legal, social, or political cover, and allow groups to learn from each other, and contribute to developing relationships between them, and create new leaderships, and contribute to developing effective and long-term relationships and expanding the scope of work or the joint project and helps in the success of obtaining support or raising funds. The disadvantage of the alliance is that it may consume time to reach an agreement on common ideas, and requires major concessions.

The alliance may create an atmosphere of competition, tension, and a sense of unbalanced power among partners, and some of them do not receive praise. The advantages of the alliance are that it is based on setting clear, specific, known, non-conflicting, focused, unified, and consensual goals, and all partners participate in implementing them, as well as determining strategies, tactics, and work policies within the alliance, coordinating work and activities, and developing plans jointly for the benefit of each partner in the alliance, with the importance of working for the benefit of the alliance as well, and paying attention to facilitating decision-making, providing communication and coordination between all partners, coordinating materials, resources, research, and information, and coordinating joint policies and operations. The alliance works to participate in unified activities in general, providing information about their decisions, moving their membership forward to become an active membership, and committing to supporting the success of the alliance, providing aid and assistance when needed, and taking on the required tasks with skill, and not being drawn into chaos, and working to make and implement decisions within the alliance, and paying attention to useful and successful proposals.¹²⁴⁰

The alliance works to manage conflict between partners in a positive and effective way, and ensure the flow of information between partners. The alliance works to build the capabilities of members, and the alliance includes a structure for making decisions and carrying out activities, and all members of the alliance are equal,

¹²³⁹<https://fastercapital.com/arabpreneur/%D8%A7%D9%84%D8%B4%D8%B1%D8%A7%D9%83%D8%A9-%D8%A8%D9%86%D8%A7%D8%A1-%D8%B4%D8%B1%D8%A7%D9%83%D8%A7%D8%AA-%D9%82%D9%88%D9%8A%D8%A9-%D8%AF%D9%84%D9%8A%D9%84-%D9%84%D9%84%D9%85%D8%B4%D8%A7%D8%B1%D9%8A%D8%B9-%D8%A7%D9%84%D9%85%D8%B4%D8%AA%D8%B1%D9%83%D8%A9.html>

¹²⁴⁰ <https://www.wafeq.com/ar/%D9%85%D8%B1%D9%83%D8%B2-%D8%A7%D9%84%D8%A3%D8%B9%D9%85%D8%A7%D9%84/%D9%84%D8%A3%D8%B5%D8%AD%D8%A7%D8%A8-%D8%A7%D9%84%D8%A3%D8%B9%D9%85%D8%A7%D9%84/%D9%83%D9%8A%D9%81-%D8%AA%D8%A8%D9%86%D9%8A-%D8%B4%D8%B1%D8%A7%D9%83%D8%A7%D8%AA-%D8%B9%D9%85%D9%84-%D9%86%D8%A7%D8%AC%D8%AD%D8%A9-%D9%81%D9%8A-7-%D8%AE%D8%B7%D9%88%D8%A7%D8%AA>

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and all members of the alliance participate in making decisions, and with the presence of interactive leadership, and members of the alliance do what they are good at, and attention to recruiting members of the alliance, we keep in mind that all groups will bring to the alliance different resources, interests and levels of commitment. But all members contribute to making the effort, and focus on providing a common understanding of the issue at hand and common activities between the alliance partners, and attention to regular communication and joint meetings.¹²⁴¹

A good creative project is one that is able to create partnerships for its benefit and is able to develop and benefit from them. The partnership between the project and the partners is based on a set of principles, most notably equality, mutual respect, transparency in relationships and dealings, and ¹²⁴²effective communication between the two parties, in addition to all parties assuming responsibility and committing to achieving benefit from these partnerships and focusing on positive results for them through professional, positive, integrated and diverse practical approaches that aim to enhance the creative project and its importance, as well as the role of partnerships in achieving partner agreements, activating plans and skills, improving performance, fair and effective participation in decision-making, assuming responsibility and effective coordination between all parties. It is important for the project to have plans to facilitate and activate participation activities and develop partnerships. Any organized work within a project must proceed according to good and well-designed plans to organize and activate the project activities as a whole. These plans related to facilitating participation activities and developing partnerships also include advocacy activities or activities that are important for the success of the project and its enjoyment of a positive and sustainable impact that stimulates the participation of beneficiaries in designing, implementing, monitoring and evaluating the project as a main basis for success. The project that wants to activate and facilitate participation in its policies, plans and strategies is supposed to answer the following questions.¹²⁴³

1. What is the level of participation?
2. Does participation include sharing information about situations and responses?
3. What resources are available to detail and facilitate the participation of individuals and entities?
4. What criteria ensure that their participation is effective?
5. What kind of advice or feedback can I get from them?
6. Can accountability tools be activated for them to invest in criticizing and correcting the path of the creative project?
7. What is the degree of partner participation in decision-making in the project and its activities?

¹²⁴¹[https://query.libretexts.org/%D8%A7%D9%84%D9%84%D8%BA%D8%A9_%D8%A7%D9%84%D8%B9%D8%B1%D8%A8_%D9%8A%D8%A9/%D9%83%D8%AA%D8%A7%D8%A8%3A_%D8%B1%D9%8A%D8%A7%D8%AF%D8%A9_%D8%A7%D9%84%D8%A3%D8%B9%D9%85%D8%A7%D9%84_\(OpenStax\)/13%3A____-/13.03%3A_%D8%A7%D9%84%D8%B4%D8%B1%D8%A7%D9%83%D8%A7%D8%AA_%D9%88%D8%A7%D9%84%D9%85%D8%B4%D8%A7%D8%B1%D9%8A%D8%B9_%D8%A7%D9%84%D9%85%D8%B4%D8%AA%D8%B1%D9%83%D8%A9](https://query.libretexts.org/%D8%A7%D9%84%D9%84%D8%BA%D8%A9_%D8%A7%D9%84%D8%B9%D8%B1%D8%A8_%D9%8A%D8%A9/%D9%83%D8%AA%D8%A7%D8%A8%3A_%D8%B1%D9%8A%D8%A7%D8%AF%D8%A9_%D8%A7%D9%84%D8%A3%D8%B9%D9%85%D8%A7%D9%84_(OpenStax)/13%3A____-/13.03%3A_%D8%A7%D9%84%D8%B4%D8%B1%D8%A7%D9%83%D8%A7%D8%AA_%D9%88%D8%A7%D9%84%D9%85%D8%B4%D8%A7%D8%B1%D9%8A%D8%B9_%D8%A7%D9%84%D9%85%D8%B4%D8%AA%D8%B1%D9%83%D8%A9)

¹²⁴² <https://ar-fundraising.arij.net/documentation/mega-elements/7-%d8%a8%d9%86%d8%a7%d8%a1-%d8%a7%d9%84%d8%b4% d8%b1%d8%a7%d9%83%d8%a7%d8%aa/>

¹²⁴³ <https://scisp.gov.sa/web/ar/our-role?csr=8333832345825419815>

8. What are the potentials of the creative project to enable the audience to participate by providing tools and techniques to communicate with them, removing obstacles to their participation, and knowing their ability and potential to reach effective and positive participation?¹²⁴⁴
9. What are the potentials of the creative project to reach all the societal groups it wants to reach?
10. What are the challenges in terms of geographical distance, illiteracy levels, or poor infrastructure and information that could hinder the creative project from reaching the public and society?
11. What is the capacity of partners, audiences and the community to use participatory technologies and participate in the events of the creative project?
12. Can the creative project reduce the obstacles to beneficiaries' participation in its work and in the design, implementation, monitoring and evaluation of this work?¹²⁴⁵
13. Can the project enable them to play an active role in managing and implementing its activities?
14. Can the creative project analyze the trends of the beneficiary audience and know its trends, responsibilities, roles, interests, strength, influence, and interactions and analyze this interaction to identify and meet its protests?

The partnership between the creative project and its partners, whether individuals or entities, is based on a set of principles such as equality, mutual respect, transparency in relationships and dealings, effective communication, and the assumption of responsibility by all parties, commitment to achieving benefit from these partnerships, and focusing on positive results for these partnerships through professional, positive, integrated and diverse practical approaches that aim to enhance the ability to activate these partnerships, increase awareness of their importance, principles and role in achieving partnership agreements, activate plans and skills, improve performance, fair and effective participation in decision-making, and assume responsibility and effective coordination between all parties.¹²⁴⁶

The project is successful in effective and continuous coordination.¹²⁴⁷

It is of utmost importance for the project to be successful in effective and continuous coordination. There are no successful partnerships without effective, successful and continuous coordination between partners to bridge the gaps in the projects they jointly implement. Coordination can be at the local, national, regional and international levels. Coordination arrangements must then be developed at all these levels so that they are effective and positive and serve the interests of the creative project and support its success, and invest coordination positively to support everyone's participation in planning on a wider scale for the activities of the creative project, enhance accountability and transparency systems, develop the project's own sources of

¹²⁴⁴ <https://lawyeralmuzayen.sa/%D9%85%D8%A7-%D9%87%D9%8A-%D8%B4%D8%B1%D9%88%D8%B7-%D9%81%D8%B6-%D8%A7%D9%84%D8%B4%D8%B1%D8%A7%D9%83%D8%A9-%D8%A8%D9%8A%D9%86-%D8%A7%D9%84%D8%B4%D8%B1%D9%83%D8%A7%D8%A1%D8%9F/>

¹²⁴⁵ https://www-profit.co.translate.google/blog/the-alphabet-p/partnership/the-importance-of-partnership-in-business/?_x_tr_sl=en&_x_tr_tl=ar&_x_tr_hl=ar&_x_tr_pto=rq

¹²⁴⁶ <https://igppp.tn/ar/node/223>

¹²⁴⁷ <https://ar.lpcentre.com/articles/team-coordination-the-secret-to-effective-cooperation-in-business-improvement>

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income, and activate new partnerships with individuals, communities, local, national, regional and international civil society organizations, including the private sector and local and national authorities. The existence of a strategy for effective and positive coordination in the creative project works to provide it with the needs it needs, and identify the gaps that it can work on.¹²⁴⁸

One of the most important reasons for the success of coordination between partners is their keenness to participate with each other in solving the issues and problems of their project, their keenness on the success of the partnership between them and maintaining the gathering between them and focusing on it being positive and beneficial for all partners in addition to keenness on the sustainability of work based on cooperation between partners and everyone's contribution to supporting the activities of any partner within the existing partnership and keenness to apply its principles and bear its responsibilities and understand its duties, and effective and continuous communication between partners to activate collective and positive coordination between them, and everyone's desire to contribute to serving the local community in which they work. Collective, continuous and growing coordination is of great importance and ensures the existence of an opportunity to create a partnership that requires distinctive coordination, and enhances the ability of all partners to participate in the activities needed by the creative project of the writer or creator, and enriches partners with tools and methods that support their success in work and their participation with each other in the best practices followed.

The project is successful in developing teamwork.¹²⁴⁹

The project must be successful in developing teamwork. One of the most important tasks that a creative project can do is to strengthen teamwork within the project so that it becomes good, positively influential and successful. An individual alone cannot work well or influence the surrounding community, no matter how large his activity and influence is. The real influence comes from a group of people who work together for the success of a project that they all care about. Teamwork is important to ensure the success of the project because the mixing of ideas, experiences, efforts, professions, cultures, methods, expectations and relationships has an important impact on the project. Teamwork requires a lot of effort, work and commitment from all team members in teamwork, from the desire to work and reduce conflicts in the team and intensify successes, achieve the team's goal, and focus on creating a clear goal and vision for cooperation between them and their fear of participating and sharing their experiences and efforts for their benefit¹²⁵⁰ and the benefit of the community in which they work, along with the importance of investing their knowledge and skills to achieve the project. Teamwork requires the team to understand each other's roles and responsibilities, and the

1248 <https://sorbonnetraining.com/blog-details/%D8%A7%D9%84%D8%A3%D8%B3%D8%A7%D8%B3%D9%8A%D8%A7%D8%AA-%D9%81%D9%8A-%D8%AA%D8%AE%D8%B7%D9%8A%D8%B7-%D8%A7%D9%84%D9%85%D8%B4%D8%A7%D8%B1%D9%8A%D8%B9-%D8%AE%D8%B7%D9%88%D8%A7%D8%AA-%D8%A7%D9%84%D9%86%D8%AC%D8%A7%D8%AD>

1249 <https://www.wspace.com.sa/ar-blogs/%D9%85%D9%87%D8%A7%D8%B1%D8%A7%D8%AA-%D8%A7%D9%84%D8%B9%D9%85%D9%84-%D8%B6%D9%85%D9%86-%D9%81%D8%B1%D9%8A%D9%82-%D9%88-%D8%A7%D9%87%D9%85%D9%8A%D8%AA%D9%87%D8%A7>

1250 <https://net3lem.com/%D9%81%D9%87%D9%85-%D8%A3%D9%87%D9%85%D9%8A%D8%A9-%D8%A7%D9%84%D8%B9%D9%85%D9%84-%D8%A7%D9%84%D8%AC%D9%85%D8%A7%D8%B9%D9%8A-%D9%81%D9%8A-%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D9%85%D8%B4%D8%A7/>

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importance of choosing open and committed leaders to lead the team to success, especially if they are experienced. The team should work to develop a sense of majority and consensus in decisions, and focus on democracy in reaching decisions and who is responsible for them. It is very important for the creative project team to work seriously on managing conflicts in the team, clarifying and identifying the causes of the conflict, trying to understand different points of view, and working to find a goal and objectives agreed upon by the team, and the nature of the available options, expected obstacles, and proposed solutions, and understanding and implementing them within open communication in the team in order to build trust and a sense of belonging among them and intensify their effectiveness, work, feelings, and adaptation to teamwork.¹²⁵¹

It is very important for the creative project team to build the team's capabilities in the topics of building trust between them by listening to each other, sacrificing for the purpose of reaching solutions, sharing information, skills and resources, communicating openly and honestly between them, and developing a positive dialogue language. There is also an importance in motivating the team to work hard and efficiently for the benefit of the team and the activities it carries out, and working to build the team's capabilities in the basics of teamwork and persuasion techniques and following up on them as they go through all stages of their formation and development and developing their expectations, their readiness to work and how to do it, and setting effective rules, procedures and processes on how to share information and manage differences and conflict between them, and helping them build a comfortable and open work environment for them, and methods of delegating tasks and the effectiveness of each of their roles in the success of the project, so that the team ultimately becomes, through teamwork, a contributor to creating a positive and sustainable impact, as the value of teamwork is very important in the success of the creative project.¹²⁵²

The creative project aims to guide the behavior of individuals and societies.

The creative project is considered a major component of the culture of any society, which directs the behavior of individuals and groups, builds common goals, and interacts together in the direction of enriching their ideas and opinions, then their activities that express these ideas, aiming to achieve specific, common goals, and they have agreement on activities that achieve the goals, and the means of achieving them.¹²⁵³

The project will enhance relationships between the team as stakeholders.

Each member of the team makes a certain effort, with others, to complement each other to achieve the goal, and the presence of interaction and exchange of experiences and opinions between all members of the team or work group to improve the work itself. Work teams vary in various types of projects, some of which are formal, whether in a government sector, private sector or in a voluntary organization, some of which are

¹²⁵¹ <https://ibnsinatrainigacademy.com/how-teamwork-helps-in-success/>

¹²⁵² <https://www.linkedin.com/pulse/%D8%A3%D9%87%D9%85%D9%8A%D8%A9-%D8%A7%D9%84%D8%B9%D9%85-%D9%84-%D8%A7%D9%84%D8%AC%D9%85%D8%A7%D8%B9%D9%8A-%D9%81%D9%8A-%D8%A8%D9%86%D8%A7%D8%A1-%D8%B9%D9%85%D9%84-%D9%85%D9%86%D8%B3%D8%AC%D9%85-%D9%88%D9%86%D8%A7%D8%AC%D8%AD-ina-alkahlout/>

¹²⁵³ <https://yanb3.com/%D9%85%D9%87%D8%A7%D8%B1%D8%A7%D8%AA-%D8%A7%D9%84%D8%B9%D9%85-%D9%84-%D8%A7%D9%84%D8%AC%D9%85%D8%A7%D8%B9%D9%8A/>

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informal, and some of which are virtual and electronic, relying on social communication tools ¹²⁵⁴, and agreeing on achieving one goal with the efforts of the entire group. Work teams may end when the goal is achieved or may turn into an organizational framework in reality. Among the characteristics of working as a team and its requirements are the diminishing use of I to become we, mutual trust between the team, continuous communication, transparency in the flow of information, the conviction that the success of the individual is the success of the group, the distribution of roles and responsibilities among everyone, the convergence of skill levels between the work team, the clarity of the goal or goals adopted by the creative project and the conviction of the goals and enthusiasm to achieve them, their reality and clarity, and that they do not have negative effects. It is important that the skill levels are close among the team members. To bring the team closer together, there are multiple tools to integrate and activate the skills of the team working in the project, such as preparing all team members for the tasks that achieve the goals, continuous and ongoing consultation between the team, and distributing roles and responsibilities in line with the capabilities of the individuals in the team. Providing training and knowledge flow of information to all team members, and having appropriate tools to train the team and prepare it to work as a team, achieving continuity for the team, ensuring the accumulation of experiences, their integration, achieving integration and communication between team members, deepening the individual's belonging to the team, ensuring its success, and that the standards of efficiency, accountability and questioning are clear and codified, respecting the legal rules and regulations for the work of the group or within the civil organization as a whole within the reach of the team, and the extent of the availability of a good and tolerant spirit among the project team members.¹²⁵⁵

Criteria for a good creative project

There are many criteria that achieve a good creative project, including:

Project proposal quality¹²⁵⁶

The project is the document that provides a complete and comprehensive explanation of the project that you intend to implement. The funding agencies read it to learn about the project and who submitted it in order to make a decision to finance the project or not. Therefore, the project proposal is what determines whether the project deserves funding or not. The project proposal must be able to convince the funding agencies of its importance in terms of the idea and that there is a need for it. It must also describe clearly and directly how the project will be implemented and its results, in addition to convincing the funder of the project's ability to

1254 <https://www.questionpro.com/blog/ar/%D8%A7%D9%84%D8%B9%D9%85%D9%84-%D8%A7%D9%84%D8%AC%D9%85%D8%A7%D8%B9%D9%8A-%D9%85%D8%A7-%D9%87%D9%88-%D8%8C-%D9%85%D8%B2%D8%A7%D9%8A%D8%A7%D9%87%D8%A7-%D9%88%D9%83%D9%8A%D9%81%D9%8A%D8%A9-%D8%AA%D9%82/>

1255 <https://www.aljazeera.net/midan/miscellaneous/2017/11/1/7-%D8%AE%D8%B7%D9%88%D8%A7%D8%AA-%D9%84%D8%A8%D9%86%D8%A7%D8%A1-%D9%81%D8%B1%D9%8A%D9%82-%D8%B9%D9%85%D9%84-%D9%85%D9%86%D8%B3%D8%AC%D9%85-%D9%88%D9%86%D8%A7%D8%AC%D8%AD>

1256 <https://www.goprospero.com/blog/ar/how-to-write-a-winning-business-proposal/>

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implement the project and achieve results and whether it adopts the point of view of the funding agency to reach its decision to finance the project.

Project importance

Projects are one of the means of developing societies and organizations in a balanced manner, whether these projects are profitable or service-oriented, and they work to enhance energies. In light of the scarcity of resources and allocations, the role of projects has become more important, as they help in segmenting service and profit activities, and transforming ideas into a practical reality that enhances management methods, follows them up, activates the use of resources, and reaches their optimal use cases. They include the optimal investment of resources in light of the presence of specific goals and scarcity of resources.¹²⁵⁷

Project features¹²⁵⁸

The project is characterized by its uniqueness and its special objectives, and it has three-dimensional objectives: the existence of a specific timetable, the existence of a specific budget, the existence of specific goals and desired performance, and a systematically planned process that aims to achieve previously described objectives within a specific budget and a time known by a beginning and end.

Project steps¹²⁵⁹

There are some important steps that the writer must take in order for the creative project to succeed, such as forming a work team to design the project, developing a work plan to design the project, estimating the needs for data collection and data analysis, setting goals and activities and designing follow-up and evaluation methods, developing work plans and budgets, knowing the project and organizing thinking about it and how to manage it, analyzing the reasons for its potential success, and developing mechanisms for its sustainability within a set of successive and sequential steps that achieve the goal of this project, which are represented in planning, organization, implementation and evaluation.

Project life cycle sequence¹²⁶⁰

The project life cycle begins from the moment it is thought of, and continues even after the completion of its activities and the evaluation phase after its completion, which begins with the planning phase, which includes estimating needs, defining and analyzing the problem, setting general and specific goals, activities, follow-up and evaluation methods, developing a work plan, and a budget. Then comes the implementation phase, which includes setting executive plans, implementing activities, following up on them, and reviewing them

¹²⁵⁷ <https://riyada.iq/blogs/209f41f5-3608-4cd3-af03-1a62dae17d86>

¹²⁵⁸ <https://www.ibtdi.com/the-advantages-of-small-and-medium-projects/>

¹²⁵⁹ <https://my-communication.com/project-stages/>

¹²⁶⁰ <https://bakkah.com/ar/knowledge-center/%D8%AD%D9%8A%D8%A7%D8%A9-%D8%A7%D9%84%D9%85%D8%B4%D8%B1%D9%88%D8%B9>

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to reach the completion of the project, which includes writing the final report, and evaluating the project, which makes the project life cycle divided into several phases, starting with its design, writing, financing, implementation, completion, and evaluation.¹²⁶¹

All project steps require many activities, including estimating needs, prioritizing problems, identifying the problem that the project will address, setting and analyzing the general goal, choosing a solution from the proposed alternatives, setting specific goals, setting indicators and means of verification, identifying activities, identifying methods of monitoring and evaluation, setting a work plan and budget, working on collecting, analyzing and presenting data, setting the resulting priorities, and making recommendations that contribute to the success of the creative project.

Collecting the information required to design and manage a creative project well requires working on understanding and determining what information is required, who is the source from which you will obtain the information, how you will obtain the information,¹²⁶² and how you will record the information to reach a comprehensive and complete understanding of all aspects of the project, its needs, its environment, its results and its activities within a collaborative vision between the creative project, its work team, its partners and all stakeholders to reach the establishment of a common collective vision for the future, to distinguish and arrange the main issues, thus facilitating immediate action to mitigate the severity of problems, and supporting the analysis of the issues discussed by the project using the community as a reference framework, thus ensuring a comprehensive review of the problems facing the systems that produce and provide the service and the necessity of integrating the strategies of different services, and developing work plans to address the main issues according to the experiences and creativity of diverse local groups with arranging priorities, and mobilizing resources from all parts of society to meet the needs of the project and its targets and knowing the weaknesses and shortcomings, and the extent of the group's contribution to implementing the project? Is there a possibility of them obstructing the project? What is their role in planning the project? What actions should be taken to ensure the support of stakeholders? Then what or how will the project's reaction be reflected towards them and how will it affect them, knowing who will positively or negatively affect the progress of the project, avoiding risks that may hinder the progress of the project, knowing the opportunities that the project may benefit from, knowing the groups or individuals who should be motivated to participate in the project, knowing who are the stakeholders who should be involved in the project design phase, and avoiding negative impact on all parties.¹²⁶³

1261 <https://bakkah.com/ar/knowledge-center/%D8%A7%D8%AD%D9%84-%D8%B9%D9%85%D9%84%D9%8A%D8%A9-%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D9%85%D8%B4%D8%A7%D8%B1%D9%8A%D8%B9>

1262 https://www.alwefaa.com/blog-post.php?page=25 & title=%D8%AF%D9%88%D8%B1%D8%A9_%D8%A5%D8%AF%D8%A7_%D8%B1%D8%A9_%D8%A7%D9%84%D9%85%D8%B4%D8%A7%D8%B1%D9%8A%D8%B9

1263 <https://spskills.com/articles/%D8%AF%D9%88%D8%B1%D8%A9-%D8%AD%D9%8A%D8%A7%D8%A9-%D8%A7%D9%84%D9%85%D8%B4%D8%B1%D9%88%D8%B9/>

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Project design

The project is designed to refer to a set of procedures during which information is collected about an issue and an attempt is made to develop the best ways to address it, by using various methods that help crystallize the image of what the project will be, including the allocation of resources. It is preferable to provide opportunities for the participation of external parties within the project design team, such as beneficiaries, the popular base, and partners, and to put the project in a written form with the addition of components that were not addressed in the project design, such as: the executive summary, the introduction to the activity, attachments, and capabilities. The project design is considered an essential and even inevitable issue, considering the presence of more than one party or participant in the project design process, which includes many intertwined and interconnected tasks, and not wasting a lot of time and effort, in the design process may not yield the desired results after the effort and trouble expended in it.¹²⁶⁴

It is preferable to present the design to some individuals from outside the team that designed the project. Among those to whom the design is presented may be some individuals who participated in some stages of the project design indirectly or to a weak degree. In addition to creating a checklist to ensure the soundness of the project design, ensuring the quality of the project, its ability to coordinate resources and activities, ease of implementation, stability of its funding, supporters and targets, the ability to stop easily when necessary, and having results that can be measured and documented.¹²⁶⁵

Project Ownership¹²⁶⁶

The project team collectively has responsibilities that include deciding on proposed project changes that exceed tolerance levels agreed with the project manager, overseeing the project, providing resources, guidance and insight when necessary, monitoring the viability of the project, making decisions to end the project if necessary, representing the interest of the perspective they represent, supporting and advising the project manager in managing the project, especially on matters beyond the project manager's control, advocating for the ¹²⁶⁷necessary resources and support for the project and project management governance, formally authorizing the project to begin, developing a project charter, project deliverables, project scope statement, goal, objectives, key deliverables, project estimates and activities, project schedule, project budget, initial list of roles and skills required to perform the necessary work, project risks and identifying potential issues and risks that may be encountered, project tolerance levels, and resources required to implement it, ensuring a shared understanding of project milestones among key stakeholders and sponsors, documenting a shared commitment to the project's purposes, resources and activities necessary for the project's success and

¹²⁶⁴<https://hbrarabic.com/%D8%A7%D9%84%D9%85%D9%81%D8%A7%D9%87%D9%8A%D9%85-%D8%A7%D9%84%D8%A5%D8%AF%D8%A7%D8%B1%D9%8A%D8%A9/%D8%AF%D9%88%D8%B1%D8%A9-%D8%AD%D9%8A%D8%A7%D8%A9-%D8%A7%D9%84%D9%85%D8%B4%D8%B1%D9%88%D8%B9/>

¹²⁶⁵ <https://holistiquetraining.com/ar/news/project-life-cycle-essentials-a-strategic-approach>

¹²⁶⁶<https://wordwall.net/resource/13555894/%D8%AA%D8%AD%D8%AF%D9%8A%D8%AF-%D9%86%D9%88%D8%B9-%D9%85%D9%84%D9%83%D9%8A%D8%A9-%D8%A7%D9%84%D9%85%D8%B4%D8%B1%D9%88%D8%B9>

¹²⁶⁷ <https://uwaterloo.ca/vpaf-project-management-office/methodologies/roles-and-responsibilities/project-owner>

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the ways in which time, money, materials, staff and project capital are spent in implementing it and ensuring the commitment and support of decision makers. The main donors, implementing partners, and internal decision makers of the organization, and that the main stakeholders have a common understanding of this project in terms of scope, budget, timeline, benefits and risks, and the third stage is the project launch and the launch of project activities for many stakeholders who have interests in the project intervention and include balance, comprehensiveness, integration, participation and iteration in the planning and management of the project, and balance in the planning of implementation.

It is good to have a balanced project management to ensure that all activities are implemented, the budget and timeline required to perform the work associated with each of these stages, and that the implementation plan will include the information required to complete the work in the implementation stage, and includes the plan required to perform the work necessary to manage the other stages of the project, such as planning to prepare the project – when developing the detailed implementation plan, and ensuring that the project plans are not rigid, and reviewing the plans regularly, updating them, monitoring them and reviewing them and ensuring that the plan is appropriate, accurate and realistic, and planning for the implementation of the project¹²⁶⁸

Project planning¹²⁶⁹

Planning elements are important to complete the project work, with the importance of ensuring that the overall project plan includes planning for managing the project scope, how it will be managed and controlled, its products, services, results, time, processes, tools, needs, evaluation, justification, the need it will address, the resources consumed by the project, money, time, reputation, effort, effectiveness, efficiency, achievement, benefits, stakeholders, individuals, groups and institutions whose interests may be negatively or positively affected by the project implementation and completion, involvement, identification, analysis, monitoring, resources, processes, systems, equipment, materials, finances, and human resources? Standard logistics indicators, integration, implementation, decisions, budget, scope, logistics, options, risks, participation, encouragement, participation, priority, development, donors, impacts, consultation and collaboration Funding decisions are made by external donors or internal groups in the project. It is of utmost importance to plan accurate estimates of the effort, time, money, resources and staff required to complete the project. With all of the above, participation in the planning process has significant advantages, as stakeholders have the skills and knowledge that can be used when making accurate estimates of budgets, time requirements, effort levels and other resources required to complete the project and work to identify potential project risks and develop plans to mitigate their effects. New staff and/or partner staff can benefit from increased awareness of the project direction when participating in planning activities. Ensuring a shared understanding of project

¹²⁶⁸ <https://translate.google.com/translate?u=https://www.wrike.com/product-management-guide/faq/what-is-the-difference-between-a-project-manager-and-project-owner/&hl=ar&sl=en&tl=ar&client=rq&prev=search>

¹²⁶⁹ <https://www.knowledgcity.com/mena/ar/library/BUS1210M1/fundamentals-of-project-planning/>

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outcomes and goals, leadership, ownership and acceptance of project implementation activities, defining the project intervention logic and logical framework, identifying relationships between resources, activities, outcomes and interventions, and assessing risks and progress through indicators and means of verification that lead to achieving the project's ultimate goal.¹²⁷⁰

Know all aspects of the project

The project team should know all aspects of the project such as the logical framework, sequence, activities, procedures, financial, human, technical, material inputs, time, production, deliverables, training, construction, personnel, outputs, products, goods, services, changes, goals, quality built methods, knowledge, skills, goods, contribution, change, desired impacts that the project contributes, mission, assumptions, risks, capabilities, anticipation of potential problems, logic, assumptions, interventions, tangible results, outputs, social change and Elements and Achievement,

Activities and people management, team leadership, communication, technical skills, issue management, internal controls, monitoring, evaluation and control until the project is completed¹²⁷¹.

Project control¹²⁷²

Project control activity involves setting up the systems and decision-making process to manage variances between project plans in terms of scope, schedule, cost, etc., and the actual implementation of the project. It also involves knowing how to manage variances and changes, documenting them, and communicating them to stakeholders. A critical component of a comprehensive implementation plan is a monitoring and evaluation plan that defines the system for tracking and measuring project progress, performance, and impact. The appropriate time to develop a formal monitoring and evaluation plan is after the project has received funding approval but before project preparation activities.¹²⁷³

However, the preparatory work that contributes to that plan begins well before this point. A strong project design facilitates the preparation and alignment of comprehensive monitoring and evaluation systems. The monitoring and evaluation plan extends to include initial indicators of project progress, identifying logic, risks, opportunities, assumptions and constraints, updating and reviewing activities, schedules and project resources, and ensuring that project intervention activities focus on addressing risks and issues that pose immediate threats to project success. The final phase is the end-of-project phase, an activity with a defined beginning and end, which involves the project team actively managing the end-of-project strategy that outlines how the project

¹²⁷⁰ <https://startupsfactory.zendesk.com/hc/ar/articles/115001896193-%D8%A7%D8%AF%D9%88%D8%A7%D8%A-%D8%A7%D9%84%D8%AA%D8%AE%D8%B7%D9%8A%D8%B7-%D8%A7%D9%84%D8%AA%D9%88%D9%82%D8%B9%D8%A7%D8%AA>

¹²⁷¹ <https://portal.gstudies.org/Article/Article/%D9%83%D9%8A%D9%81-%D8%AA%D8%AA%D9%85-%D8%B9%D9%85-%D9%84%D9%8A%D8%A9-%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D9%85%D8%B4%D8%B1%D9%88%D8%B9/22>

¹²⁷² <https://faculty.uobasrah.edu.iq/uploads/teaching/1609525428.pdf>

¹²⁷³ <https://faculty.uobasrah.edu.iq/uploads/teaching/1609525428.pdf>

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will evolve when the project completion schedule is reached, while ensuring continued progress toward objectives. The transition plan may include several scenarios or contingencies to address risks, and may allocate additional resources when exiting the project entirely is not possible, and when the project enters the end-of-project transition phase. Communicate with internal stakeholders to verify that the project scope has been completed and deliverables are acceptable, document acceptance of those deliverables through some form of formal acknowledgement or acceptance, ensure their satisfaction, not only with the technical aspects of the project, but with the overall objectives, and then complete the administrative, financial and contractual close of the project, ensuring that the administrative, financial and contractual elements of project close are complete.¹²⁷⁴

In general, the team needs to know that a project is a temporary effort to create a unique product, service, or result and project management aims to plan, organize, and manage resources to successfully achieve the project's goals, outcomes, and objectives. The main challenge of project management is to achieve all project goals, outcomes, and results, while respecting the project constraints of scope, budget, schedule, and quality.¹²⁷⁵

In general, the questions for each project can be as follows:

1. Did the project succeed in achieving the desired goals, objectives and impact?
2. Was the project relevant, effective and efficient?
3. Does the project have the potential to be sustainable in its operations and impact?
4. Is there any project control activity?
5. Is the change request approval process planned?
6. Is the level of authority required to make decisions on a project change request clearly defined?
7. Have you determined whether the requested change is permitted under existing agreements?
8. Have the impacts of the change request on schedule, resources, costs and quality been explored and approved?
9. Have project stakeholders been consulted regarding the proposed change?
10. Has the comprehensive and integrated project plan been updated to document the impacts of the proposed change?¹²⁷⁶
11. Has the time, materials, money and human resources been allocated to implement the proposed change?
12. What is the problem that the project addresses? What is its importance to the community or beneficiaries? What is the need for it? What is the solution that the project proposes?

¹²⁷⁴<https://www.linkedin.com/pulse/%D8%A7%D9%84%D8%AA%D8%AD%D9%83%D9%85-%D9%81%D9%8A-%D8%A7%D9%84%D9%85%D8%B4%D8%B1%D9%88%D8%B9%D8%A7%D8%AA-%D8%A7%D9%84%D8%B3%D8%B1-%D8%A5%D9%84%D9%89-%D8%AA%D8%AD%D9%82%D9%8A%D9%82-%D8%A7%D9%84%D9%86%D8%AC%D8%A7%D8%AD-mostafa-abd-almajed-bngyf/>

¹²⁷⁵<https://www.devkum.com/Home/Details/CS1CE410C124A10E0DB5E4B97FC2AF39?TypeID=1>

¹²⁷⁶https://ar.wikipedia.org/wiki/%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9_%D8%A7%D9%84%D9%85%D8%B4%D8%A7%D8%B1%D9%8A%D8%B9

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13. How does the project align with its mission and objectives?
14. Who will benefit from the project directly and indirectly? And how will they benefit?
15. What are the objectives that the project seeks to achieve, and is the proposal consistent with the objectives of the funding agency? Does the project meet the criteria and standards required by the funding agency?
16. What are the immediate, medium-term and long-term results?
17. What means and activities does the project propose to implement and achieve the results it expects?¹²⁷⁷
18. Who intends to implement the project? What is their experience in implementing similar projects? What is their relationship with the beneficiaries? What are their strengths?
19. Do beneficiaries support this project? How?
20. Are there any initiatives or programs that have been implemented by the project or others or are currently being implemented that address the same issue?
21. Why is the new proposed project different from others? What is unique about it?
22. What is the project implementation period? What is the timeline for implementing the proposed activities?
23. Is the timeline realistic and achievable?
24. Can the project results be measured? How?
25. What are the measurement indicators, who will do the evaluation, how will they do the evaluation, and when?¹²⁷⁸
26. Who are the people who will implement the project? What are their roles in it? What experience do they have? And how is it related to the project?
27. What is the estimated budget for implementing the activities planned in the project proposal? Is it a realistic budget and its estimates are logical?
28. What are the project plans after the end of the financing? How does the project owner plan for the sustainability of the project and its results?
29. Who are the responsible people who manage the project staff, and has the team contributed to developing project plans, implementing its activities, monitoring the progress of the project, and evaluating its impact and results on the beneficiary group or region?¹²⁷⁹
30. Will the project build on its strengths and address challenges that are often beyond its control?
31. Will it achieve project outcomes effectively and efficiently?
32. It is important to focus on the writer and does the team have extensive experience and skills in project management?
33. Are the project estimates realistic?

¹²⁷⁷ <https://www.edraak.org/programs/specialization/pm-v1/>

¹²⁷⁸ <https://ideascale.com/ar/%D8%A7%D9%84%D9%85%D8%AF%D9%88%D9%86%D8%A9/%D9%85%D8%A7-%D9%87%D9%8A-%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D9%85%D8%B4%D8%B1%D9%88%D8%B9/>

¹²⁷⁹ https://ar.wikipedia.org/wiki/%D9%85%D8%AD%D8%AA%D8%B1%D9%81_%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9_%D8%A7%D9%84%D9%85%D8%B4%D8%A7%D8%B1%D9%8A%D8%B9

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34. Are project risks fully anticipated and controlled?
35. Are the project plans comprehensive and detailed?¹²⁸⁰
36. Is project progress monitored at all levels?
37. Are project challenges identified, tracked, and addressed?
38. Are all aspects of the project proactively managed throughout the project implementation?
39. Have the changes the project aims to achieve been achieved?
40. Why is the project important, and how can one define and manage the project?
41. How do projects fit into its strategic culture?
42. What are the roles and responsibilities of the project team? What competencies do they need?
43. Is there an awareness of project management challenges such as poor understanding of project design, planning and implementation or poor project execution?
44. Are team dynamics effective?
45. Do monitoring systems provide useful, accurate and timely information?
46. Are project suppliers reliable?
47. Is there political instability?
48. Are there any vested interests trying to undermine the project?
49. Is there knowledge of project challenges such as cost overruns, schedule delays, or failure to deliver project output products or services?¹²⁸¹
50. What are the key issues that lead to project challenges, failure, failure to meet requirements, failure to deliver on specifications, lack of contingency planning and risk management, failure to learn from mistakes, or failure to deliver project results within the constraints of time, budget, quality, scope, risk and benefit?
51. Where are we in the project?
52. What is the expected cost of the project?
53. What resources need to be managed effectively?¹²⁸²
54. Are there any risks to the project?
55. When will the project be completed?
56. What work is required to produce these deliverables, and also knowledge of the cost of resources?
57. What funds, materials, and efforts are available to deliver the project's service products and complete the overall work, as well as the time schedule?
58. How long does it take to complete the project components?
59. What is authority, who has the power to make decisions and within what levels of tolerance?

¹²⁸⁰ <https://my-communication.com/project-mangment/>

¹²⁸¹ <https://bakkah.com/ar/knowledge-center/%D8%A7%D9%84%D9%85%D8%AE%D8%B1%D8%AC%D8%A7%D8%AA-%D9%88%D8%A7%D9%84%D9%86%D8%AA%D8%A7%D8%A6%D8%AC>

¹²⁸² <https://www.alqiyady.com/%D9%85%D8%AE%D8%B1%D8%AC%D8%A7%D8%AA-%D8%A7%D9%84%D9%85%D8%B4%D8%B1%D9%88%D8%B9-%D9%85%D8%A7-%D9%87%D9%8A-%D9%88%D9%85%D8%A7-%D8%A7%D9%84%D9%81%D8%B1%D9%82-%D8%A8%D9%8A%D9%86%D9%87%D8%A7-%D9%88%D8%A8%D9%8A%D9%86-%D8%A7%D9%84%D9%86%D8%AA%D8%A7%D8%A6%D8%AC%D8%9F-581297.html>

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60. Who is responsible and accountable for the success of this project?¹²⁸³
61. What is the assurance that the team is committed to and accountable for the project, and who is authorized to make decisions on proposed project changes?
62. Who will oversee the project, provide resources, monitor the viability of the project, and make decisions to end the project?
63. Who is responsible for supporting and advising the project manager in project management?
64. Who will advocate for the necessary resources and support for the project?
65. What is the guarantee of project ownership and results?
66. Who is responsible for data collection, monitoring data processing, data analysis, documenting results and communicating messages?
67. When will these activities take place?¹²⁸⁴
68. How will the data be used?
69. Will there be an evaluation? If so, when and what type? What resources will be needed to complete the evaluation and plan for the project transition?
70. What steps should be taken at the end of the project?
71. What activities must be implemented from administrative and contractual closure?
72. Will the project be phased in to other stakeholders? If so, what investments will be required to ensure a successful project, and what does inclusiveness mean in implementation planning?
73. Were the activities completed as planned?
74. Were the outputs produced as expected?
75. Is the project progressing as expected?¹²⁸⁵
76. What indicators are monitored and evaluated?
77. What data information is required to track the indicator?
78. What are the sources of data information, and what are the appropriate methods for collecting data?
79. Who will collect this information data?
80. How often will the data be collected, who will receive and use the results?

¹²⁸³ <https://www.kashamwal.com/2022/01/The-project-and-its-success-and-failure-factors.html>

¹²⁸⁴ <https://tadreebcom.net/Blog/%D8%A3%D9%87%D9%85-%D8%B9%D9%88%D8%A7%D9%85%D9%84-%D9%86%D8%AC%D8%A7%D8%AD-%D8%A7%D9%89-%D9%85%D8%B4%D8%B1%D9%88%D8%B9>

¹²⁸⁵ <https://elshoula.com/post/9-%D9%86%D8%B5%D8%A7%D8%A6%D8%AD-%D9%84%D8%B6%D9%85%D8%A7%D9%86-%D8%A7%D8%B3%D8%AA%D9%85%D8%B1%D8%A7%D8%B1-%D9%86%D8%AC%D8%A7%D8%AD-%D8%A7%D9%84%D9%85%D8%B4%D8%B1%D9%88%D8%B9/>

Chapter Seven

Creative Project Management

It is a positive practice for the project to adhere to sound management in managing its details. Any project is supposed to adhere to a set of standards, systems, frameworks and procedures that guarantee at least the quality of implementing its activities and the quality of its outputs. The creative project will not be far from those restrictions that must be respected and adhered to by it and those who participate in achieving its creative project if everyone wants the project to be presented to its audience and readers in an appropriate manner at the level of writing, creativity and personality as a whole ¹²⁸⁶.

The creative project, like all projects, includes inputs, goals, activities, workers, partners, outputs and effects. The project and its implementers must adhere to everything that projects and programs need, including the writer's creative project, with the concepts of sound management as one of the pillars of the project's success. Good governance is activated through a set of frameworks, activities and standards through distributing roles and responsibilities, enhancing participation, activating accountability and flexibility in decision-making by everyone, ensuring transparency in the flow of information, focusing on building the capacity of employees, activating monitoring and evaluation, adhering to legal and ethical frameworks in work, working to respond quickly to ideas, actions and problems, building consensus among all project partners and ensuring equality among them all, at least in the methods of dealing, enhancing the effectiveness and efficiency of all project workers and considering it an opportunity to learn about creative work and its details and an opportunity to build the capacity of project workers and raise their efficiency in any detail of the project. There are many administrative concepts and practices that any project is supposed to adhere to and work to activate within its implementation plans as a guarantee of good project management. In the following, we will review the most important administrative tools and practices, including ¹²⁸⁷:

Corporate Capacity Management¹²⁸⁸

It is important to provide institutional capabilities for the creative project by introducing systems, standards, laws and procedures, and for the project to be institutionalized and organized, and for its outputs to be positive and fruitful. It is important for the project to have good and successful management. In order for the project to succeed, the project and its team need to have the ability to manage time, manage resources, manage activities, manage goals, and perform all management functions related to projects, such as forecasting, planning, implementation, organization, and rational use of financial and human resources, performing duties

¹²⁸⁶https://www.kau.edu.sa/Files/0001866/Files/23990_%D8%A7%D9%84%D8%B9%D9%84%D8%A7%D9%82%D8%A7%D8%AA%20%D8%A7%D9%84%D8%AA%D8%A8%D8%A7%D8%AF%D9%84%D9%8A%D8%A9%20%D8%A8%D9%8A%D9%86%20%D8%AA%D9%86%D9%85%D9%8A%D8%A9%20%D8%A7%D9%84%D9%82_%D8%AF%D8%B1%D8%A7%D8%AA%20%D9%88%D8%A7%D9%84%D8%A3%D9%87%D8%AF%D8%A7%D9%81.doc

¹²⁸⁷ <https://www.methodology-jo.com/ar/s-8.html>

¹²⁸⁸ <https://lms.doroob.sa/courses/course-v1:Doroob+CS-BUSAD015+JUL2021/about?lang=ar>

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in the best possible way, achieving positive results, evaluating and investing successes, meeting public expectations, the ability to meet the requirements of the project and its activities, accurate knowledge of stakeholders, daily work on issues related to solving problems and making decisions, and collecting and analyzing information to reach sound decisions that serve the creative project.¹²⁸⁹ One of the institutional capabilities is that the creative project should be able to communicate its message, vision, goals, purpose, value and value clearly and daily to those around it, and that the project should deal with everyone in a transparent and interactive manner that meets their expectations, fulfills their needs, and helps in the growth of the creative project.

Operations Management¹²⁹⁰

The project has easy, interactive, collaborative and non-random administrative processes that aim to achieve successful results, specialized, organized and sequential administrative activities, and that all processes serve the creative project and achieve its goals without experiencing the frustration of failure or drowning in problems or neglect or procrastination or delay and wasting time ¹²⁹¹, and that the project is characterized by achievement and management of all material, social, literary and moral resources and good plans and smart goals, guidance, education, coordination, guidance, control, monitoring, inspiration and support from the environment, commitment and efficiency and completion of project activities with high quality, and strengthening partnership with individuals and institutions that have a positive impact on the progress of the creative project and provide the appropriate skills for the project team to complete the work, competition, participation and positive results, consultation, boldness and requesting help from them and creating enthusiasm and good design of the processes ¹²⁹²and programming those processes and adding them to the project and determining their cost or the time period they need and the geographical location in which they will be implemented and the procedures that help to carry out these processes in the best way and the practical, personal and administrative methods that help in achieving them, and how to carry out these executive processes and monitor their performance and know the extent of progress in achieving each of them throughout the project. And to be patient and able to delve into the details to reach the processes that contribute to the implementation of activities and the implementation of the creative project as a whole.¹²⁹³

¹²⁸⁹<https://www.unescwa.org/sites/default/files/event/materials/%D8%AA%D8%B9%D8%B2%D9%8A%D8%B2%D8%A7%D9%84%D9%82%D8%AF%D8%B1%D8%A7%D8%AA%D9%88%D8%A7%D9%84%D9%85%D9%88%D8%A7%D8%B1%D8%AF%20%D8%A7%D9%84%D9%85%D8%5%D8%A4%D8%B3%D8%B3%D9%8A%D8%A9%20-%20%D9%86%D9%82%D8%B7%D8%A9%20%D8%A7%D9%86%D8%B7%D9%84%D8%A7%D9%82%D8%A7%D9%84%D8%AA%D9%86%D9%85%D9%8A%D8%A9%20%D8%A7%D9%84%D9%85%D8%B3%D8%AA%D8%AF%D8%A7%D9%85%D8%A9.pdf>

¹²⁹⁰ <https://ruwad.net/keyword/operational-processes/>

¹²⁹¹ <https://edarabiarabi.com/%D9%85%D8%A7-%D9%87%D9%88-%D9%85%D9%81%D9%87%D9%88%D9%85-%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D8%B9%D9%85%D9%84%D9%8A%D8%A7%D8%AA%D8%A7%D9%84%D8%AA%D8%B4%D8%BA%D9%84%D9%84%D8%BA%D9%84%D8%A9-%D9%81%D9%8A>

¹²⁹² <https://www.forbesmiddleeast.com/ar/industry/business/%D9%83%D9%8A%D9%81-%D9%8A%D9%85%D9%83%D9%86%D9%83-%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D8%B9%D9%85%D9%84%D9%8A%D8%A7%D8%AA-%D8%A7%D9%84%D8%AA%D8%B4%D8%BA%D9%84%D9%84%D8%BA%D9%84%D8%A9-%D9%81%D9%8A>

¹²⁹³ https://igt-sa.com/Professional-skills-course-in-managing-operational-processes-and-project-management?srsltid=AfmBOopQP0vwztRSFjxeCc4atUbAK6nPOP-E07e__UD9J0F6W73Q56Yg

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Control management¹²⁹⁴

A successful project is one that has the ability to control all its activities and monitor everything that happens in and around it, and those around it and the work it does, or that those around it do, and the type of quality it desires in the work, and what are the details of the work or activities, and what are the rules for good operation of each detail in its creative project to achieve success, and the method of making decisions freely in the details and activities of the project and its ability to control ¹²⁹⁵all its activities means working to solve problems and difficulties of implementation and following good methods to solve problems and knowing the reasons that led to them and working to create distinctive solutions to solve them and applying these solutions with quality, practicality and comprehensiveness, from beginning to end, and choosing the appropriate options for all the project activities and details, whether they are a product of the moment or short or medium or long-term in a way that enhances the success of controlling the creative project ¹²⁹⁶.

Decision management¹²⁹⁷

Issuing appropriate and creative decisions is important for the project and its managers, in a way that protects the project and contributes to its success, provided that these decisions are democratic, participatory, honest, transparent and clear, and that they lead the project, its team, its supporters and those around it to success in an orderly, clear and understandable manner.¹²⁹⁸

Communication Management¹²⁹⁹

The project must manage its communication methods in a positive and effective way so that those around it can deal with them to receive its message in a professional manner. It is important for the writer to share the skills he possesses, which include his ideas about the text itself or his vision for the method of printing, marketing, selling or promoting the text through various cultural events, and what his vision, ideas or skills are that can help in any part of his creative project and make it better than planned. It is good for the writer to have many personal qualities that can attract people around him ¹³⁰⁰and motivate them to support him, cooperate with him or partner with him and encourage and motivate those around him in a positive way so that they are willing to work with him as a project that needs a lot of work, cooperation and partnership to reach the beneficiaries of this project in a distinctive and successful way, and give others the freedom to provide opinions about the creative work he is doing or to support this work to come to light by

1294 <https://ar.lpcentre.com/articles/how-did-the-project-management-phases-help-in-project-control-and-success>

1295 <https://fastercapital.com/arabpreneur/%D8%A7%D9%84%D8%AA%D8%AD%D9%83%D9%85-%D9%81%D9%8A-%D8%A7%D9%84%D9%85%D8%B4%D8%B1%D9%88%D8%B9-%D8%A7%D9%84%D8%B3%D9%8A%D8%B7%D8%B1%D8%A9-%D8%B9%D9%84%D9%89-%D8%AA%D8%AD%D9%84%D9%8A%D9%84-%D8%A7%D9%84%D9%85%D8%B3%D8%A7%D8%B1-%D8%A7%D9%84%D8%AD%D8%B1%D8%AC%D8%A9.html>

1296 <https://bakkah.com/ar/knowledge-center/basic-principles-project-management>

1297 <https://pmpmaster.com/blog/54/Data-Driven-Decisions:-Leveraging-Metrics-for-Project-Success>

1298 <https://www.alqabas.com/article/297621/>

1299 <https://fekrait.com/%D8%A7%D9%84%D9%85%D8%AF%D9%88%D9%86%D8%A9/%D8%A2%D8%AE%D8%A8%D8%A7%D8%B1-%D8%A7%D9%84%D8%AA%D9%82%D9%86%D9%8A%D8%A9/%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D8%A7%D8%AA%D8%B5%D8%A7%D9%84%D8%A7%D8%AA-%D9%88%D8%AF%D9%88%D8%B1%D9%87%D8%A7-%D9%81%D9%8A-%D9%86%D8%AC%D8%A7%D8%AD-%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D9%85%D8%B4%D8%B1%D9%88%D8%B9>

1300 <https://sadem.ly/%D8%AF%D9%88%D8%B1-%D8%A7%D9%84%D8%A7%D8%AA%D8%B5%D8%A7%D9%84-%D9%81%D9%8A-%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D9%85%D8%B4%D8%A7%D8%B1%D9%8A%D8%B9/>

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implementing the planned activities in their unique and intelligent way and giving them praise for the work they are doing and thanking them for their cooperation, support or implementation of any detail of the writer's creative project that contributes in one way or another to its success. ¹³⁰¹.

Delegation Management¹³⁰²

Quality project management is based on delegating work to those who have good experience or skills, which not only achieves quality for the activity that has been implemented, but also instills a kind of trust between the creative project and those around it from professionals in many fields. Each skill of each person around the writer is linked to a specific part of the project that they can do in the best way. This participation in implementing the work instills confidence and openness to advice and cooperation with others, supports better decision-making and better application of the creative project activities. It will enhance understanding of behaviors and how each person is unique in their ideas, vision, personality, experiences and way ¹³⁰³ of looking at things, enhance the quality of the project, deepen the characters, enrich ideas, enhance the ability to listen and see things from different perspectives, and enhance the activities of the creative project on the ground. Perhaps with time and repetition, capabilities will be built in the way the work is implemented and distinctive experiences will be built in the activities of the creative project, starting from the idea and not ending with the book lying in the reader's arms ¹³⁰⁴.

Finance Management¹³⁰⁵

In order for the project's financial management to be successful, the project must have professional financial management. It may not need professional financial management if the creative project is small or does not receive funding, but if the project is large enough or has funding to achieve its creative activities, it is important to work on providing professional financial management to deal with money in the appropriate manner. Financial management is the most important part of any project and the main reason for its success, and its ability to manage funding in a correct and honest manner that follows financial and accounting traditions, standards and laws, and its adherence to the financial conditions of donors and the provision of honest, comprehensive, comprehensive and honest financial reports that are free of corruption, which prompts donors to partner with creative projects. ¹³⁰⁶ Financial management is one of the most important steps that the project planner must pay attention to in terms of diversifying sources of income or funding or following up on the

1301 <https://fastercapital.com/arabpreneur/%D8%A7%D8%AA%D8%AE%D8%A7%D8%B0-%D8%A7%D9%84%D9%82%D8%B1%D8%A7%D8%B1-%D9%83%D9%8A%D9%81-%D8%AA%D8%B3%D8%A7%D8%B9%D8%AF-%D9%85%D9%84%D8%A7%D8%AD%D8%B8%D8%A7%D8%AA-%D8%A7%D9%84%D9%85%D8%B4%D8%B1%D9%88%D8%B9-%D9%81%D9%8A-%D8%A7%D8%AA%D8%AE%D8%A7%D8%B0-%D9%82%D8%B1%D8%A7%D8%B1%D8%A7%D8%AA-%D9%85%D8%B3%D8%AA%D9%86%D9%8A%D8%B1%D8%A9.html>

1302 [https://ar.wikipedia.org/wiki/%D8%AA%D9%81%D9%88%D9%8A%D8%B6_\(%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9\)](https://ar.wikipedia.org/wiki/%D8%AA%D9%81%D9%88%D9%8A%D8%B6_(%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9))

1303 <https://almasoudsultan.com/%D9%81%D9%86-%D8%A7%D9%84%D8%AA%D9%88%D8%A7%D8%B5%D9%84-%D9%81%D9%8A-%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D9%85%D8%B4%D8%A7%D8%B1%D9%8A%D8%B9/>

1304 <https://pub.illaf.net/arabic/authorization.thtml>

1305 <https://www.oracle.com/ae-ar/erp/financials/financial-management/>

1306 <https://wuilit.com/blog/ar/%D8%A7%D9%84%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D9%85%D8%A7%D9%84%D9%8A%D8%A9...%D9%85%D8%A7-%D9%87%D9%8A-%D9%88%D9%83%D9%8A%D9%81-%D9%8A%D9%85%D9%83%D9%86-%D8%A3%D9%86-%D8%AA%D8%A4%D8%AF%D9%8A-%D9%84%D9%81%D8%B4%D9%84-%D8%A3%D9%88-%D9%86%D8%AC%D8%A7%D8%AD-%D8%B4%D8%B1%D9%83%D8%AA%D9%83>

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good spending of funds or monitoring the flow of funds and focusing on the process of accurate accounting for their spending and providing excellent reports on how to deal with money within the approved budget and providing the grant on the basis of it The budget management specialist is supposed not to tamper with its details and to adhere to its provisions, especially after it has been approved. The financial management is supposed to separate the financial resources coming from each donor and to ensure that the budgets include all the resources needed by the project, and to include the time frame in which the funding will be disbursed

1307 .

Information management¹³⁰⁸

The project needs to have the ability to manage information as one of the most important forms of successful project management, which is the ability to manage information and benefit from it in the creative project. Through information, the project and its team can organize the project's work, activities, operations, inputs, outputs, and team, and everyone can be aware of all the project details, ensure the flow of information between the project, its team, and those around it, and ensure that information plays a major role in the success of the project and ensure that the information within the project is clear, accurate, comprehensive, correct, objective, comprehensive, easy, accessible, up-to-date, and usable, and can be obtained easily and conveniently, and intensifies the creative writer's production and can be corrected, modified, and used for the benefit of the creative project ¹³⁰⁹.

The information may be in the form of the vision, mission, mission and values of the project, its activities, inputs and outputs, partners, team, supporters and events, studies and research that the project needs about the writer's experience and the society in which he lives, competitors, publishing houses, funders, book fairs, methods of distribution, promotion and marketing, and social, literary, creative, economic, political, local, regional and international developments that the creative writer's project can benefit from ¹³¹⁰.

Talking about information and its importance to the project is a detailed discussion related to the period before the idea of the text arises and extends to the stage after printing, marketing and selling the text, its success and the success of the project. Information enters into all activities of his creative project, and talking about information management means the ability to collect information at the beginning, and the ability to deal with it and manage it in its initial form, and the ability to invest information to obtain from it what benefits their activities, and the ability to subject information to study, analysis, scrutiny, comparison and extract ideas from within this information for the benefit of the writer's creative project as a whole from before the beginning to after the end, with the importance of the writer or the partners surrounding his experience

1307 <https://www.sap.com/mena-ar/products/erp/s4hana/what-is-financial-management-system.html>

1308 https://ar.wikipedia.org/wiki/%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9_%D8%A7%D9%84%D9%85%D8%B9%D9_%84%D9%88%D9%85%D8%A7%D8%AA

1309 <https://www.xoxoday.com/ar/glossary/marketing-information-management>

1310 <https://sfia-online.org/ar/sfia-8/skills/information-management>

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having the ability to deal with all forms of digital, numerical, geographical, human, political, security or graphic information and information that comes in the form of maps, drawings and diagrams that can be issued by news media, newspapers, digital websites, local, regional and international organizations, or old or modern books, literary, critical, scientific, historical, geographical, philosophical and theoretical, or those that contain standards, systems and techniques for writing or marketing books or publishing creativity in reality or in the digital environment, or that information related to the literary experiences of other writers that is issued by publishing institutions or cultural institutions surrounding the writer or those regional and global institutions.¹³¹¹ When dealing with and obtaining information, it is important to know its source and the degree of trust in this source and its information, whether this information can be used again, how it can be used, where it can be used, what are the capabilities available in the creative writer's environment that can deal with it, who should know this information, who should not know it, with whom it can or cannot be shared, how it can be shared, what are the media through which it can be shared, what is the language in which this information was issued, and whether the writer or his partners have the ability to deal with this language, and whether the information is useful in the original, whether in the stage of searching for an idea for writing or in the stage of writing or in the stage of marketing the text or in the stage of printing it or publishing it or marketing it or selling it or not, and the information passes in parallel in all stages of the project, and in general the project team must be able to manage the information it wants to obtain well ¹³¹².

Partnership Management¹³¹³

It is good for the project to have strong, influential and effective partnerships. Partnerships benefit the project a lot, especially if they are effective, strong and influential partnerships that follow up on the project's progress continuously, contribute to its good management, and help the writer manage the project with quality, effectiveness, continuity and responsibility towards the groups targeted by the project, which needs effective partnerships to help him from the beginning in writing his proposals or obtaining other potential partners who can play a role in its success, and presenting ideas that contribute to its development and focusing on the controls and balances that keep the project ongoing and successful and proceed legally, and providing donors who contribute to the project overcoming the challenges and threats that it may face and developing the values, vision and mission of the project and developing its relationships with others from individuals and institutions, ensuring that the project proceeds in a transparent manner and adheres to its issues, proceeds on time and achieves its hopes and expectations, and agreeing on common visions and values, and sharing knowledge between partners and contributing to setting priorities, developing strategies, and working in all project activities in a practical and flexible manner, and contributing to solving problems and work To provide funds, support, financial and operational supervision, evaluate the project's performance, determine its

¹³¹¹ <https://www.meemapps.com/term/information-management>

¹³¹² <https://www.easyunime.com/advice/m-hw-tkhss-dr-lm-lwmt-2700/>

¹³¹³ <https://tbc.sa/Ar/Our-Services/Partnership>

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direction, objectives, policies and programmers, evaluate its results, develop its resources, develop donation plans if any, and activate its communications.¹³¹⁴

The most important responsibilities of the partners are to define the values, vision, mission, and objectives of the project, to set the values, vision, mission, and long-term objectives, to determine the priorities of the project, to take a deep look at the strategic plan, to identify the activities that are important to the project, to ensure that the resources it needs are available, to assist in collecting in-kind donations, to ensure that the project gets what it needs, to ensure that the management of funds is sound, to ensure that legal rules and the strategic vision are respected, to communicate and interact with the work team and motivate it, to activate participation in planning and implementing the project, to transfer expertise, to provide the tools and means that achieve these goals, and to distribute roles and responsibilities in a way that achieves the principles and rules of accountability and strategic planning, which addresses the most prominent and important issues discussed by the project, within the framework of clear and acceptable priorities.¹³¹⁵ Achieving consensus on project priorities, respecting the rules of law, respecting and practicing the value of teamwork, encouraging creative initiatives, ensuring transparency and free flow of information, developing project performance, gaining credibility, participation, understanding the priorities and needs of beneficiaries, respecting the value of teamwork and distribution of roles, consensus on key issues, strategic planning, adopting participation as an approach, enhancing accountability, transparency, and agreement on a specific vision and shared expectations. And help answer questions such as: Does the project message need to be modified or developed? Are the assumptions on which the plan is based sound? Does the political, social, economic and cultural climate allow for it? How can the base of beneficiaries of the organization's programs included in the plan be expanded? What is the human and material capacity required for the plan? Is there sufficient awareness of the situations and needs among those involved in implementing project activities?¹³¹⁶

The partners are interested in activating the project's monitoring and evaluation activities, ensuring that all project workers are aware of their roles and adequately understand them and their responsibilities, whether they contribute to providing the necessary resources for the project and the obstacles it may face, and what their contributions are to the project's success, managing resources in an effective manner, ensuring transparency, the availability of project reports, following up on the implementation of its activities, and relying on honesty, clarity and actual achievement.

1314 <https://emergency.unhcr.org/ar/support-response/planning-and-programming/%D8%B9%D9%85%D9%84%D9%8A%D8%A7%D8%AA-%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D8%B4%D8%B1%D8%A7%D9%83%D8%A7%D8%AA>

1315 <https://pdccgroup.com/%D8%A7%D9%84%D9%86%D8%B8%D8%A7%D9%85-%D8%A7%D9%84%D8%A7%D9%84%D9%83%D8%AA%D8%B1%D9%88%D9%86%D9%8A-%D9%84%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D8%B4%D8%B1%D8%A7%D9%83%D8%A7%D8%AA-pms/>

1316 <https://manazil.sa/wp-content/uploads/2020/05/%D8%B3%D9%8A%D8%A7%D8%B3%D8%A9-%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D8%B4%D8%B1%D8%A7%D9%83%D8%A7%D8%AA.pdf>

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The partners ensure integration between legal and ethical aspects and commitment to responsibility, the most important of which are credibility, accountability and transparency.¹³¹⁷ Project partners shall adhere to strict and strict legal procedures, document all project activities and ensure the flow of information, address conflict management or conflict of interest issues, declare any conflict of interest and remove themselves from any relevant discussion or decision, declare the relationship and withdraw from relevant discussions and decisions, accurately describe each practical contribution of any partner to the implementation of the project, no self-interest of any partner, provide the necessary policies to prevent self-interested actions and take immediate action when they occur, create, find and maximize opportunities to develop new relationships and generate new financial resources for the project, and ensure that the project meets ethical standards. Everyone acts ethically and refrains from corruption¹³¹⁸.

The partners will analyze his creative experience and identify strengths and weaknesses, what resources are available, and what resources should be provided through partnerships, funding or support from external parties, and help in writing and designing a smart and comprehensive plan that includes objectives, activities, indicators and results, mechanisms for tracking and evaluating the implementation of the plan and modifying implementation activities when necessary, correcting false assumptions or unrealistic expectations, and ensuring that everyone is distinguished by credibility, transparency, integrity, interaction with partners and transparency of information.

The partners will ensure that everyone has the motivation to participate in envisioning, designing, implementing and reviewing the plan, which is distinguished by its reliance on information and data from the writer's history and size and the reality of the social, political, cultural and economic environment surrounding him, and its distinction by objectivity, accuracy, depth, diversity of options and comprehensiveness, and that it is comprehensive and does not neglect any activity that could benefit the writer in the success of the creative project¹³¹⁹.

Ethics and Positive Practices Management¹³²⁰

It is important for the project to work to prevent any unethical or corrupt behavior and to establish a fair and honest way of dealing as a core value and to put in place specific practices in order to discipline or terminate the work of any individual who violates this value, and to work when partners disagree about an activity, decision or policy related to the creative writer project to understand the points of view and the reasons behind the different points of view. And to discuss the benefits and harms of different approaches, and ultimately to

¹³¹⁷ <https://pnu.edu.sa/ar/Departments/PartnershipsManagement/Pages/home.aspx>

¹³¹⁸ <https://bakkah.com/ar/knowledge-center/%D8%A7%D9%84%D8%B4%D8%B1%D8%A7%D9%83%D8%A7%D8%AA-%D8%A7%D9%84%D8%A7%D8%B3%D8%AA%D8%B1%D8%A7%D8%AA%D9%8A%D8%AC%D9%8A%D8%A9>

¹³¹⁹ <https://www.ehs.gov.ae/ar/services/partnership-management-system>

¹³²⁰ https://ar.wikipedia.org/wiki/%D8%A3%D8%AE%D9%84%D8%A7%D9%82%D9%8A%D8%A7%D8%AA_%D8%A7%D9%84%D8%A3%D8%B9%D9%85%D8%A7%D9%84

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issue the best decision, as partners are supposed to have the knowledge, skills, relationships, experiences and training specific to their work, and to carry out all tasks related to them, and to ensure that they are willing to work on the project and realize its importance, and the importance of their work together for the project and have plans to facilitate and activate its activities.¹³²¹

Meeting management¹³²²

It is good for the project to be successful in managing meetings, organizing and managing workshops in a successful and fruitful manner, and creating workshops to develop the text or agree on some details of the creative project to come up with plans and agreements that serve the creative project. Meetings are considered one of the most important and effective ways of communication in projects, whether in topics of developing and achieving partnerships or coordinating joint work between partners, or in topics related to providing information and handing over tasks to those interested and working in the creative project and monitoring their performance in implementing these tasks. It requires a lot of effort to create a successful and fruitful meeting that produces useful results.¹³²³

The foundations for creating a successful meeting are the presence of a leader for this meeting who works to facilitate its activities and facilitate the meeting's progress in the planned manner and its output with the desired results, and controlling the course of the meeting to achieve the goal for which it was created. Among the successful foundations for creating a successful meeting are the active participation of those present in the meeting and the collective desire for its success, and their active participation in order to achieve the results for which this meeting was created.¹³²⁴ It is important for the project to work on a set of foundations, skills and standards, including good practices for managing meetings in effective ways, ensuring the availability of information about the issue being discussed in the meeting, ensuring the ability to make decisions during it and the readiness of those invited to attend, the clarity of its purpose, the availability of its agenda, and the contribution of everyone to maintaining the pace of the positive and fruitful meeting and respecting the timing of the meeting from its beginning to its end, ensuring the serious interaction of the attendees in all its details and discussions, establishing rules for the meeting and ensuring that the attendees implement them, encouraging good behavior and conduct from the attendees, building trust with them, enhancing their positive participation and listening to each other, encouraging their open and fruitful discussions within the

¹³²¹ <https://www.codeofconduct.sanofi/ar/ethics-risk-culture/>

¹³²² <https://site.majles.tech/resourcesApp/51/%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D8%A7%D8%AC%D8%AA%D9%85%D8%A7%D8%B9%D8%A7%D8%AA-%D9%81%D9%86%D9%91%D9%8C-%D9%84%D8%AA%D8%AD%D9%82%D9%8A%D9%82-%D8%A7%D9%84%D8%A3%D9%87%D8%AF%D8%A7%D9%81>

¹³²³ <https://www.un.org/dgacm/ar/content/meetings-management>

¹³²⁴ <https://teamdeck.io/ar/productivity/%D8%A7%D9%84%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D9%81%D8%B9%D8%A7%D9%84%D8%A9-%D9%84%D9%84%D8%A7%D8%AC%D8%AA%D9%85%D8%A7%D8%B9%D8%A7%D8%AA/>

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meeting agenda, and working to improve the management of meetings with each meeting that is held and coming out with lessons learned from it to develop the next meeting ¹³²⁵.

Workshop management¹³²⁶

Among the topics that contribute to the success of communication are workshops, which are considered interactive and enjoyable activities for creating effective and fruitful communication between all partners in implementing the creative project. They are useful in analyzing problems, designing strategies for work, developing executive plans for it, and acquiring new skills from participants through interaction with experienced people and exchanging experiences with them, which helps in their development in work and obtaining new skills in organization, creative thinking, respecting opinions and other opinions, and the best ways to build concepts, projects, plans, and partnerships. They also ensure that some standards and tasks are verified that answer questions specific to the workshop, such as why the workshop is being held in the first place, what are the goals it seeks to achieve, what are the problems it discusses, what are the expected outcomes, who is targeted by attendance, what will the participants gain from attending, how much does it cost to hold the workshop, are the resources for holding it available or not, what is the best date to hold it, what is the preferred place to hold it in, what is the specific time for it, what is the language of the meeting that will ensure the active participation of the attendees, and are there any controversial topics that the workshop will include, and how? The discussion will be moderated. Establishing practical procedures that the workshop and its attendees must adhere to, carefully selecting workshop activities within the objectives for which it was established, facilitating the workshop workers in managing it, clarifying its objectives, stages, details, and schedules of activities, and focusing on producing results that serve the benefit of the topic for which it was established, distinguishing all attendees with objectivity and neutrality, working seriously to ensure everyone's participation in discussing the ideas contained in the workshop, being keen to prepare the place and make it more comfortable for attendees, working to manage work groups, motivating everyone to participate, and maintaining the workshop schedule in terms of break times and discussion times accurately so that time is not wasted and other topics contained in the workshop are not discussed, especially those of importance and related to establishing the workshop in the first place. ¹³²⁷

Communication Management¹³²⁸

It is important for the project and its management to have the ability to communicate positively and fruitfully, transfer information, meanings and ideas from one person to another, and invest communication tools in

¹³²⁵ <https://sorbonnetraining.com/blog-details/8-%D8%AD%D9%8A%D9%84-%D9%88%D9%86%D8%B5%D8%A7%D8%A6%D8%AD-%D8%AD%D9%88%D9%84-%D8%A5%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D8%A7%D8%AC%D8%AA%D9%85%D8%A7%D8%B9%D8%A7%D8%AA-%D8%A8%D8%B4%D9%83%D9%84-%D9%81%D8%B9%D8%A7%D9%84>

¹³²⁶ <https://www.ghosn.org/books-sound/17/%D8%AF%D9%84%D9%8A%D9%84-%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D9%88%D8%AA%D9%8A%D8%B3%D9%8A%D8%B1-%D9%88%D8%B1%D8%B4-%D8%A7%D9%84%D8%B9%D9%85%D9%84-%D8%A3%D9%83%D8%AB%D8%B1-%D9%85%D9%86-350-%D9%81%D9%83%D8%B1%D8%A9-%D8%A5%D8%AC%D8%B1%D8%A7%D8%A6%D9%8A%D8%A9>

¹³²⁷ <https://wotn.com.sa/ar/services/workshops-management>

¹³²⁸ https://ar.wikipedia.org/wiki/%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9_%D8%A7%D9%84%D8%A7%D8%AA%D8%B5%D8%A7%D9%84

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conveying its objectives to the project's audience, partners and donors ¹³²⁹. Successful communication aims to make the two parties to the communication integrated to a degree that allows for a mutual understanding of the message between them, which is necessary for creating relationships with the other, and carries out the process of reporting or news and transferring information, feelings, behaviors and actions between the two parties through a specific communication channel that clarifies the nature of the interactions and response between them to reach a common solution between them that is distinguished by their human relationship and the nature of verbal or non-verbal communication and what is the means of communication used between them to achieve understanding of the message and achieve the purpose for which it was sent and its connection to the recipient and the way he understands it and responds to it and responds to it and the extent to which this response is consistent with the goal that was determined by the sender, and a good message for success requires the availability of communication and communication skills by the sender and his ability to formulate the message in an appropriate manner that enables the recipient to understand the position or behavior of the sender and the issue contained in the message.¹³³⁰ The communication process succeeds or fails according to a number of criteria, interactions and variables such as the sender, his type, gender, administrative position, culture, education, knowledge, ideas and information presented in the message and its content, values, attitudes and cognitive or personal formation that the sender wants to arouse in the recipient, whether an individual or an audience, and what is related to the skills and the sender's desire to develop them in the recipient, who is the person, entity or audience, who may have many criteria, interactions and variables such as their attitudes towards others, their life experiences, their personalities, their moods and their human relationships with the sender such as love or hate, attraction or aversion, indifference or interest, as well as those criteria related to the transmission itself such as whether it was done in an incidental or consumerist manner or worked to create an impact. ¹³³¹ Among the factors that help in the success of the communication process are listening and paying attention to the sender's messages to understand the content of the message and understand what the sender wants to convey, avoiding judging the sender with negative judgments, understanding the communication channels and the ability to deal with them to respond, and getting to know the sender and the receiver well in terms of age, gender, ideas, cultural and societal background. And his language, his method of communication, his social and economic characteristics, and perhaps knowledge of the lifestyle of the sender or receiver, the traditions, values, customs, beliefs, behaviors, trends and knowledge that each of them possesses. In cases of effective, rich and continuous communication, it is possible to know their financial situation and contribute to the smooth, effective and flawless transmission of the message between them, so that its goal is achieved. Communication is an important way to understand

1329 <https://www.vtiger.com/ar/contact-management-system/>

1330 <https://aws.amazon.com/ar/what-is/contact-management/>

1331 <https://fekrait.com/%D8%A7%D9%84%D9%85%D8%AF%D9%88%D9%86%D8%A9/%D8%A2%D8%AE%D8%A8%D8%A7%D8%B1-%D8%A7%D9%84%D8%AA%D9%82%D9%86%D9%8A%D8%A9/%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D8%A7%D8%AA-%D9%88%D8%AF%D9%88%D8%B1%D9%87%D8%A7-%D9%81%D9%8A-%D9%86%D8%AC%D8%A7%D8%AD-%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D9%85%D8%B4%D8%B1%D9%88%D8%B9>

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and partner to achieve goals between the sender or receiver, and to activate communication activities with all those around them to be fruitful contributors to the success of the creative project.¹³³²

Negotiation management¹³³³

The project benefits from having a high negotiating ability, as there are many turns in any project in general, but in the creative project, it needs to have the ability to negotiate, whether in the terms of the contract for printing and publishing his book or the financial costs incurred by the writer to print and publish his book or because of some concepts, scenes or ideas in his creative text. The owner of the creative project in particular must be able to manage high-level and complex negotiation processes within the details of the creative project. The writer's negotiation process may be among people or institutions in his local community or from outside his local community but still close to his culture. It may also be within communities that live in different cultural contexts, and the project must be able to negotiate and possess features that make the writer's creative project steadfast in the negotiation process and carry in its details the genes of its success, such as the project being good enough to encourage others to adopt or support it and being unique in a way that makes those around him willing to negotiate in order to obtain the creative product within the project and obtain the best good deals within a common consensual atmosphere, no matter how difficult and complex the negotiations or bargaining are and how time, effort and money are consumed within the negotiation. The basis of common interest, positive negotiation, working to produce innovative solutions to problems, not resorting to violence or intimidation within the negotiation process, and for the negotiation to be effective and successful in achieving its goals, accomplishment and comfort, enhancing communication, interaction, discussion, negotiation and methods of resolving conflicts, reducing competition, enhancing relationships and leadership skills, and ensuring a successful and profitable deal for the creative project.¹³³⁴

Competition Management

It is important to work on making the available competition an incentive for the project to achieve more creativity, uniqueness, quality and activities, and to realize that the existence of competition will work to increase the quality of the project's creativity, activate best practices in competition, enhance wisdom in dealing, realism in solutions and compromise when reaching common solutions, and pay attention to relationships to maintain and develop them, enhance the positive aspects of the creative project, and work to achieve common interests, sympathy and credibility, and address misunderstandings or differences in ideas and visions.¹³³⁵

¹³³² https://madinahaward.org.sa/pages/pages_8037679

¹³³³ <https://learn.agrogatemasr.com/negotiation-management/>

¹³³⁴ https://www.researchgate.net/publication/377108174_adart_altfawd_whl_alnzaat

¹³³⁵ <https://www.moci.gov.qa/%D8%B9%D9%86-%D8%A7%D9%84%D9%88%D8%B2%D8%A7%D8%B1%D8%A9/%D8%A7%D9%84%D8%A5%D8%AF%D8%A7%D8%B1%D8%AA/%D8%A7%D9%84%D9%88%D8%AD%D8%AF%D8%A7%D8%AA-%D8%A7%D9%84%D8%AF%D8%A7%D8%B1%D9%8A%D8%A9-%D8%A7%D9%84%D8%AA%D8%A7%D8%A8%D8%B9%D8%A9-%D9%84%D9%88%D9%83%D9%8A%D9%84-%D8%A7%D9%84%D9%88%D8%B2%D8%A7/%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%AD%D9%85%D8%A7%D9%8A%D8%A9-%D8%A7%D9%84%D9%85%D9%86%D8%A7%D9%81%D8%B3%D8%A9/>

Conflict management¹³³⁶

The project may go through a stage of conflict in its team, partners and supporters, and therefore it is necessary to work on managing the conflict in favor of the creative project. Therefore, everyone must work on predicting conflicts, analyzing their causes, and outlining their expected outcomes, understanding what the conflict is, how it develops and grows, and knowing the possibilities of analyzing and understanding it, its nature, components, size, positives, negatives, advantages, problems, causes, circumstances, and the best ways to deal with it, manage it, transform it, avoid it, neglect it, settle it, end it or solve it so that it does not affect the imbalance of the natural balance between things or different parties. Knowing that conflict has positive aspects, it helps in development, competition, renewal and creativity, helps in realizing the problem ¹³³⁷, stimulates thinking about ways to achieve the required change, improve the level of performance, improve the level of searching for different and unconventional solutions, refine the personality, gain skills and experiences, increase self-awareness, raise the moral, psychological and social level, and contribute to intellectual debate and bring about change. It also has negatives that could be destructive to the person and others who are experiencing a stage of conflict with it, and may enhance domination. And oppression, which may lead to violence and war, the lack of communication channels and exits, the spread of fear and oppression, and the lack of a sense of justice and security ¹³³⁸.

Dialogue management¹³³⁹

Opening an objective and fair dialogue contributes to proposing solutions and laws for the project's work and contributes to the stability and stabilization of solutions and reaching them, replacing differences with common denominators and understanding the other's viewpoints, getting out of the state of adhering to a point of view and stubbornness in private positions, and starting to think towards the existence of common and fair compromise solutions for all parties and working to create solutions and reach a sustainable understanding, and working to find a way to work based on assistance, support and cooperation, and enhancing cooperation and encouraging everyone to search for alternatives, and overcoming obstacles and challenges and increasing their practical and creative experiences and their ability to manage resources wisely, and activating good and positive relations, and their positive interaction in exchanging information and investing it for the benefit of all ¹³⁴⁰.

¹³³⁶https://ar.wikipedia.org/wiki/%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9_%D8%A7%D9%84%D9%86%D8%B2%D8_%A7%D8%B9%D8%A7%D8%AA

¹³³⁷ <https://ar.lpcentre.com/articles/the-art-of-conflict-management>

¹³³⁸https://mawdoo3.com/%D8%A8%D8%AD%D8%AB_%D8%B9%D9%86_%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9_%D8_%A7%D9%84%D8%B5%D8%B1%D8%A7%D8%B9

¹³³⁹ https://www.for9a.com/learn/%D8%A3%D8%B3%D8%B1%D8%A7%D8%B1-%D9%81%D9%86-%D8%A7%D9%84_%D8%AD%D9%88%D8%A7%D8%B1-%D9%83%D9%8A%D9%81-%D8%AA%D9%83%D9%88%D9%86-%D9%85%D8%AD%D8%A7%D9%88%D8%B1-%D8%A7-%D9%86%D8%A7%D8%AC%D8%AD-%D8%A7

¹³⁴⁰ <http://ka.com.qa/course-1034>

Change Management¹³⁴¹

Change is a necessary and mandatory path in every project, including creative projects. Change must be dealt with, accepted, managed, maintained, and continuously adapted to, and its life activities and strategies must be modified within the creative project with each change in a systematic and organized manner that ensures the implementation of changes accurately and efficiently and the achievement of lasting benefits. This means planning, managing, implementing, controlling, monitoring, monitoring, learning from, and establishing change as a way of dealing with environmental and creative influences in the life of the project. Change provides potential and opportunities for development, but it may lead to resistance to change. This resistance comes from a misunderstanding of change, a failure in communication to show its importance, fear of the unknown or loss of control over it, loss of familiar ways of life or loss of gains provided by the current situation, and perhaps a lack of skill in managing and leading change or the existence of failed experiences in the past or those related to the proposed timing of change ¹³⁴².

Quality Management¹³⁴³

The project's focus on the quality of all its details is one of the tools contributing to its success, through the literary content or literary text that the writer presents, which is his main product that the wider audience as readers awaits, all the way to the plans, goals, messages, strategies and activities that bring the product to the reader as the final beneficiary. Creative work is a large industry that requires hard work, climbing the ladder to reach the goal, pure, solid and continuous perseverance, an outpouring of enthusiasm, effort, desire, hard work, talent, sacrifice, determination, networking, good timing, investing luck and establishing a useful network of contacts that creates opportunities for success and ensures quality. ¹³⁴⁴

Monitoring management¹³⁴⁵

With every creative activity or product, the project needs to have the ability to monitor, to observe the effects around it. These effects are what give it data on the extent of its success and how to develop it, and to know its negative aspects and plan to avoid them, and to know its positive aspects and maximize them and maximize their impact, and to have full daily and continuous knowledge of everything written about it from the perspective of the general public and readers, as well as what is written about it or what is shared by the institutions with which the creative project worked ¹³⁴⁶.

¹³⁴¹https://ar.wikipedia.org/wiki/%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9_%D8%A7%D9%84%D8%AA%D8%BA%D9%8A%D9%8A%D8%B1

¹³⁴² <https://www.linkedin.com/pulse/%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D8%AA%D8%BA%D9%8A%D9%8A%D8%B1-change-management-ali-al-harbi-b6epf/>

¹³⁴³https://ar.wikipedia.org/wiki/%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9_%D8%A7%D9%84%D8%AC%D9%88%D8%AF%D8%A9

¹³⁴⁴ <https://bakkah.com/ar/knowledge-center/%D8%A3%D9%87%D9%85%D9%8A%D8%A9-%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D8%AC%D9%88%D8%AF%D8%A9-%D8%A8%D8%A7%D9%84%D9%86%D8%B3%D8%A8%D8%A9-%D9%84%D9%84%D9%85%D9%86%D8%B8%D9%85%D8%A7%D8%AA>

¹³⁴⁵ <https://www.ibm.com/docs/ar/cloud-paks/cp-management/2.3.x?topic=monitoring-administering>

¹³⁴⁶ <https://aws.amazon.com/ar/what-is-remote-monitoring-and-management/>

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Analysis Management¹³⁴⁷

Any monitoring activity necessarily needs analysis. There is no benefit in monitoring and collecting private data and then disposing of it without reading it, analyzing it, and identifying its negative and positive aspects and how stakeholders and the public in general accept the creative project. This requires the project team to have skills and the ability to analyze this data and identify ways to develop its literary experience based on the various reactions that have been identified. The ability to evaluate to know the stories of failure or success of the project and develop plans to reduce the extent of damage from failure, and develop plans to invest in success stories to enrich the project with lessons learned from previous experiences and the degree of interaction of everyone around it with them and to come up with information and decisions that benefit or develop subsequent creative projects.¹³⁴⁸

Priority management¹³⁴⁹

The project must be able to manage its top priorities, work on them and accomplish them with confidence, defend them, focus on the goals and determine its priorities more precisely, starting from the most important to the important according to a series of tasks within its daily activities, dividing them into categories, tasks and priorities, scheduling them, including them and methods of dealing with urgent, urgent or accomplished tasks to reach a complete definition of the tasks and through them a comprehensive definition of the priorities

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Motivation management¹³⁵¹

The ability of the project to motivate its team and surroundings is critically important for it to be able to always be fully prepared to work or create. Motivation can be obtained from internal sources such as passion, love, enjoyment, challenge, a sense of accomplishment and a desire to succeed, or from external sources such as competition, a desire to develop, opportunities, and learning about successful creative experiences and projects from the writer's social and creative environment, the desire to gain appreciation, fame and creative awards, or simply for the writer to finish his own project. When talking about motivation management, it is important to understand the goal of motivation, achieving the goal, what are the reasons for achieving the goal, whether the goal of motivation is realistic and achievable, whether the reason for motivation is logical and convincing, creates a desire to accomplish and achieve it, and whether it will affect the goals of the creative project.¹³⁵²

1347 http://www.sinaiwater.com/economic_analysis.html

1348 https://taiz.edu.ye/DefaultDET.aspx?SUB_ID=30452

1349 <https://www.slideshare.net/slideshow/pdf-251815174/251815174>

1350 <https://www.scribd.com/presentation/379818055/%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D8%A3%D9%88%D9%84%D9%88%D9%8A%D8%A7%D8%AA>

1351 <https://keyplain.com/%D9%85%D9%81%D9%87%D9%88%D9%85-%D8%A7%D9%84%D8%AA%D8%A7%D9%81%D9%8A%D8%B2-%D9%81%D9%8A-%D8%A7%D9%84%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9/>

1352 <https://www.assessfirst.com/ar/%D8%A7%D9%84%D8%AA%D8%AD%D9%81%D9%8A%D8%B2-%D9%81%D9%8A-%D8%A7%D9%84%D8%B9%D9%85%D9%84-%D9%84%D9%85%D8%A7%D8%B0%D8%A7-%D9%88%D9%83%D9%8A%D9%81-%D8%AA%D8%AD%D8%A7%D9%81%D8%B8-%D8%B9%D9%84%D9%89-%D8%A7/>

Search Management¹³⁵³

The project team must work on researching topics related to the creative project, such as news, information, previous research or creative books, and searching for people who would like to read the project product, and searching for the best places to publish and present the text, and knowing the shortcomings of the project product and developing it further to achieve success in printing, publishing and reaching readers, which is the place where the writer enjoys knowing that his efforts have borne fruit and he has achieved success, and searching for the project issues, its geographical environment, its social, political, religious, cultural, military, literary and cultural history,¹³⁵⁴ and searching for interested parties, partners, donors and skilled people, and searching for a large number of elements that could be about the origins, hypotheses and different methods of creativity and different types of writing, and searching for ways to create exciting texts, and searching for inspiration, ideas, incidents, practices and references that contribute to the emergence of the idea of the creative text, and searching for institutions, agents, publishing houses, specialists, mentors, experiences and experiments that could have a negative or positive impact on the creative project. You can search for the best ways to activate the creative project processes, discussions, talks, viewpoints, capacity building, training, participation, developments, and reforms, and search for good ideas in projects, books, titles, magazines, and newspapers, and follow up on what is new everywhere around it, and search for people who influence the creative project, and search for ways to protect the project itself, and search for times, locations, and influences that may affect the project, and search for best practices in developing the creative project practices, and search for ways to overcome the difficulties, obstacles, and problems it faces, and search for other creative experiences and talents in the community, national, regional, or global environment of the project.¹³⁵⁵ The research is supposed to be deep, comprehensive, understandable and usable for the benefit of the project and to attract information from everywhere through reading, listening, interviews and positions from everyone who is in the project's environment. This is because research is an important process for the writer and must be organized, sorted and ways of benefiting from it must be known to ensure that there are no differences or research and informational imbalances or harm to the project's various relationships, concepts, questions, answers, information, supporters, financiers, partners or collaborators. The research is not supposed to tamper with the reliability and credibility of the creative project. This requires the project and its work team to know ways of searching for opportunities to add success to the creative project as a whole¹³⁵⁶.

Stress management¹³⁵⁷

Life within creative projects is full of pressures, stress, family, work and creative responsibilities. Therefore, pressure and stress should not be allowed to control the work team and ensure their positive presence in all

¹³⁵³ <https://www.acees.gov.bh/system-detection-directorate/sdd-introduction/>

¹³⁵⁴ <https://ncmdit.gov.iq/%D8%A7%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D8%A8%D8%AD%D8%AB-%D9%88%D8%A7%D9%84%D8%AA%D8%B7%D9%88%D9%84%D8%B1/>

¹³⁵⁵ <https://www.qu.edu.qa/ar/Offices/CSDO/departments/Institutional-Research-and-Analytic/Pages/default.aspx>

¹³⁵⁶ <https://www.questionpro.com/blog/ar/%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A8%D9%8A%D8%A7%D9%86%D8%A7%D8%AA-%D8%A7%D9%84%D8%A8%D8%AD%D8%AB-%D9%85%D8%A7-%D9%87%D9%8A-%D8%A7%D9%84%D9%81%D9%88%D8%A7%D8%A6%D8%AF-%D9%85%D8%B9-%D8%A7%D9%84/>

¹³⁵⁷ https://www.who.int/ar/news-room/questions-and-answers/item/stress?gad_source=1&gclid=Cj0KCQjwr9m3BhDHARIsANut04aTBqd7eUcngHEbn50XoT97AcYmMDt29xRqI8iMD7Y1eNINVGtwwIaAwWJEALw_wcB

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access to creative spaces and platforms, difficulties with visibility, fame, or interaction with others, difficulties with adaptation, reading, inquiry, breaks, monotony, arrogance, vanity, answering questions, difficulties with association, partnership, participation, networking, intellectual violations, infringement, reporting, and consuming content, legal difficulties, difficulties with follow-up, difficulties with chaos and frivolity, difficulties with reaching perfection,¹³⁶¹ arousing interest, describing, asking and answering questions, difficulties with courage, perseverance, weather, isolation, bias, description, control, and getting money, difficulties with introversion and comfort Acceleration, flow, difficulties of professional conscience, credibility, objectivity, intelligence, conversations, money, ideas, feelings, working alone, difficulties related to preferences, movements, resources, tasks, characters, clarity, desire, ability, the writer's literary genre, difficulties related to features, competition, enmities, integration, knowledge, description, endings, and competitions¹³⁶². Difficulties and obstacles can be resolved through negotiation, compromise, concessions, commitment to contracts, or smart and successful decisions. Difficulties and obstacles can be resolved through negotiation, compromise, concessions, commitment to contracts, or smart and successful decisions. Difficulties and obstacles should not be treated as trivial matters, but rather each should be treated seriously and forcefully, and efforts should be made to resolve them, increase the chances of overcoming them, and not surrender to them. They should continue writing and creative experimentation, no matter how intense and unsolvable the difficulties are. They should ensure that they emerge from the difficulties and obstacles, focus on them, and resolve them so that they can present their work and creativity in a distinctive manner, and not despair of repeated rejection and failure, and learn from them. They should also deal quickly with difficulties and obstacles related to deception, fluctuations, negative impressions, commercial maneuvers, societal privacy, or government laws. Ensuring control over difficulties and obstacles, mastering their solutions and not being afraid of them¹³⁶³.

Managing expectations¹³⁶⁴

There are many expectations that those around the project have from it, and the intention here is the writer, readers, audience, partners and clients, and therefore the project team must be able to manage and achieve expectations and engage in the creative process with high, realistic, achievable, timely and fundable expectations until they become a reality and not just a fantasy and work on Managing and achieving expectations by ensuring continuous achievement, accepting criticism, modifications and comments, predicting and meeting expectations, knowing the standards of the creative industry and exceeding those standards, meeting the highest expectations, working to achieve perfection, anticipating defects, experiencing and enjoying the experience, knowing the questions that need to be answered, working to achieve goals,

¹³⁶¹ <https://getedara.com/blog/%D8%A7%D9%84%D9%85%D8%B4%D8%A7%D9%83%D9%84-%D8%A7%D9%84%D8%A5%D8%AF%D8%A7%D8%B1%D9%8A%D8%A9/>

¹³⁶² <https://mecs.com/ar/uploader/images/photo/%D9%85%D8%B9%D9%88%D9%82%D8%A7%D8%AA.pdf>

¹³⁶³ <https://services.mawhiba.org/SkillsDevelopment/Pages/SkillView.aspx?Sid=362&SplitId=121>

¹³⁶⁴ <https://carefekry.wordpress.com/2023/10/20/%D8%A5%D8%AF%D8%B1%D8%A9-%D8%A7%D9%84%D8%AA%D9%88%D9%82%D8%B9%D8%A7%D8%AA-%D9%88%D8%A7%D9%84%D8%AA%D9%86%D8%A8%D8%A4%D8%A7%D8%AA/>

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knowing the degree of his professionalism and what expectations are required of others who are informed, interested and specialized in the creative industry in his environment, the degree of his participation in events, setting achievable goals that achieve expectations, the ability to compete or participate in the creative activity in the environment of the project, and respecting and adhering to the laws, rules, guidelines, guidelines and expectations within the creative project.¹³⁶⁵ It is important for the project and its team to work to meet expectations even if they are high and achieve them in the long term, and to be persistent, steadfast, effective, balanced, bold, proud, energetic, exciting, and achieve expectations in a positive, active, productive, fast, and inexpensive way, and to invest in achieving those expectations to contribute to the success of distribution and sales, and not to procrastinate, delay, distraction, or indulgence, and to realize the gap between expectations and solve it within a period of time, and to be distinguished by comprehensiveness and give the work team a sense of victory within their creative project¹³⁶⁶.

Resource management¹³⁶⁷

The resources required by the project when planning them require a set of criteria and conditions that ensure the quality of planning to obtain those resources, including determining their objectives and the extent of their importance and the importance of those resources, identifying the proposed partners, sponsors or donors to provide those resources, thinking strategically about how to obtain them successfully, negotiating to obtain them, working on developing future plans to increase them and increase the number of individuals and various institutions who believe in the creative project, and also thinking about increasing resources through the creative product itself and investing the success and special fame in selling the creative product and investing profits in financing future creative projects. Strategic planning looks at the creative project as a whole entity that contains a set of important details, each detail of which requires an integrated strategic plan that is concerned with organizational, cultural, value-based, technical, structural, procedural, behavioral, practical practices, communication, informational, graphic, participatory, entrepreneurial, media, public, administrative, stylistic, creative and executive details.¹³⁶⁸

Case Management¹³⁶⁹

Issues must be managed within the project by selecting issues and priorities in the various issues that it is interested in and that help it learn and increase its efficiency in allocating resources and the process of rationalizing them, and increase effectiveness in achieving its goals without wasting time, effort, money and

¹³⁶⁵ <https://www.linkedin.com/pulse/%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D8%AA%D9%88%D9%82%D8%B9%D8%A7%D8%AA-almohannad-alsbeai-%D8%A7%D9%84%D9%85%D9%87%D9%86%D8%AF-%D8%A7%D9%84%D8%B3%D8%A8%D9%8A%D8%B9%D9%8A/>

¹³⁶⁶ <https://www.knowledgecity.com/mena/ar/library/BUS1198M4/the-skill-of-managing-expectations/>

¹³⁶⁷ <https://ar.wikipedia.org/wiki/%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D9%85%D9%88%D8%A7%D8%B1%D8%AF>

¹³⁶⁸ <https://teamdeck.io/ar/%D8%A7%D9%84%D9%82%D8%A7%D8%B9%D8%AF%D8%A9-%D8%A7%D9%84%D9%85%D8%B9%D8%B1%D9%81%D9%8A%D8%A9/%D9%85%D8%A7-%D9%87%D9%8A-%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D9%85%D9%88%D8%A7%D8%B1%D8%AF/>

¹³⁶⁹ <https://www.ibm.com/docs/ar/ediscovery-manager/2.2.1?topic=managing-cases>

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other resources with high quality and monitoring and documenting the practices it has carried out to benefit from positive practices and learn from negative practices and increase its interaction with the community environment, and enhance its capabilities in responding to its issues with the ideas it presents in its texts that add to the creative project and ensure the contribution of the project's planning to positive change in society through the smart choice of the issue it is working on that constitutes a community priority, and sharing its ideas with the community about change and its methods, and collecting information about the issue and a deep understanding of its problems and needs to reach a solution for it, and knowing how other creative projects have dealt with this issue, and what new addition the project will provide, and whether it has the plan and resources to be able to contribute positively to the issue it has chosen, and whether it has involved those around it in developing ideas for intervention in favor of the issue it is interested in and contributed to developing solutions for it with creativity, clarity, transparency and within the available time and resources or not.

Relationship management¹³⁷⁰

It is important for the project to build its network of contacts and good relationships and create a network of relationships that will be the main source of its success, continuity, sales, marketing, financing, communications, communication, priorities, development and interventions, and its ability to manage its own creative process independently and smoothly without affecting its quality and successfully insert itself into the system of creativity, creators, creative projects, literary clubs, teams, groups and creative institutions, diligently following up on the types of creative projects in the market and knowing competitors and dealing with them and overcoming them and helping it search for new and unique news that it can put in its activities, and increasing its ability to organize information and achieve specifications and participate in the activities of publishing houses and competitions and build positive relationships with workers in the literary and creative industry at all its stages from the beginning, and with owners of creative capital and to have knowledge of the system that governs creative activity in its environment and increase its knowledge of the system that governs creative activity and invest the writer's creativity and his project in turning the gears of the literary and creative industry and its investors, and to enter into the system of the world of creativity in its social, national and regional environment.¹³⁷¹ It is important for the project to invest in the creative environment around it, especially through: Creative institutions, availability of laws and policies, presence of infrastructure, audience, personalities, media, influencers, stakeholders, capacity building institutions, partners, supporters, best practices in creative projects and through participation in creative events of other creative projects. The project should enhance the ability to communicate positively and fruitfully with all creative generations, and strengthen its relations with cultural journalists, critics, interested parties, cultural, literary, artistic, and civil

¹³⁷⁰ <https://www.alqasimia.ac.ae/ar/AboutAQU/Administration/public-relations/Pages/default.aspx>

¹³⁷¹ <https://adwat.business/importance-of-managing-public-relations/>

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institutions, whether governmental, non-governmental, local, or international, and realize that good relations are the basis for success by investing them to develop the project's creative activities and expand its network of relations for the future, and obtain support, care, encouragement, problem solving, and participation in planning, development, protection, popularity, pride, fame, and respect. Reducing the reasons for failure and stopping the creative project and making its activities investment-based, successful, profitable and unique.

¹³⁷²One of the most important relationships of the project with its surroundings is its relationship with sister creative projects around it or with similar specializations, especially if they are distinguished by uniqueness and innovation and create new theories or methods in creative projects in a way that makes the creative project have a deeper and richer experience and has a new voice that adds strength, fame, distinction and uniqueness to the literary street and increases the interaction between the project and the creative projects around it and communicates with them and attends their cultural activities and supports sister creative projects and motivates them to be more creative and always advises them on developing their experience as well as enriching their experience and supporting them ¹³⁷³. Then there are the project's relationships with governmental or mixed cultural institutions, governmental radio, television, newspapers, and electronic media, clubs, or gatherings, and increasing its participation in the activities of these institutions, and strengthening the project's pioneering and cultural role. Behind the governmental cultural institutions comes the writer's relationship with all state institutions and participation in their activities that support democracy, creativity, freedom, freedom of expression, creative freedom, freedom of expression, creative production, and creative industries as a whole, and building relationships among all workers in the creative industry in general, and the creative project's participation in reviving national, cultural, political, and social history, and in the technological, scientific, and digital fields, and many others ¹³⁷⁴.

Among the relationships that may increase the success of the creative project are those related to websites and electronic social networks that help in publishing, promoting, reaching the public, sales, documentation, availability and quality, in addition to strengthening the project's relationships with institutions sponsoring creative competitions, whether local, national, regional or international, or commercial institutions such as telecommunications companies or banks that provide support for creative projects, in addition to the project's relationships with local civil society institutions and civil society institutions that can help the creative project solve national issues through its creative activities. After that come the relationships with regional and international institutions that can work to protect, support, finance and build the capabilities of the creative project, with the importance of the project creating good relationships with the media, stakeholders, critics and readers. To ensure the clarity, logic and success of the creative project.¹³⁷⁵ Hence, the importance of the

¹³⁷² <https://www.psa.gov.qa/ar/aboutus1/Pages/Departments/PRComm.aspx>

¹³⁷³ https://ar.wikipedia.org/wiki/%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9_%D8%B9%D9_%84%D8%A7%D9%82%D8%A7%D8%AA_%D8%A7%D9%84%D8%B9%D9%85%D9%84%D8%A7%D8%A1%D9%86%D9%8A%D8%A9_%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9_%D8%A7%D9%84%D8%B9%D9%84%D8%A7%D9%82%D8%A7%D8%AA_%D8%A7%D9%84%D8%A5%D9%86%D8%B3%D8%A7%D9%86%D9%8A%D8%A9

¹³⁷⁴ https://mawdoo3.com/%D9%83%D9%8A%D9%81%D9%8A%D8%A9_%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9_%D8%A7%D9%84%D8%B9%D9%84%D8%A7%D9%82%D8%A7%D8%AA_%D8%A7%D9%84%D8%A5%D9%86%D8%B3%D8%A7%D9%86%D9%8A%D8%A9

¹³⁷⁵ <https://ar.lpcentre.com/articles/managing-stakeholder-relationships-a-strategy-for-effective-leadership-in-business>

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project industry comes from growing relationships with visual, radio or drama production companies, artistic production and commercial institutions, the private sector, specialized companies, publishing houses, newspapers, cultural magazines, specialized cultural websites on the Internet, film, television and radio production companies, the civil press or independent or commercial newspapers, financing and marketing companies, story clubs, and unions of writers and authors. Hence, the importance of the project industry comes from growing relationships with the surrounding local community, reaching the regional and international community interested in creative projects ¹³⁷⁶.

Audience management¹³⁷⁷

It is important for the project to be able to understand and manage its audience and how to address it and to be able to plan to manage the audience and make them happy and shape their awareness and attract them and not mislead or deceive them or provide them with deceptive information and meet their expectations and satisfy the audience's curiosity and interest in the political, economic, social and cultural reality of the audience and to be distinguished by intelligence, ingenuity, innovation, knowledge and communication with the audience and encourage them to participate and deal with them intelligently and satisfy their curiosity and reach them with original, successful, attractive, objective, enjoyable, planned, clear, unique, committed and communicative products and realize what the audience knows, feels and believes will happen at every point of the creative project's activities. ¹³⁷⁸

The project must work to know its audience, identify the markets to sell its products, motivate them to interact with its activities, address the audience through innovative methods, succeed in reaching them, and push them to make the project a success in new and consistent ways, provide them with excitement and surprises, ensure a better experience for them, arouse their interest, delight them, build their points of view, connect with the audience, create sympathy, work to acquire them, support their expectations, meet their needs, ensure their enjoyment, give them information in a unique way, manipulate their feelings, attract their interest, retain them, and plan how to provoke them through the project's activities, and know that the audience is the only investor in the creative project. ¹³⁷⁹

The project must work to address any risks that may occur to it that may affect its success with the public, and address any repercussions in its relations with the public, and address those risks and challenges seriously, comprehensively and with increasing interest, and protect the project from losing its audience and restore

¹³⁷⁶ <https://scifac.mans.edu.eg/index.php/about-us/about-the-college/2021-12-16-08-39-44>

¹³⁷⁷ <https://www.un.org/ar/departments-global-communications/engaging-public>

¹³⁷⁸ <https://lucidya.com/ar/blog/%D8%A7%D8%B9%D8%B1%D9%81-%D8%AC%D9%85%D9%87%D9%88%D8%B1%D9%83-%D8%A3%D9%87%D9%85%D9%8A%D8%A9-%D9%85%D8%B9%D8%B1%D9%81%D8%A9-%D9%88%D9%81%D9%87%D9%85-%D8%AC%D9%85%D9%87%D9%88%D8%B1%D9%83-%D8%B9%D9%84/>

¹³⁷⁹ <https://planing-solutions.com/%D9%83%D9%8A%D9%81-%D8%AA%D8%AD%D8%AF%D8%AF-%D8%A7%D9%84%D8%AC%D9%85%D9%87%D9%88%D8%B1-%D8%A7%D9%84%D9%85%D8%B3%D8%AA%D9%87%D8%AF%D9%81-%D8%A8%D9%86%D8%AC%D8%A7%D8%AD-%D9%81%D9%8A-7-%D8%AE%D8%B7%D9%88/>

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trust between it and them, and be a successful, creative, clear, reliable project that coexists with its audience and is interested in knowing the audience's visions and preferences and fixing any special problem with its audience, and the project must be distinguished by creating attractiveness, honesty, strength, creativity, continuity, faith, participation, expression, loyalty, friendship, emotion, respect and appreciation, and the project's activities must include the issues, concerns and experiences of the audience in addition to their news and knowledge of their emotions, imaginations, societal history and their conflicts in the past, present and future, and investing in the audience as a bank or as a consumer of creativity within the activities of the creative project.¹³⁸⁰ It is important for the project to work on events and activities that interest the public and to invest in visual, audio, print and digital media to ensure access to the public and its application of local laws and to provide distinctive, innovative, wise, authentic, entertaining, comprehensive, creative activities with new, enjoyable, deep, interactive, emotional ideas and capable of reaching the public and for the project to answer the public's questions and respect their interventions, participation and evaluations and obtain the attention of producers of visual products, whether series, films or radio episodes and increase proximity to the public who have become consumers of creative products and increase good events and shows within the project's activities and reach a large and growing audience through traditional, modern, creative and interesting methods and work to build a loyal fan base and communicate as much as possible with the project's audience and know the characteristics of its audience in terms of age, gender and geographical location. The project should not mislead the audience. And trick them and provide a flawless creative experience and help them interact with the project and achieve its goals and ensure that the audience understands the project in a way and works to care for them and sympathize with them and ensure excitement and identify them and attract them and ensure their admiration for the creative project¹³⁸¹.

The project can invest in partnerships to reach, understand and manage its audience by working with partners from influencers, institutions and sites and creating talks, publications and interviews and investing in real and digital platforms to reach the audience and ensure expanding its audience base and working with publishers, forums and real and digital creative communities and ensuring balance and accumulation for the project Ensuring that the audience is given what they want but in a way they don't expect, giving them a sense of tone, pace, atmosphere, drama, humor, empathy, excitement, surprises and interaction. Distinction in originality, truth, positivity, understanding, research, answers¹³⁸², influence, experience, reading, knowledge, freedom, emotion, ease, vitality, confidence, lack of anxiety, health, freedom from errors, movement, enjoyment, depth, adventure, exploration, magic, clarity, completeness, availability of purpose, goal, vision, message, concept, idea, clarity, diversity, knowledge, increased contemplation, interaction,

¹³⁸⁰ <https://www.questionpro.com/blog/ar/%D8%AA%D8%AD%D9%84%D9%8A%D9%84-%D8%A7%D9%84%D8%AC%D9%85%D9%87%D9%88%D8%B1-%D8%AA%D8%B9%D8%B1%D9%8A%D9%81-%D9%85%D8%B9-%D8%A7%D9%84%D8%A3%D9%86%D9%88%D8%A7%D8%B9-%D9%88%D8%A7%D9%84%D8%A7%D8%B3%D8%AA/>

¹³⁸¹ <https://www.ufukcorp.com/post/determine-target-audience>

¹³⁸² <https://belabeeb.com/blog/2023/10/29/%D8%A7%D9%84%D8%AC%D9%85%D9%87%D9%88%D8%B1-%D8%A7%D9%84%D9%85%D8%B3%D8%AA%D9%87%D8%AF%D9%81/>

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serious dealing with obstacles, risks, bets, competitions, addressing the lack of public interest in the project, working to avoid distortion, boredom, and vulgarity, ensuring positive interaction with the project regarding comments, notes, and trends, meeting public expectations, and ensuring the sustainability and continuity of the creative project.

The project can reach the audience by providing better content, successful distribution methods, participating in conferences, digital outlets, conversations, advertising, using people, and activating the necessary tools to achieve success in the activities of the creative project. The project should work to manage audience expectations, try to obtain a new audience, meet their aspirations, ensure excitement and suspense,¹³⁸³ build an emotional response with them, be polite in dealing with them, force the audience to ask questions, search for answers, listen to them, record their notes and meet them, and make the interactions and emotional connections between the project and its audience successful and growing through successful, advanced, new, different, exciting and convincing creative activities that arouse the interest and curiosity of the audience, increase the chances of the project activities reaching them, develop the creative content of the project, pay attention to description, discovery, planning, arouse amazement, questioning, wonder and passion in them, deal healthily with competition and competitors, and ensure that the project journey is comprehensive from beginning to end in the text and embroidered with twists, turns, surprises, endings, expectations, assumptions, concepts, ideas, characters, worlds, beliefs, notes, puzzles, excitement, entertainment, discovery, knowledge, participation and influence. The attractiveness, enjoyment, honesty and creative value of the creative project. The project must ensure interaction for investors, distributors and the public, achieve its goals, ensure the operation of the project activities, goals, techniques, expectations, quality and experiences, and that the activities and the project as a whole are strong and solid, authentic, innovative, charming and full of emotion, focus on details, transformations and turns, and be a planned creative project that offers unique and new creative products¹³⁸⁴. It contains knowledge of its audience, mission, colleagues, issues, steps, solutions and loopholes, and works to create a new experience for them, not distracting the audience, playing with their expectations, making everything short, sweet and direct, not spoiling their expectations, ensuring a better experience for them, leaving them with more questions, keeping the audience thirsty for more, practicing predictions about their preferences and encouraging them to make their own inferences and predictions within the creative project¹³⁸⁵.

The project must control its sales and news that reach the audience, know what they like, understand that the audience always wants something new, provide what the audience wants at the right time, work on mixing

¹³⁸³<https://www.questionpro.com/blog/ar/%D8%A7%D9%84%D8%AC%D9%85%D9%87%D9%88%D8%B1-%D8%A7%D9%84%D9%85%D8%B3%D8%AA%D9%87%D8%AF%D9%81-%D9%85%D8%A7-%D9%87%D9%88-%D9%88%D9%83%D9%8A%D9%81%D9%8A%D8%A9-%D8%A7%D9%84%D8%AA%D8%B9%D8%B1%D9%81-%D8%B9/>

¹³⁸⁴ <https://maqal.co/%D8%AA%D8%AD%D9%84%D9%8A%D9%84-%D8%A7%D9%84%D8%AC%D9%85%D9%87%D9%88%D8%B1-%D8%A7%D9%84%D9%85%D8%B3%D8%AA%D9%87%D8%AF%D9%81/>

¹³⁸⁵ <https://blog.matjrah.com/%D9%83%D9%8A%D9%81-%D8%AA%D8%AA%D8%B9%D8%B1%D9%91%D9%81-%D8%B9%D9%84%D9%89-%D8%AC%D9%85%D9%87%D9%88%D8%B1%D9%83-%D8%A7%D9%84%D9%85%D8%B3%D8%AA%D9%87%D8%AF%D9%81-%D9%81%D9%8A-6-%D8%AE%D8%B7%D9%88%D8%A7/>

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types, developing expectations, and growing the audience through modern, traditional, qualitative, and exciting methods. Ensure interaction, understanding, objectivity, symbolism, message, subject, puzzles, questions, goals, types, trust, and dealing with them simply and easily, and work on involving the audience and understanding ways to reach them by activating these partnerships and networks, adhering to guidelines and expectations, providing them with good concepts, objective analysis of their needs, meeting them, openness to experiences, ideas, emotions, senses, questioning, concepts, communicating with others, reducing the feeling of loneliness, external and internal exploration, creative work, the desire to discover in spiritual and emotional ways, developing development deals, and acquiring the audience. And enhancing empathy, action, understanding, awareness, sensitivity and direct experience of the feelings, thoughts and experiences of the audience. Does the project enhance the audience, motivate them to communicate, influence, be influenced, explore, create and entertain, and enhance the presence of the project in the world of the creative industry, benefit from companies and creative institutions and know the industrial experience, and the project is distinguished ¹³⁸⁶by strength, communication, proactivity, control, honesty, effectiveness, clarity, uniqueness, knowledge, symbols and hints, and enhance the success of the project financially and culturally, and enjoy attractiveness, excitement, creativity, intuition, clarity, related ideas, rhythm, and reduce ambiguity, increase enjoyment and amazement, consistency, confidence, and meet expectations, nomination, winning, representation, employment, attracting attention, the ability to market, promote, communicate, correspond, optimism, realism, the ability to implement, create suspense, make decisions, continuous presence, quality, and that the project presents a set of simple, specific, brief, sequential, sequential and clear activities, balance, guesswork, imagination, development, persuasion, attractiveness, uniqueness, color, professionalism, energy, excitement, enthusiasm, passion and interest. Rhythms, understanding, perception, sensitivity, project, concepts, assumptions, abbreviations, spaces, platforms, laws, technology, customs, religions, suspense, thinking, guessing, mystery, questioning, details, features, goals, impressions, characters, rules, guidelines, directions, uphill battles, perfection, notes, comments, creativity, recommendations, quality, excellence in comprehensiveness, positive relationships, openness, fulfillment of expectations, desires, needs, interaction from insiders, partners ¹³⁸⁷, funders, publishers, audiences, readers, and that the project activities are applicable and investable by those around it, ensuring atmospheres, trends, information, aesthetics, principles, sounds, visuals, ideas, agendas, changes, ensuring consistency, sequence, taste, effort, suspense, movement, revelation, imagination, enjoyment, attraction, clarity, ease, ensuring fluctuations, surprises, descriptions, potential, interpretations, creative events, excellence in readiness, and investing in relationships with journalists, developers, creative specialists, consultants, publishing house managers, and executives in local, national, and regional creative institutions International and creative network members,

¹³⁸⁶ <https://www.themar.sa/blog/%D9%85%D9%82%D9%88%D9%85%D8%A7%D8%AA-%D8%A7%D9%84%D9%85%D8%B4%D8%B1%D9%88%D8%B9-%D8%A7%D9%84%D9%86%D8%A7%D8%AC%D8%AD>

¹³⁸⁷ <https://kissflow.com/project/what-is-a-project/>

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creative decision makers, media professionals, creative groups, teams and companies and encourage the public to engage in the creative project.¹³⁸⁸

It is important for the project to ensure that its activities for the public are authentic, unique, distinctive, realistic, believable, honest, different, interesting, specific, detailed, necessary, inspiring, real, communicable, active, believable, interesting and engaging, and that the activities create interest and sympathy from the public. Justice, authenticity, truth, success, drive, connection, vitality, diversity, production, change, development, knowing that successful collaboration stems from common goals, mutual respect, developing a relationship with the audience, building a strong creative circle, trying to obtain quality, interacting with the audience, managing their expectations, keeping them under control, promoting the values of goodness, ethics, integrity, contemplation, courage, curiosity and love in them. In a unique way and using their knowledge to create tension, emotion, urgency, anticipation, interaction, mood, visions, characters, interactions, thoughts, feelings, fears and rhythm. Endings, phrases, words and terms that benefit the writer's creative project¹³⁸⁹.

Issues Management¹³⁹⁰

An issue is a pending decision, situation or problem that will significantly impact the project and that the project team cannot resolve immediately. In fact, the life of a project is risky, complex and sometimes just plain chaotic. Even with a comprehensive and detailed plan, there will be issues that challenge the project during its implementation. The project team must learn how to manage issues, explore them, deal with complexity and adapt the plan to reflect the new reality. Failure to address issues can result in negative consequences including failure to meet project schedules, cost, schedule, and quality, reputation with others and post-implementation disputes¹³⁹¹. The project needs to manage all issue management processes by identifying and tracking the issue, identifying unanswered questions, decisions and other problems before they negatively impact the project. The process of identifying and tracking the issue is closely related to the subject of risk management and thus is related to the implementation phase and monitoring, evaluation, control, analysis and consideration of future consequences. Its resolution is related to control, preparation, monitoring, evaluation and planning. The presence of technical forms, an integrated database, and a balance between value versus cost, benefit, and risk¹³⁹².

¹³⁸⁸<https://context.reverso.net/%D8%A7%D9%84%D8%AA%D8%B1%D8%AC%D9%85%D8%A9/%D8%A7%D9%84%D8%B9%D8%B1%D8%A8%D9%8A%D8%A9-%D8%A7%D9%84%D8%A5%D9%86%D8%AC%D9%84%D9%8A%D8%B2%D9%8A%D8%A9/%D8%AA%D8%B4%D8%AC%D9%8A%D8%B9+%D8%A7%D9%84%D8%AC%D9%85%D9%87%D9%88%D8%B1>

¹³⁸⁹ https://www.aleqt.com/2010/08/20/article_431810.html

¹³⁹⁰ <https://www.qpm.com.qa/arabic/OurCapabilities/Pages/Project-Management.aspx>

¹³⁹¹ <https://career.guru99.com/ar/50-interview-questions-for-project-managers-2/>

¹³⁹² <https://daafoor.com/project-management-study-materials-Problems-Solvings/page/13>

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People Management¹³⁹³

The creative project must contain knowledge of the importance of strong management of individuals, so that they are able to achieve their goals only as a result of commitment, enhancing the cooperation and contributions of the project team and focusing on their ingenuity, motivating and seeing them, empowering them, recognizing their achievements, listening to them, leading by example, resolving conflicts and building trust between them, building their capabilities, skills and efficiency and enhancing their ability to lead, motivate, inspire, mediate, communicate and encourage and ensure their management and leadership and describe their tasks and systems of dealing with them and developing, monitoring, organizing, following up, evaluating and identifying problems, reducing conflicts between them and improving team work, setting rules for communication between them, and creative interaction with them in order to find solutions to their problems ¹³⁹⁴.

Controls Management¹³⁹⁵

In order to manage project controls well, it is necessary to work on facing challenges and supervision and establishing internal control systems to provide reasonable assurances regarding the responsible use of project assets and design internal control processes to achieve enhanced effectiveness and efficiency of operations, increase the credibility of project objectives, encourage compliance with applicable laws and regulations, protect project resources, reduce the risks of fraud and corruption, direct, monitor and measure project resources. Prevent and detect fraud and protect project resources, ensure the credibility of financial reports, feedback on the achievement of operational or strategic objectives, increase the organizational capacity of the project and establish internal controls and support procedures, monitor compliance with project activities, policies, laws, regulations and standards in all aspects of the project related to human resources and timetables, performance reviews and employee separation, procurement, cash management, expense management, financial reports, contract, agreement and grant management, relationships and communication and security systems, information management and productivity management, systems, achieving objectives and ensuring the efficiency and effectiveness of operations and strengthening the administrative and logistical systems necessary for the successful implementation of the creative project ¹³⁹⁶.

¹³⁹³ <https://www.questionpro.com/blog/ar/%D9%85%D8%A7-%D9%87%D9%8A-%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D8%A3%D9%81%D8%B1%D8%A7%D8%AF-%D9%88%D9%83%D9%8A%D9%81%D9%8A%D8%A9-%D8%A7%D9%84%D9%82%D9%8A%D8%A7%D9%85-%D8%A8%D8%B0%D9%84%D9%83/>

¹³⁹⁴ <https://portal.gstudies.org/GSCourse/SharedCourse/755/%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D8%A3%D9%81%D8%B1%D8%A7%D8%AF-%D9%81%D9%8A-%D8%A7%D9%84%D9%85%D9%86%D8%B8%D9%85%D8%A7%D8%AA>

¹³⁹⁵ <https://docs.aspose.com/cells/ar/java/managing-controls/>

¹³⁹⁶ https://ar.wikipedia.org/wiki/%D8%A7%D9%84%D8%B6%D9%88%D8%A7%D8%A8%D8%B7_%D8%A7%D9%84%D8%A5%D8%AF%D8%A7%D8%B1%D9%8A%D8%A9

Supply Management¹³⁹⁷

The project must work in supply chain management related to the flow of products and services by setting delivery schedules, purchasing equipment, identifying storage facilities for materials, obtaining permits, tracking the status of all materials and ensuring the reliability of suppliers? Is there corruption in the supply system? Are there any mechanisms in place to transfer materials? Are there security issues? Is the safety of workers a concern? What are the constraints on resources? Can supply chain management lead to a failure in supply chain management leading to loss of control over the project, loss of good reputation and beneficiary satisfaction, and difficulties in managing the project's supply chain as effectively and efficiently as possible, including administrative and logistical issues, access to goods and services, and ensuring cooperation and coordination in the work of the supply chain to ensure success.¹³⁹⁸

Supply Management

Supply management identifies the materials and services needed, when needed, and how to obtain them and who is authorized to do so in a manner that complies with all purchasing decisions, project budget, evaluation, quality and risk standards. Supply includes the entire process of obtaining goods and services from the preparation stage and processing of the request to receive and approve the payment invoice and the actual supply of the services or products necessary for the development and implementation of the project. Supply activities may have a significant impact on the project budget and schedule, so they must be integrated into the overall project plan, budget and schedule. Supply materials may include traditional products such as furniture, personal computers, or highly specialized products for the project such as equipment. They may be related to the services or products needed to develop and implement the project or when additional resources are needed to complete the project on time or to provide some of the necessary skills. The project must access the right goods and services at the right time to ensure its success.¹³⁹⁹

Inventory management¹⁴⁰⁰

Inventory can represent a significant cost to the overall value of the project. This cost consists of the cost of the inventory itself, plus the cost of transporting the goods, managing the goods, labor, packaging, etc., and storing the goods in the warehouse. The project team needs to establish inventory management that ensures that inventory is available to meet the project's needs as required, and when requested. To this end, the project and its team must coordinate and work on inventory management, and constantly link inventory requirements to the changing needs and priorities of the project. This challenge includes the need for the project to achieve a balance between supply and demand by setting a minimum inventory balance to cover the period of demand

¹³⁹⁷https://ar.wikipedia.org/wiki/%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9_%D8%B3%D9%84%D8%B3%D9%84%D8%A9_%D8%A7%D9%84%D8%A5%D9%85%D8%AF%D8%A7%D8%AF

¹³⁹⁸ <https://salla.com/blog/%D8%A7%D9%84%D8%AA%D8%AC%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D8%A5%D9%84%D9%83%D8%AA%D8%B1%D9%88%D9%86%D9%8A%D8%A9/%D8%A7%D9%84%D8%B4%D8%AD%D9%86-%D9%88%D8%A7%D9%84%D8%AA%D9%88%D8%B5%D9%8A%D9%84/%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%B3%D9%84%D8%A7%D8%B3%D9%84-%D8%A7%D9%84%D8%A5%D9%85%D8%AF%D8%A7%D8%AF/>

¹³⁹⁹ <https://www.sap.com/mena-ar/products/scm/what-is-supply-chain-management.html>

¹⁴⁰⁰ <https://www.oracle.com/ae-ar/scm/inventory-management/what-is-inventory-management/>

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and waiting for the arrival of new inventory. When the project team achieves this balance, the project manager must ensure that appropriate policies are in place to set standards and controls for managing all elements of inventory control and storage ¹⁴⁰¹.

asset management¹⁴⁰²

All project equipment, supplies and other property carried or provided to the project should be considered project assets. Accordingly, the project should establish an asset management policy by which materials of value to the project are monitored, maintained and disposed of in a manner consistent with the requirements of the organization and/or donors. This policy should include identifying assets, registering assets and maintaining complete and accurate records of all fixed asset acquisitions. All assets acquired for the project by transfer, purchase or donation should be recorded. Asset Labeling – Project assets should be labeled for easy supervision and control. ¹⁴⁰³

Budget management¹⁴⁰⁴

A budget is a description of the project's financial plan, which includes a list of project cost estimates. As with all components of a project plan, the success of budgets depends on comprehensiveness and detail. Budgets vary in several types, including comprehensive budgets, which must include all budget items required to deliver products and services. As a first step, the project team needs to identify the expenses required to deliver the project's products and services. These expenses relate to the direct work of the project, and all expenses related to the indirect work of the project. Knowing what resources are needed for the supporting operations that are vital to the success of the project, and whether these resources include those required for communications, risk management, monitoring, evaluation, ¹⁴⁰⁵ project management services, human resources management, procurement processes, project integration, and general expenses for the creative project or not. Budgets can be developed according to what they are based on in the project, such as developing a budget based on and a budget based on determining cost estimates There are project variables that are beyond the control of the project team and estimates can be accurate enough to support good project decisions. In addition, there are best practices that help project teams improve the accuracy of their budget estimates by choosing the right approach to developing and estimating them, whether it is top-down estimates, bottom-up estimates, standard estimates, or phase estimates for project activities, and to monitor

¹⁴⁰¹ <https://www.wafeq.com/ar/%D8%AA%D8%B9%D9%84%D9%85-%D8%A7%D9%84%D9%85%D8%AD%D8%A7%D8%B3%D8%A8%D8%A9/%D9%85%D8%AD%D8%A7%D8%B3%D8%A8%D8%A9-%D8%A7%D9%84%D8%AA%D9%83%D8%A7%D9%84%D9%8A%D9%81/%D9%85%D8%A7-%D9%87%D9%8A-%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D9%85%D8%AE%D8%B2%D9%88%D9%86%D8%9F-%D9%88%D9%85%D8%A7-%D8%A3%D9%86%D9%88%D8%A7%D8%B9%D9%87%D8%A7-%D9%88%D8%AA%D9%82%D9%86%D9%8A%D8%A7%D8%AA%D9%87%D8%A7-%D8%A7%D9%84%D8%A3%D8%B3%D8%A7%D8%B3%D9%8A%D8%A9%D8%9F>

¹⁴⁰²

¹⁴⁰³https://ar.wikipedia.org/wiki/%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9_%D8%A7%D9%84%D8%A3%D8%B5%D9%88%D9%84

¹⁴⁰⁴ <https://www.daftra.com/hub/%D9%85%D8%A7-%D9%87%D9%8A-%D8%A7%D9%84%D9%85%D9%88%D8%A7%D8%B2%D9%86%D8%A9>

¹⁴⁰⁵ <https://www.algoras.com/ar/31/budgets>

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the financial performance of the project and be aware of whether the project is over or under budget, and to monitor project costs through the analysis of the value due, and monitoring the cost of work completed, and the analysis of the value due is a tool that compares the planned and actual cost of each task performed.

Stakeholder Management¹⁴⁰⁶

Any project, including creative projects, works with many individuals, institutions, organizations, and local, national, regional and international governmental and non-governmental entities whose interests may be affected positively or negatively by the implementation or completion of the project. Experience shows that when stakeholders are overlooked or misunderstood during project design, or their interests are poorly engaged or excluded during project planning and implementation, this can often lead to unexpected and undesirable outcomes. Projects that take the time to identify and understand stakeholders benefit from a clearer understanding of the individuals, groups and institutions that will be affected by and should benefit from project activities, a better indication of the capabilities of those stakeholders, a more informed understanding of who can influence and contribute to the planning and implementation phase of the project, and an improved view of alternatives for designing project interventions and handling project conflicts.¹⁴⁰⁷ The project team needs to develop a knowledge branch of stakeholder relations management to understand the reality and complexity of interests and relationships, evaluate and predict the positive or negative effects of the project on all stakeholder groups, and design and implement participation plans that encourage their involvement in the project and strong communication. Stakeholders can be defined into several types: Users are the people who will directly benefit from the project's products and/or services¹⁴⁰⁸. Stakeholders are people or groups who have an interest in understanding the project. For example, this category might include subgroups such as project boards, steering groups or sponsors who manage the project governance framework, auditors and regulators who set compliance requirements and the legislative context for the project, individual funders or organizations who provide funding for the project. Funders may be external if a donor organization provides funding or internal when the project is funded from internal resources. Service providers are individuals who are actively involved in the project work. Service providers include managers, team members, implementing organizations, contractors and suppliers. Influencers are those who have the power to change the direction of the project positively or negatively. Examples of influencers include local media, government officials, business interests or community leaders. Dependents are those who want to gain something from the project other than the final product or planned service. Sustainability advocates are groups responsible for supporting the product after the project is complete.¹⁴⁰⁹ The project team is expected to conduct a stakeholder analysis to explore the interests of stakeholders. What do they stand to gain or lose during the project? What

¹⁴⁰⁶https://ar.wikipedia.org/wiki/%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9_%D8%A3%D8%B5%D8%AD%D8%A7%D8%A8_%D8%A7%D9%D8%84%D9%85%D8%B5%D9%84%D8%AD%D8%A9

¹⁴⁰⁷ https://www.linkedin.com/pulse/%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9_%D8%A3%D8%B5%D8%AD%D8%A7%D8%A8-%D8%A7%D9%D8%84%D9%85%D8%B5%D9%84%D8%AD%D8%A9-%D9%81%D9%8A-%D8%A7%D9%84%D9%85%D8%B4%D8%A7%D8%B1%D9%8A%D8%B9-%D9%81%D8%B1%D8%B5%D8%A9-%D9%86%D8%AC%D8%A7%D8%AD-%D9%88%D8%AA%D8%B7%D9%88%D8%B1-empower-co-/

¹⁴⁰⁸ <https://bakkah.com/ar/knowledge-center/%D8%A3%D8%B5%D8%AD%D8%A7%D8%A8-%D8%A7%D9%84%D9%85%D8%B5%D9%84%D8%AD%D8%A9>

¹⁴⁰⁹ <https://lms.doroob.sa/courses/course-v1:Doroob+CS-BUSAD006+MAR2021/about>

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are their positive and negative expectations? What resources can they commit? What are the potential roles of stakeholders, and what are their capabilities? Are they project supporters or detractors? Stakeholder influence mapping – Influence refers to the power of stakeholders in the project, such as their decision-making authority, or their ability to influence project activities or other stakeholders in a positive or negative way. The extent of cooperation or conflict in relationships between stakeholders.¹⁴¹⁰ When working with stakeholders, it is important to clarify the nature of the relationships between the main stakeholder groups, identify ways to engage them appropriately so that they can participate in all stages of the project life cycle, ensure that they are aware of the threats to the project and how they can intervene to solve them, focus on the interests of stakeholders, support their ability to organize and lobby, identify and develop alternative sources of income for the project, manage them, ensure clarity of the roles, responsibilities, authority and communication of stakeholders with the project and their involvement in project activities and know who is responsible, what issues, who should be consulted, who should be informed, and who should be informed of matters related to the project to help ensure understanding and expectations of roles and responsibilities in all its details and stages¹⁴¹¹. It is important for the project to activate the communication processes with stakeholders, manage it and work on accurately defining the appropriate communication strategy that is compatible with the size of the project and clarity regarding the questions of what, why, who, how and when for communication. When determining the means of communication, the mechanism must be suitable for both the project messages and the stakeholders, what is the mechanism or means that will increase the likelihood of the message actually being received, understood and acted upon, what is the amount of information that will be included, and at what level of detail, what is the most appropriate mechanism for the type of message, what is the mechanism preferred by the stakeholder, and what is the level of interaction required to reach the full benefit of all stakeholders in the success of the writer and his creative project¹⁴¹².

Activities Management¹⁴¹³

In this aspect, activities must be purposeful and directed towards achieving the objectives. The design of activities must be based directly on what was determined in the previous stage, which is the stage of setting specific objectives. The activities necessary to achieve each objective are determined separately, then the specific objective that follows it, until all the specific objectives of the project are completed. Defining activities in this way ensures that all the activities that have been selected are necessary to achieve the objectives, and do not include any unnecessary activities. The activities as a whole express how the problem will be addressed, and similar activities are grouped into components called activity components or activity areas. Activity areas are the main sections of the activities included in the project. The process of defining

¹⁴¹⁰ <https://ar-entrepreneur.com/%D9%85%D9%87%D8%A7%D8%B1%D8%A7%D8%AA-%D8%A5%D8%AF%D8%A7%D8%B1%D9%8A%D8%A9/%D8%A3%D8%B5%D8%AD%D8%A7%D8%A8-%D8%A7%D9%84%D9%85%D8%B5%D9%84%D8%AD%D8%A9/>

¹⁴¹¹ <https://bscdesigner.com/ar/stakeholders.htm>

¹⁴¹² <https://almasoudsultan.com/%D9%81%D9%86-%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A3%D8%B5%D8%AD-%D8%A7%D8%A8-%D8%A7%D9%84%D9%85%D8%B5%D9%84%D8%AD%D8%A9-%D9%85%D8%B5%D9%81%D9%88%D9%81%D8%A9-%D8%A7%D9%84%D8%AE%D8%B1%D8%A7%D8%A6%D8%B7/>

¹⁴¹³ https://help.sap.com/docs/SAP_BUSINESS_ONE_WEB_CLIENT/2554bf7e9aa347729b0547a737e123ac/4c3f04f149f3446884cd8500c9837a59.html?locale=ar-SA&version=10.0_SP_2405

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activities is a very important process as it includes the tools through which the objectives will be achieved, and the other aspect of importance, which should reflect an increase in interest. The process of defining activities includes choosing implementation methods,¹⁴¹⁴ and the proposed approaches and methods for implementing the activity must be the most appropriate to achieve the project objectives in light of the determinants that govern the design and implementation of the project, such as: time, effort, and funding. Is the return from implementing these activities commensurate with the cost of implementing them? Therefore, choosing one approach or implementation method instead of another must have clear justifications for its selection and to complete the design of the project activities and ensure that some elements have been met, such as whether the areas of activities have been identified, whether the activities within each area have been identified, whether the methods of implementation have been clarified, whether who will carry out the implementation has been identified, and whether who will supervise the implementation has been identified¹⁴¹⁵.

Follow-up management¹⁴¹⁶

Follow-up is one of the management mechanisms, and it monitors the steps and stages of project implementation. It is a periodic monitoring system for the purpose of ensuring that the work is proceeding according to the plan, in addition to monitoring the extent of development that the project has reached and addressing any shortcomings in the implementation process. Accordingly, follow-up is an organized and continuous process to estimate the progress of the work over a specific period of time. Since it is a continuous monitoring process of the project's movement, it requires indicators that guide the progress of the project, which are formulated in the project design phase, and to ensure that the project is on the right track to achieve the goals and objectives specified in advance within the time period specified for each project activity, and the planned cost with quality assurance. Follow-up provides important information that contributes to the success of the project by analyzing the current situation, identifying problems and finding solutions, discovering trends and models, implementing project activities as planned, measuring progress towards achieving goals, developing future goals, and making decisions related to material, physical and human resources. Follow-up thus keeps pace with all stages of the project, which includes financial follow-up and technical follow-up to ensure the proper use of the resources allocated to the project. It is carried out by the project's supervisors: responsible for following up on the workers¹⁴¹⁷ with them and the tasks The project manager: responsible for following up on all aspects of the project, the funder through reports and field visits where the funder follows up on progress and measures performance, and the board of directors through reports, field visits, individual interviews, group meetings, observation, and data collection. The follow-up

¹⁴¹⁴ https://units.imamu.edu.sa/administrations/sap/Pages/About_sap.aspx

¹⁴¹⁵ <https://www.scribd.com/document/425935796/%D8%A7%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D8%A7%D9%86%D8%B4%D8%B7%D8%A9-%D8%A7%D9%84%D8%AA%D8%AF%D8%B1%D9%8A%D8%A8%D9%8A%D8%A9>

¹⁴¹⁶ https://mawdoo3.com/%D8%AA%D8%B9%D8%B1%D9%8A%D9%81_%D8%A7%D9%84%D9%85%D8%A%D8%A7%D8%A8%D8%B9%D8%A9_%D8%A7%D9%84%D8%A5%D8%AF%D8%A7%D8%B1%D9%8A%D8%A9

¹⁴¹⁷ <https://follow-up-department.nbu.edu.sa/tasks-follow>

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department prepares a list of activities to be followed up within the follow-up plan, determines the duration of work on the project, activities and individuals in charge of the work, determines the follow-up methods and indicators used in that, clarifies the developments that have occurred in the steps that have been implemented, clarifies the consequences and difficulties facing the project if any, and proposes an appropriate solution to overcome those difficulties, determines the resources required to implement the follow-up plan and determines what is available, and determines who will be consulted or trained to implement the follow-up plan.¹⁴¹⁸

Risk management¹⁴¹⁹

Risk management does not aim to eliminate all project risks, but rather aims to recognize when to respond if they exceed project tolerance levels. Most projects focus on negative risks that have the potential to harm the project in terms of time, cost, resources, quality, and scope. Negative risks must be avoided, resolved, or minimized. Risks must be constantly reviewed from the early stages of the project and throughout the entire implementation phase. Risks must be identified, documented, and evaluated, their likelihood of occurrence, their impact estimated, their priorities, and their response and appropriate decisions taken to reduce, eliminate, and control them, and to ensure that appropriate risk management procedures are followed regarding them. Work to improve performance, raise the quality of decision-making within the project, improve planning processes, ensure the continuity of service provision to beneficiaries, ensure that project strategies are built on sound scientific foundations and realistic assumptions, reduce the likelihood of unexpected surprises, clearly distribute roles and responsibilities among the various departments within the project, and improve the relationship with external parties related to the project. Through individuals, employees, volunteers, beneficiaries, donors, real estate, administrative buildings, properties, financial income, donations, grants, investment returns, programs, projects, services, status, fame, reputation and through all project activities such as project management planning , inputs, scope, costs, time, communications, outputs, inputs, activities, timing, quality, tools, methods, reviews, documents, type, assumptions, lists, team, management, information, techniques, strategies, opportunities, threats, classifications, urgency, responses, records, updates, decisions, environmental, operational and organizational factors , monitoring, control, follow-up, evaluation, performance, review, analysis, measurement and risk situations. In addition to analyzing the relevant stakeholders and the opinions and advice of experts specializing in risk and its management ¹⁴²⁰. Risks are identified through two steps: defining project risk categories and identifying specific risks that fit each risk category. Risk categories are defined by comparing the risk classification with an effective assessment. When developing risk categories for a project, it must be realized that each project is unique, and that it is not possible to develop a single set of risk categories that fit all projects.

¹⁴¹⁸ <https://m.mu.edu.sa/ar/departments/follow-up-department/432>

¹⁴¹⁹ https://ar.wikipedia.org/wiki/%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9_%D8%A7%D9%84%D9%85%D8%AE%D8%A7%D8%B7%D8%B1

¹⁴²⁰ <https://www.oracle.com/sa-ar/erp/risk-management/what-is-enterprise-risk-management/>

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The project context should be examined and a set of risk categories should be developed that are appropriate to their unique needs. Risks may be strategic, financial, legal, regulatory, administrative, human, political, environmental, technical, operational, infrastructure, or project management risks. When identifying risk categories, the project team should work with key stakeholders to identify the specific risks from each risk category and begin reviewing the project documentation.¹⁴²¹ There are many techniques available that help identify risks. These techniques include brainstorming, focus groups, scenario planning and expert interviews. When identifying risks, risks should be carefully written in a way that ensures clarity about the factors, cause, or source of the risk, and its impact on the project. Identifying risks is not a single activity that occurs once at the beginning of the project but at all stages of the project. Risk assessment addresses two difficult challenges when managing project risks. The first is to prioritize risks using criteria agreed upon by the project team and key stakeholders. Risks are ranked according to their likelihood and impact, and a risk tolerance is determined. Next, the project team needs to work with key stakeholders to determine risk tolerance levels to identify acceptable risks, and those that fall outside the acceptable tolerance range and need to be effectively managed. The risk is then prioritized. The project team and stakeholders prioritize three risks by rating their likelihood and expected impact on a scale of low, medium, or high, and then determine a risk tolerance line.¹⁴²²

The project team and stakeholders should share a common understanding of the criteria used to prioritize risks and determine risk tolerance levels. To achieve this common understanding, the project team should work with key stakeholders to complete the sometimes difficult process of answering questions such as: What criteria will be used to prioritize risks? Time? Scope? Cost? Other factors such as value to project beneficiaries, compliance with donor regulations? The employee's safety, and what process will be used to determine risk tolerance levels, and after identifying risks comes the risk response stage, and identifying and assessing risks forms the basis for sound risk response options, and the project team must determine a strategy for the best response to the risk,¹⁴²³ and if the project decides to manage risks effectively, response strategies include the following options or a combination of options such as avoiding risks, transferring risks, and reducing or mitigating risks, and the project team needs to develop a plan of action for the risk response activities that the team has chosen, the risk management document should achieve the development of an organized and comprehensive risk management plan, and identify the methods that will be used to implement the risk response, and plan the provision of sufficient resources to respond to risks¹⁴²⁴, and each risk plan should be documented, but the level of detail varies depending on the project, large projects or projects with high levels of uncertainty benefit from detailed and formal risk management plans that record all aspects of identifying risks, assessing them and responding to them, and the project team has a better perspective on the appropriate

1421 <https://bakkah.com/ar/knowledge-center/%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D9%85%D8%AE%D8%A7%D8%B7%D8%B1>

1422 https://www.mof.gov.sa/Financial_Control/mediacenter/Documents/%D9%86%D8%B4%D8%B1%D8%A9%20%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9%20%D8%A7%D9%84%D9%85%D8%AE%D8%A7%D8%B7%D8%B1.pdf

1423 <https://cpa.gov.om/Documents/%D8%AF%D9%84%D9%8A%D9%84%20%D8%A7%D8%AF%D8% pdf>

1424 <https://ims.doroob.sa/courses/Doroob/CS-BUSAD005/DEC2020/about?lang=ar>

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emergency and control of risks, and the risk register document provides a specific, recorded and formalized so that the project risk register provides a list of important risks and contains information on the likelihood of occurrence and impact of risks, and may include proposed mitigation responses, and risk owners, The current status of risks and information about the impact of those risks on cost and schedule, while the form of the risk register can vary depending on the project, and risks are monitored continuously to identify any changes in their status, or if risks become an issue, it is preferable to conduct a regular review of risks to identify actions that have not yet been implemented, the likelihood and impact of risks, and the transfer of risks that have not occurred and the identification of new risks, and it is preferable to create a risk register as early in the life of the project as possible, and if the register is not prepared during the project preparation phase, it should be prepared at the same point at which other elements ¹⁴²⁵of the internal control system are prepared, due to the dynamism of risks, the risk register should be maintained throughout the remaining life of the project, the list of risks and associated risk management strategies are likely to change as the project matures and new risks emerge or expected risks disappear, and regularly scheduled reviews of project risks can be used to ensure that project risks are included as an item on the agenda of all project management meetings, in the event that unexpected risks arise or the impact of the risk is greater than expected, the planned response or risk allocation may be insufficient, at which point the project team should plan an additional response to control the risks through preparation, planning, and mapping the scope of work and the basis on which it will be based In risk assessment, a framework for the process and an agenda for analysis are defined, risks are identified, significant risks are identified, their source is investigated, and their treatment is undertaken.¹⁴²⁶

Common methods for identifying risks include objective-based identification, scenario-based identification, classification-based identification and review of common risks. After identifying potential risks, an assessment must be made of their severity in causing losses and their likelihood of occurrence. Sometimes it is easy to measure them and sometimes it is not. The difficulty of assessing risks lies in determining their rate of occurrence, as statistical information on previous incidents is not always available. Also, assessing the severity of the results is usually difficult in the case of intangible assets. There is an importance in developing a plan that includes making decisions regarding the selection of the set of methods that will be followed to deal with the risks. Each decision must be recorded and approved by the appropriate administrative level. The decision must be made by senior management. In the case of decisions related to the information system, for example, the responsibility for the decision rests with the IT manager. The plan must propose logical and applicable security controls in order to manage the risks. Then comes the implementation phase, and in this phase the methods planned to be used to mitigate the effects of the risks must be followed. Insurance must be used in the case of risks that can be transferred to an insurance company. Risks that can be avoided without sacrificing

¹⁴²⁵ <https://support.microsoft.com/ar-sa/topic/%D9%87%D8%AF%D9%81-%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D9%85%D8%B4%D8%B1%D9%88%D8%B9-%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D9%85%D8%AE%D8%A7%D8%B7%D8%B1-%D9%81%D9%8A-%D9%85%D8%B4%D8%B1%D9%88%D8%B9%D9%83-c80e5894-a4bc-4e1e-abf9-6988279a32c3>

¹⁴²⁶ <https://www.moec.gov.ae/risk-management-system-policy>

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the organization's goals are also avoided, and other risks are reduced. The rest is kept, then comes the stage of reviewing and evaluating the plan in order to assess the previously used security control methods, whether they are still applicable and effective, and to assess the level of potential changes in the risk in the work environment. For example, information risks are a good example of a rapidly changing work environment.¹⁴²⁷

Among the determinants of obstacles is that if the risks are assessed or prioritized in an inappropriate manner, this may lead to wasting time in dealing with risks with losses that are unlikely to occur, as well as spending a long time assessing and managing unlikely risks, which leads to the dispersion of resources that could have been exploited more profitably, and giving risk management operations a very high priority leads to hindering the institution's work in completing its projects or even starting them. It is important to take into account the good distinction between risk and uncertainty. Among the areas of application of risk management, when risk management is applied in the financial matters of the authority, it is considered a technique for measuring, monitoring and controlling financial and operational risks as they appear in preparing the institution's budget. There is risk management at the institutional level, and risk management in this field is defined as a potential event or circumstance that may have negative effects on the institution concerned in terms of its existence, its resources, whether employees or capital, products, services or customers, and there may also be an impact on society and the surrounding environment. Also, for each potential risk, there may be a pre-formulated plan to deal with its possible results in order to confirm the state of emergency in the event that the risk becomes a legal liability.¹⁴²⁸

Risk management activities as applied to project management include planning how to use risk management in the project in question. The plan should include tasks, responsibilities, activities, and a budget. A risk manager should be appointed, who is a person different from the project manager and whose job is to predict the problems that the project may face. His most important qualities should be correct prediction and skepticism, and maintaining a database of the risks facing the project as they happen. This data includes: start date, title, brief description, probability, and finally importance. Then, a reporting channel should be created through which the team members working in risk management can send reports that include their predictions of any potential risks. Then comes the preparation of plans to mitigate the risks that have been chosen to be dealt with in this way. The aim of these plans is to describe how to deal with these risks and to determine what, when, by whom and how their consequences will be avoided or reduced in the event that they become a legal liability, and to prepare a summary of the risks that have been faced and the plan to confront them and the effectiveness of mitigation activities and the effort expended in risk management¹⁴²⁹.

¹⁴²⁷https://www.psa.gov.qa/ar/knowledge/qnpm/Documents/3%20Risk%20Management/Risk%20Management%20Plan%20Preparation%20Guidelines_Arabic.PDF

¹⁴²⁸ <https://rulebook.centralbank.ae/ar/rulebook/%D9%86%D8%B8%D8%A7%D9%85-%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D9%85%D8%AE%D8%A7%D8%B7%D8%B1>

¹⁴²⁹ https://www.unfpa.org/sites/default/files/admin-resource/FINA_AR_ERM.pdf

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Risk management is the practice of systematically selecting cost-effective methods to reduce the impact of a particular threat to a project or organization. All risks cannot be avoided or reduced completely simply because of practical and financial constraints, so all organizations must accept a certain level of losses (remaining risks). While risk management is used to avoid losses as much as possible, business continuity planning exists to address the consequences of remaining risks. Its importance lies in the fact that some incidents that are unlikely to occur may actually occur if there is enough time for them to occur. It is an integrated and ongoing management process that aims to identify potential risks, and develop plans to prevent them, or mitigate their expected negative effects. Risk is a state of uncertainty that most organizations face, and it is rare for an organization to operate in a risk-free environment.

Therefore; Dealing with them efficiently and effectively is vital for the survival and sustainability of organizations, and contributes positively to spreading an atmosphere of trust among workers and volunteers with the project and all related parties. Risks vary from one organization to another depending on the nature of its activity and the type of projects and programs it provides. The surrounding social, economic, political and geographical factors may also greatly affect the risks ¹⁴³⁰. Among the most prominent benefits that accrue to the project from risk management are identifying the most important factors that may affect the project and identifying them accurately, stating the importance of each of them, assessing the likelihood of these risks occurring, and stating the impact of each of them on the project, while identifying the methods and procedures used to deal with these risks in a way that contributes to reducing the chances of these risks occurring and without affecting the project. Project risk management also includes monitoring risks and trying to control them by identifying these risks and designing appropriate plans to track and confront these risks, in addition to following up on the emergence of new risks and working to follow them up in the various stages of the project. Risks are managed in projects through various paths, including the preventive path, which includes taking measures that avoid the emergence of the type of risks associated with a stage of the project's work. There is also the corrective path, which includes modifying the work path at a stage of the project's work, which results in not only avoiding risks. Achieved, but this contributes to raising the level of work efficiency in the project. Project risks may be represented in the form of defects or malfunctions that are discovered or occur during the work stages of the project. In this case, all of these defects and problems are documented and dealt with through repair, technical support, maintenance, documenting these procedures, calculating their costs, and clarifying their results. Also, in supporting the progress of work in the project, all risks included in the various stages of the project are reviewed and appropriate plans are designed to confront and manage risks, in addition to following up and monitoring the integrity of these plans and verifying that

¹⁴³⁰ <https://www.centralbank.ae/ar/our-operations/risk-management/>

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they are actually being implemented in a way that ensures the integrity of the work stages in the project and includes risk management in projects.¹⁴³¹

Evaluation Management¹⁴³²

Evaluation is defined as a process of measuring the extent of the project's success in achieving the planned goals. It is a process of evaluating the project's development, objectives, indicators, objectivity, and analyzing what was done, how it was done, and why, with the aim of determining the need for the project, its value, and the lessons learned by reviewing the goals, purposes, objective, and measurement of results, the extent to which the project's goals are achieved, the suitability of its strategy and activities to the goals, the suitability of its goals and implementation method to the needs, its continuity, the effectiveness of its management, the efficiency of its resource management, the main achievements or failures of the project, showing the required changes and how to make them, providing information and increasing skills for planning and decision-making, seeing the project's achievements and the lessons learned from its implementation, revealing the efficiency and effectiveness of the efforts made, which increases the effectiveness of the work and improves performance, contributing to making a decision regarding completing the work or expanding the project and studying alternatives, and helping to plan better projects in the future in terms of the work method, project management, reaching the most correct decisions, choosing the most appropriate means, revealing weaknesses and avoiding them, or strengths and exploiting them, and evaluating and motivating workers. On working through positive evaluation results.¹⁴³³ There are a number of evaluation steps that the creative project team is supposed to adhere to, which are: defining evaluation objectives, choosing appropriate evaluation methods, developing a data collection and analysis plan, preparing, presenting and following up on results, and conducting the evaluation, working on choosing evaluation priorities and objectives, determining the methods and techniques that will be used, determining what should be done in detail, determining the role of each individual in the evaluation process, and determining the time required for the evaluation.¹⁴³⁴ It is important for the project to contain indicators. Indicators in the world of projects help in the evaluation process and knowing whether the project met the needs that the project was created to meet or not and whether it was good through comparison, reports, capacity building, measurement tools, target audience interaction, outputs, results, and positive impact. Indicators can be quantitative or qualitative, through which one can know whether it is actually successful and an indicator or whether what it is doing is just catching wind and has no impact. This can be done through questionnaires, opinions, media, social networks, and knowing the reactions to the project and whether it is good enough or not, and what are the aspects of work

1431 https://www.udemy.com/course/risk-management-course/?utm_source=adwords&utm_medium=udemyads&utm_campaign=INTL-AW-PROS-Arabic-DSA-WebIndex&campaigntype=Search&portfolio=Intl-DSA&language=AR&product=Course&test=&audience=DSA&topic=&priority=&utm_content=deal4584&utm_term=ag_101717436945ad_440209976791kw_de_c_dm_pl_ti_dsa-41250778272_ji_1028585_pd_&matchtype=&gad_source=1&gclid=Cj0KCQjwr9m3BhDHARIsANut04Y0w8-CzQ0xONIdo0-5vBHRPKSek6fdf2L-hwcl8y9PL-tWnlMy9gsaAgwAEALw_wcB

1432 <https://www.sitra.fi/en/blogs/five-critical-points-evaluation-management/>

1433 <https://www.un.org/ar/internaljustice/undt/the-management-evaluation.shtml>

1434 <https://ar.wikipedia.org/wiki/%D8%AA%D9%82%D9%8A%D9%8A%D9%85>

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that the creative project can do to become acceptable and successful, and knowing the extent of the success of the creative project such as the amount of money spent on it or the amount of money it obtained from its results, and understanding the nature of the creative project and its degree of development, its effectiveness, its potential for success, the ability to implement its activities, and the extent of its contribution to the creative experience of society as a whole.¹⁴³⁵

Smart and successful indicators are those that have defined goals, targets, data and information, are capable of being analyzed, are honest and transparent, contribute to achieving the project's desires and will, and can measure what the creative project does financially, temporally, geographically and creatively. There are many negatives and positives that a creative project may face without paying attention to indicators, including not having the ability to predict the future of its experience, not being able to compare it with other projects, not being able to understand the context of the project and its current and future transformations, not being able to present models for solutions, and confining the project to a single cultural context that may harm it, and the project's imbalance, realism, and objectivity, and its inability to deal with the surrounding environment, whether cultural, social, economic, political, legislative, marketing, or planning, and will make the information received about the project and its activities lack credibility, incomplete, and non-comprehensive, and the project team loses the ability to monitor, reach, and succeed in achieving its goals, and reduces the implementation of procedures that serve the project, its purposes, and objectives, and deprives it of its ability to meet the needs of it, its partners, and its beneficiaries, and makes it lack its ability to deal with the different variables in information, priorities, needs, and activities within the project, which must contain honest, comprehensive, and correct indicators that provide important information for the benefit of the creative project.¹⁴³⁶ Among the important indicators that the project needs are those related to its capabilities, team, activities, partners, relationships, audience, and its ability to design, implement, monitor, evaluate, develop, modify, or redesign project plans, administrative, programmatic, executive, planning, and marketing, and indicators related to the social, cultural, political, legislative, marketing, and administrative environment, and the management of its financial or human resources, and building its capabilities in ways to obtain encouragement, support, funding, or capacity building in the field of good organization of activities, creating cultural events, advocating for issues it believes in, ways of dealing with partners and beneficiaries, the basics of dealing with various media, and best practices for making the creative project look good in front of others as a whole.¹⁴³⁷

The indicators provide knowledge of the extent of the deterioration, its type and the degree of its impact on the creative project and how it can reduce the impact of this deterioration, and provide knowledge about the

¹⁴³⁵https://www.newtactics.org/sites/default/files/resources/Principles_Focused_Evaluation_A_Brief_Reference_Guide_Public%20Version_Arabic.pdf

¹⁴³⁶ <https://www.un.org/ar/ga/deliveringasone/objective.shtml>

¹⁴³⁷ <https://subol.sa/dashboard/articles/ArticleDetails?id=423&isInJourney=false>

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projects and institutions surrounding it and the degree of their development. In terms of the political environment, it is possible to identify the type of policy that is being worked on in its local or national environment and whether the ruling system in the country is authoritarian or liberal, and whether the ruling system supports creative projects or fights them, and whether the ruling system has a desire to support projects or not.¹⁴³⁸ The indicators help the creative project to search for other sources of support. In terms of the legislative environment, the project must be aware of the legislation related to its activities and whether it encourages, supports or fights them. In terms of the community environment, it is important for the project to have comprehensive knowledge of the society in which it operates and what issues it is interested in, and what are the preferences of society. In terms of the marketing environment, especially those related to literature and art marketing, the project must be aware of the prevailing marketing trends in the country in which it operates, and what are the successful marketing practices for products. In terms of the economic environment, the project can read the degree of economic growth and learn about the economic trends and capital that support creativity and how it can obtain their support. For the benefit of the project, which must be aware of the indicators related to the percentage of return that it can obtain from the creative project as a whole and how to invest this return in its favor, and be aware of the indicators related to the negative repercussions on the creative project and how it can deal with these repercussions and respond to them in a way that does not harm the creative project as a whole.¹⁴³⁹

Financial, technological and organizational capabilities, as well as the political, legislative, administrative, cultural, value-based, interactive, societal and civil environment, and those related to responding to their outcomes or repercussions, are important indicators that the project must pay attention to from its first moment until its end, and must be interested in understanding and responding to them according to its capabilities, resources and desire to achieve success.¹⁴⁴⁰

It is important for the project team to include evaluation activities to work on implementing and developing the project as a whole and to be interested in following up on the progress of the project well, whether in the stage of obtaining the idea or searching for information and in the marketing stage and evaluating each of these activities that it carries out, and to undergo evaluation in the field of quality, sustainability, tracking, evaluation, assessment, guidance, application, design, quality and adherence to laws in order to overcome obstacles, reduce errors, maximize good practices and respond to the needs of the stakeholders surrounding the creative project and work on design and implementation in a better and more comprehensive way and understand the methods of evaluation, apply the rules and standards of its tools, and work on setting questions and searching for answers through which it can benefit from these basic tools in the creative project and ensure

¹⁴³⁸ <https://aifs.gov.au/resources/practice-guides/what-evaluation>

¹⁴³⁹ <https://rolecatcher.com/ar/skills/knowledge/social-sciences-journalism-and-information/social-and-behavioural-sciences/types-of-evaluation/>

¹⁴⁴⁰ <https://ctb.ku.edu/es/node/3426>

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that the project achieves the goals and carries out the work that it has planned, and whether it succeeded, why, and how, and is there an opportunity for improvement, and raising the quality at the level of design, application and adaptation, and making wise decisions, and supporting the project's practices and knowledge and increasing its impact on its surroundings from those around it, interested parties, supporters, partners and donors associated with the creative project ¹⁴⁴¹.

The work environment of creative projects is complex and diverse and requires a political, economic, local, financial, creative, temporal, spatial, cultural, investment, artistic and literary climate that motivates them. Otherwise, the project will deteriorate and fall into negative developments that contribute to the failure of the project, which requires the project team to work on activating monitoring and evaluation and increasing quality in an optimal manner and working on generating evidence that clarifies the work of the creative project and the extent of the resulting impact and its ability to attract the viewpoints of individuals, entities or institutions surrounding it and interested in its developments, experiences, activities and management and contributes to the project's ability to adapt and track, interpret and summarize data related to the variables surrounding it in their social, political, economic or cultural dimensions and contributes to the project gaining experience, adaptation, balance, specifications, purpose, accuracy of methodology, interaction and addressing any obstacles or tensions that stand in the way of the creative project ¹⁴⁴². The evaluation must include credibility, acceptance, integrity, work within good ethics, respect and access, and all its activities must be dynamic, active, take appropriate actions, be able to make decisions, adapt to all project activities and variables, enhance its ability to reach the beneficiaries of the creative project, and continuously develop tools, goals, vision, message, mission, values, faith and mission, and build its faith in change, development, popularity, evaluation, needs, outputs, results, quality, impact, and progress in providing information, data, experiences and expertise that it aspires to from the creative project. ¹⁴⁴³ Evaluation activities help the creative project examine the extent to which its results are achieved, its goals are achieved, its information is available, its operations are implemented, its activities are achieved, its resources are available, its work is coordinated, strengths are supported, weaknesses are strengthened, and work is done to achieve its accomplishments. Tracking the project activities and knowing the progress in its achievements, objectives, results, modifications, effectiveness, utility, credibility, efficiency, indicators and ways to benefit from them all, studying all its variables and determining the evaluation topics in it and the tools that will be used in it and who will carry it out and when and where and how so that it includes the operations of objectives and achievement and time programming and means and services and resources and tools and results and outputs of the project and identifying the results that the project reaches and achieves and evaluating the extent to which the project

¹⁴⁴¹ <https://msaaq.com/%D8%AA%D9%82%D9%8A%D9%85-%D8%A7%D9%84%D8%B7%D9%84%D8%A7%D8%A8/>

¹⁴⁴² https://ar.wikipedia.org/wiki/%D8%AA%D9%82%D9%8A%D9%85_%D9%88%D8%B8%D9%8A%D9%81%D9_%8A

¹⁴⁴³ <https://www.for9a.com/learn/%D9%85%D8%A7-%D9%87%D9%8A-%D9%85%D9%87%D8%A7%D8%B1%D8%A7%D8%AA-%D9%88%D8%B9%D9%86%D8%A7%D8%B5%D8%B1-%D8%AA%D9%82%D9%8A%D9%8A%D9%85-%D8%A7%D9%84%D9%85%D9%88%D8%B8%D9%81%D9%8A%D9%86>

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objectives have been achieved in light of its actual results and evaluating the operations that were implemented in it and the feasibility of the means and tools that were used within the project as a whole. ¹⁴⁴⁴

The evaluation requires knowing the type of participants in achieving the goals of the creative project, their characteristics, skills, and degree of participation in implementing its activities, what is their relationship with it and their relationship with each other, what are their social, cultural, economic, and literary circumstances, and what is the degree of their positive participation in the project, its size, fame, and talent, and their participation in formulating the project's goals, operations, programs, writing, and details, and their participation in the activities, evaluation, achievement, implementation, management, administration, formation, communication, and distribution of roles and tasks among them and organizing the services that the project needs, and working on managing the project, directing, tracking, controlling, and assisting in implementing its various activities, and working on evaluation, organizing, analyzing the results, and helping to make decisions regarding the development decisions related to the project and correcting the understanding ¹⁴⁴⁵of the concept, practices, means, and methodologies related to it and making it more effective and feasible, especially in light of the limited resources and the need to rationalize their use, whether financial, human, or organizational, and the link between evaluation activities and capacity building, cognitive flow, skills, and knowledge about the project's structure and communication processes within it, and identifying the negatives that can result from it and addressing them, and identifying the positives that result from it and maximizing them, and monitoring performance The project, its partners and those around it, knowing the contribution of each of them to its success, appreciating the value of every detail of the project, the quality and type of implementation, and the capabilities of those in charge of the work, knowing the prevailing values in it, determining its final results, knowing its applications and the plans it follows, judging the performance of the creative project as a whole, evaluating its objectives and executive plan and their connection to the project objectives, the quality and type of implementation, the nature of the outputs and their quality, understanding and comprehending all parties surrounding the creative project and participating in these activities in a positive way by providing information and opinions, working to develop the project, ¹⁴⁴⁶increase its strength and ensure its success, and accurate knowledge of the reasons for these activities? Why are we working on them? Where do they lead us if they are applied well? What kind of information is required for the success of the activities and evaluation, and what are the analytical tools that can be used to ensure the success of the activities and evaluation and ensure the flow of information and transparency in achieving all the activities of the project and the issue or issues that it is interested in and participating in through the project and ensuring systematic thinking about the strengths and gaps in it, and helps in making decisions about it, strengthening it to ensure the quality of its system during the project planning phase as a whole, and providing information regarding

¹⁴⁴⁴ <https://alathar.org.sa/7030/%D9%81%D8%A7%D8%A6%D8%AF%D8%A9-%D8%A7%D9%84%D8%AA%D9%82%D9%8A%D9%8A%D9%85/>

¹⁴⁴⁵ https://www-strategicpreventionsolutions-com.translate.goog/post/what-are-the-different-types-of-evaluation?_x_tr_sl=en&_x_tr_tl=ar&_x_tr_hl=ar&_x_tr_pto=rq&_x_tr_hist=true

¹⁴⁴⁶ https://edtechbooks-org.translate.goog/eval_and_design/evaluation_basics?_x_tr_sl=en&_x_tr_tl=ar&_x_tr_hl=ar&_x_tr_pto=rq

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the activities and evaluation and identifying the experiences and practices that it needs, and maximizing and supporting them in order to support the project team effectively.¹⁴⁴⁷

Evaluation contributes to increasing the creative team's experience with the approaches to evaluation activities, their design methods, data collection, management, and methods of use, building capacities in their field, increasing opportunities for cooperation, enhancing knowledge of the appropriate timing of evaluation activities, providing development capabilities and making change, avoiding negatives, developing a good strategy for evaluation activities, establishing their objectives, maximizing their impact, identifying their target groups, accurately defining the objectives, financial and human determinants, tools, roles and responsibilities, understanding and comprehending the role of all parties for the importance of evaluation activities, the project's capabilities to achieve activities and obtain the greatest degree of credibility for the results, working on consistency between results and objectives, the ability to understand the cultural, social, economic and environmental context in which the project is being worked on, using evaluation tools successfully and intelligently, verifying their effects and results for the benefit of the writer, his literary experience and the creative project, providing information more easily and at a lower cost, stimulating interaction, learning, understanding and knowledge of the project's objectives, determinants and the impact of its various variables, and ensuring the greatest degree of freedom for participants to express creative and innovative opinions that benefit the creative project objectively and without influences. Negatively, it is between them and in a way that ensures their sympathy with each other and within appropriate evaluation criteria.¹⁴⁴⁸ The use of evaluation results for the project as a whole or for activities and evaluation is the ultimate goal of the evaluation process and saves time, effort and money and requires a high degree of transparency, objectivity and skill to detect any gaps in the plan in implementing the creative project and detect unexpected obstacles, identify the efficiency of the project and its partners in implementation, identify gaps in achieving the project objectives, and its success in change while taking care to consider the project's specific processes and their chronological progression, consistency and definition of roles and responsibilities and activating them to communicate between the creative project and the parties interested in it and ensuring that the project is followed up and evaluated and assessed at all stages to reach the best result that can be reached at its end, and ensuring intensive coordination between the project and its partners and providing appropriate means and services necessary to complete the project for the better and the best with the importance of adhering to all measures and procedures that the project needs to succeed and paying attention to planning, implementation, monitoring and evaluation and everything related to the project from activities and implementation stages and enhancing participation in some contexts for projects of other institutions and providing support with money, resources and partnership In some creative activities, providing brief, transparent, real, objective, analytical, simple and

¹⁴⁴⁷ <https://app.inspiresproject.com/learn/article/mrahl-mi-altqm>

¹⁴⁴⁸ https://it-blocks.com/ar/QAAS_ar.aspx

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informative information helps in making a recommendation or decision that benefits the project and saves time and effort through information and guidance that serves the creative project.¹⁴⁴⁹

Evaluation is important because it informs the creative project team of the results achieved, the systems, procedures, policies, plans, data, information, controls, relationships, sources, obstacles and successes that it experienced throughout the creative project so that subsequent creative projects become easier, more convenient and more successful. The project is evaluated by answering many questions related to it, including¹⁴⁵⁰:

1. What is the purpose of the evaluation, what should we evaluate, who will do it, when, how and how much will the evaluation process cost, the volume of direct physical production versus the cost and the volume of coverage and quality, adherence to the time plan, results, developments in the target groups resulting from the project plan, unplanned secondary results, and impact, secondary effects of the project on the reality of the target groups?
2. Did the project achieve its objectives in terms of effectiveness, results, outcomes, indicators, capacity building, efficiency, outcomes, and sustainability?
3. Does the project have a clear, understandable and achievable vision, mission, values and goals?
4. Does the project have a vision through the creative project?
5. Has the project designed methods and evaluation well and has a positive impact on it?
6. Does the project have a good plan for implementing its activities?
7. Does the project answer the audience's questions and needs?
8. Does the project use appropriate tools to carry out its activities?
9. Does the project use appropriate activities and evaluation tools?¹⁴⁵¹
10. Does the project collect the data and information it needs in the evaluation phase?
11. Does the project team have the capacity to access all the data it needs? Can it interpret, analyze, protect and make use of it? And does it help it answer the questions it needs answered?
12. Does the project share the data and conclusions it extracts from it with those around it, those interested in it, and its partners to make better decisions?
13. Do the activities and evaluation contribute to developing the project's perspective on its creative concept and dealing with it? Reviewing the main approaches to its development? Benefiting from it? Knowing its indicators?

¹⁴⁴⁹https://americorps.gov/sites/default/files/document/2015_03_11_BasicStepsOfEvaluationAudioDescription_ORE.pdf

¹⁴⁵⁰ <https://www.alr7alh.com/art/s/76/%D8%AE%D8%B5%D8%A7%D8%A6%D8%B5-%D8%A7%D9%84%D8%AA%D9%82%D9%88%D9%8A%D9%85-%D8%A7%D9%84%D8%AC%D9%8A%D8%AF>

¹⁴⁵¹ https://www-sciencedirect-com.translate.goog/topics/computer-science/evaluation-models?_x_tr_sl=en&_x_tr_tl=ar&_x_tr_hl=ar&_x_tr_pto=rq

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14. Do the activities and evaluation contribute to the project's understanding of how to measure good practices in implementing its activities? How to deal with the outputs of this project? And ensure the quality of its outputs?¹⁴⁵²
15. Do the activities and evaluation contribute to the project's understanding of its target groups in terms of social identity, financial capabilities, reading orientations, and the dominant culture in their communities?
16. Do the activities and evaluation contribute to the project's understanding of its administrative and logistical needs and the needs of its partners and target audiences in its national, regional and international literary environment?
17. What are the methods of dealing with the outputs of this project? And ensuring the quality of its outputs?
18. Do the activities and evaluation contribute to the project's understanding of how to plan its creative program and how to leverage its partners? And its understanding of the policies that relate to it and affect it negatively or positively?
19. Do the activities and evaluation contribute to the project's understanding of the importance of feedback, improvement and development in the implementation of its activities?
20. Do activities and evaluation contribute to the quality of the project implementation and the quality of its outputs?
21. Do the activities and evaluation contribute to the development of the project's use of guidance from those around it, interested parties and its partners?
22. Do the activities and evaluation contribute to building the project team's capacity to implement it optimally?¹⁴⁵³
23. Do the activities and evaluation contribute to the development of tools that the project uses in all its activities?
24. Do the activities and evaluation contribute to building the project's capacity to obtain research, studies, policies and laws related to it?
25. Do the activities and evaluation support the project's testing of its assumptions and determine their validity, quality and usefulness?
26. Do activities and evaluation contribute to improving project work?¹⁴⁵⁴
27. Do the activities and evaluation contribute to the solution of the main project concerns?
28. Do the activities and evaluation contribute to the project's understanding of the contexts, experiences, attitudes and characteristics that influence it?
29. Do the activities and evaluation contribute to achieving the explicit and implicit project objectives?

¹⁴⁵² https://ec-europa-eu.translate.goog/enrd/evaluation/back-basics/evaluation-methodologies_en.html?_x_tr_sl=en&_x_tr_tl=ar&_x_tr_hl=ar&_x_tr_pto=rq

¹⁴⁵³ https://www-adda247-com.translate.goog/teaching-jobs-exam/tools-techniques-of-evaluation/?_x_tr_sl=en&_x_tr_tl=ar&_x_tr_hl=ar&_x_tr_pto=rq

¹⁴⁵⁴ <https://qorrectassess.com/ar/blog/assessment-overview-ar/>

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30. Do the activities and evaluation contribute to increasing the knowledge of those around, interested parties and partners about the nature of the creative project and make them an important resource for its success?
31. Do activities and evaluation contribute to the project's knowledge of the values, culture and community in which it operates?
32. What are the project team's capabilities in thinking, building capacity, paying attention to relationships and investing them in partnership and evaluation processes for its benefit?
33. Do project activities and evaluation take into account the interests and values of all stakeholders involved?
34. Do the activities and evaluation contribute to the successful measurement of the performance of the project and its partners?
35. Do activities and evaluation contribute to the success of comparisons between the creative project and creative projects from its creative environment?¹⁴⁵⁵
36. Do activities and evaluation contribute to the project's increased awareness of the interaction of relationships around it?
37. Do activities and evaluation contribute to identifying the strengths of the creative project? And identifying ways to improve it?
38. Do assessment activities contribute to identifying variables that are associated with project success or failure?
39. Do the activities and evaluation contribute to institutionalizing the planning and implementation of the creative project? And working on good practices in this area?
40. Do activities and evaluation help identify problems that could hinder the creative project and the best ways to solve them?¹⁴⁵⁶
41. Do the activities and assessment contribute to understanding his aspirations and the suitability of these aspirations with his capabilities?
42. Do activities and evaluation contribute to knowing what he did well? What could have worked better? How could this have been done? Why do some projects succeed? And others do not?
43. Do the activities and evaluation contribute to the project's understanding of the target audience? Do they learn from it? What new ideas, information or skills have they learned from it in their lives?
44. Do activities and evaluation contribute to the project's knowledge of the resources required to implement its activities?

¹⁴⁵⁵ https://aese-psu-edu.translate.google.com/research/centers/cecd/engagement-toolbox/evaluating-engagement-efforts/evaluation-phases-and-processes?_x_tr_sl=en&_x_tr_tl=ar&_x_tr_hl=ar&_x_tr_pto=rq

¹⁴⁵⁶ https://www.kau.edu.sa/Files/0007677/Files/6151_%D8%A7%D9%84%D9%82%D9%8.pdf

45. Do the activities and evaluation contribute to achieving the project's promises to those around it, including interested parties, partners, and targeted readers, for an enjoyable, useful, rich, and successful literary experience?¹⁴⁵⁷
46. Who are the partners that will assist the project in the evaluation process?
47. What issues or activities will be evaluated?
48. What is the rationale and justification for the evaluation?
49. What is the rationale and justification for the participation of those interested in and supporting the project experience in the evaluation process? Were their opinions collected systematically, logically and objectively, with respect for all participating opinions? Do all opinions aim to answer key questions, including the extent to which the project achieved its objectives? Was it implemented with good and appropriate quality?
50. Did the evaluation contribute to building the capacity of his team and partners?
51. Is there a relationship between the evaluation and the project's goals and mission?¹⁴⁵⁸
52. Has the information and data required for the success of the evaluation process been identified, whether from within the project, its reference frameworks, its expected outputs, its importance, the type of targets and its achievements?
53. Did the project draw its information from the surrounding cultural, social, economic, political, literary and creative environment?
54. Does the project care about the target group and their educational, cultural, economic and family level?
55. Did the evaluation enhance the level of relations between the target audience and the project or not?
56. What methods and tools did the creative project rely on in the evaluation process, and what methodologies did it use for this purpose?
57. Were gaps discovered in project implementation, and how were they addressed?
58. Were the obstacles facing the project identified, and how were they overcome?
59. What are your future suggestions to make upcoming projects more quality implemented?¹⁴⁵⁹
60. Was the analysis of the project's success or failure derived from appropriate methods and tools for analyzing data, information and indicators that provide evidence of the project's efficiency and effectiveness?
61. Are the activities and evaluation linked to the creative project's goals, mission, values and overall vision?
62. Does the project have clearly defined and designed objectives? Are these objectives realistic? Do they fit the project's capabilities and resources and meet the needs of the project's target group?

¹⁴⁵⁷ https://journals-sagepub-com.translate.goog/doi/abs/10.1177/1356389014529836?download=true&journalCode=evia&x_tr_sl=en&x_tr_tl=ar&x_tr_hl=ar&x_tr_pto=rq

¹⁴⁵⁸ <https://www.dosoerp.com/blog/guide-to-conducting-performance-evaluations>

¹⁴⁵⁹ <https://logix-erp.com/%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D8%AA%D9%82%D9%8A%D9%8A%D9%85/>

63. Is the project linked to its expertise and the expertise of its partners and those who help it in the creative project?
64. Have roles and responsibilities been distributed among them? Who sets the policies and decisions related to the project and contribute to its success?¹⁴⁶⁰
65. What are the financial resources available for the project and do they meet the specific needs of implementing the project without waste? Does the project have the ability to provide the necessary support for its success?
66. Has the project been able to adopt new and different tools to evaluate its performance independently and from the project's own self-management?
67. What are the principles and issues that the project is concerned with and what is its level? And how do they benefit and succeed it?
68. Who are the beneficiaries of the project, and why do they believe in it?
69. Are the beneficiary groups affected by the social, economic and political changes surrounding them? To what extent are they affected by these changes and variables? What are the variables that they are affected by in detail? How are they affected by them? And why are they specifically affected by them?¹⁴⁶¹

Analysis Management¹⁴⁶²

The creative project team is supposed to work on managing the analysis of data and information that benefits the project and helps it explore creativity and creative industries, what are the available creative products, who are the competitors, who are the service providers, who are the interested parties, who are the beneficiary audience, what are the opportunities, challenges, obstacles and risks surrounding the project, what is the creative product of the project, what are the available markets for selling the creative product, what are the necessary elements to achieve success, what are the possibilities of any change in this industry in the future, reviewing competing creative experiences and projects and predicting how they will compete in the future, predicting future competitive actions and developing plans to increase the quality of the creative product of the creative project over the competition and revealing the strengths and weaknesses of the creative project, what are the activities it carries out, what are the strategies it works to achieve, knowing the strengths and weaknesses of the project, the elements of success and failure in it and obtaining analysis data and interpreting it objectively, conducting the accounting audit in a transparent, objective and realistic manner and providing a presentation of the descriptive data of the environment in which the project operates, providing vital and

¹⁴⁶⁰ <https://erpdova.com/%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D8%AA%D9%82%D9%8A%D9%8A%D9%85/>

¹⁴⁶¹ <https://fastercapital.com/arabpreneur/%D9%85%D8%A7-%D9%87%D9%88-%D8%AA%D9%82%D9%8A%D9%8A%D9%85-%D8%A7%D9%84%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9%D8%9F.html>

¹⁴⁶² <https://mobi.art4muslim.com/blog/%D8%A3%D9%87%D9%85%D9%8A%D8%A9-%D8%A7%D9%84%D8%AA%D8%AD%D9%84%D9%8A%D9%84-%D9%88%D8%A7%D9%84%D8%AA%D8%AE%D8%B7%D9%8A%D8%B7-%D9%81%D9%8A-%D8%A8%D9%86%D8%A7%D8%A1-%D8%AA%D8%B7%D8%A8%D9%8A%D9%82-%D9%86/>

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important insights that will guide internal analysis, contribute to strategic planning, and know the strength of competition Its weakness and work to answer questions such as:¹⁴⁶³

1. What is the creative work environment in which the creative project operates?
2. What does it take to succeed in this environment?
3. What are the environmental constraints on the project?
4. What are the requirements for its success?
5. How does it develop and learn from the experiences of other creative projects?
6. What are the criteria for the quality of creativity of a creative project?
7. What data do you need to have to do planning?
8. What are the resources needed for the project, activities and needs, and planning for future activities?¹⁴⁶⁴
9. What are the expectations for creative products within the creative project?
10. What are the resources associated with supporting the creative project?
11. What are its planning, implementation, financial and marketing approaches?
12. Is the audience for the product and creative project understood?
13. How can continuity of work within the creative project be ensured?
14. How well do the plans meet the needs of the writer, those around him, the audience and society in general?
15. What are the public activities included in the creative project? The availability of their costs, the team working to achieve them, the platforms and spaces that will be used in such activities, the careful selection of time and place, the size of the events and the resources needed to achieve them?¹⁴⁶⁵
16. Are the characteristics of these creative products known? Are they new? Do they have an audience? How long will these activities be in operation?
17. Are the chosen platforms and spaces suitable for presenting the creative project in an appropriate manner?
18. Have the project's creative products been identified to be new and innovative, adding something new to the creative environment in the community and providing the audience with new, qualitative and unique creative work?
19. How important is the creative project?
20. Does the project enhance its presence as a unique, influential, successful, and positive creative experience?

¹⁴⁶³ <https://sorbonne.netraining.com/blog-details/%D8%A3%D9%87%D9%85%D9%8A%D8%A9-%D8%AA%D8%AD%D9%84%D9%8A%D9%84-%D8%A7%D9%84%D8%A3%D8%B9%D9%85%D8%A7%D9%84-%D9%81%D9%8A-%D8%AA%D8%AD%D9%82%D9%8A%D9%82-%D8%A7%D9%84%D9%86%D8%AC%D8%A7%D8%AD-%D9%81%D9%8A-%D8%A3%D9%8A-%D9%85%D8%B4%D8%B1%D9%88%D8%B9>

¹⁴⁶⁴ <https://ar.wikipedia.org/wiki/%D8%AA%D8%AD%D9%84%D9%8A%D9%84>

¹⁴⁶⁵ <https://uqu.edu.sa/it/44128>

Continuity Management¹⁴⁶⁶

It is important for the creative project team to work on ensuring its continuity. Continuity means the ability of the activity to survive after the end of the grant or funding. The continuity of the activity means the continuity of the services and benefits resulting from the activity. It is a vision for the future, and continuity is linked to several factors, including the extent of the beneficiaries' commitment, how the management style was, whether funding was available for the project, how technology was used, whether the project developed the social culture, and whether the creative project had any positive effects in its environment that would have a positive impact on its continuity, and the continuity of financial, organizational, societal, and creative support or not, and trying to answer questions such as what is the long-term plan for technical and organizational support, how do you plan to obtain community support, what is the plan for ongoing financial support, and how will it be presented and requested.¹⁴⁶⁷

Creative Project Activities Management¹⁴⁶⁸

Suppose there is a funded creative project that necessarily needs to be implemented. This means that it needs to know a set of steps, which are: defining, designing, planning, implementing, monitoring, evaluating, controlling, preparing the project, ending the project and its transition, defining needs, exploring available opportunities, analyzing the project environment, designing alternatives for the project design, officially declaring and granting permission from the authorities and authorizing the project, defining general features, informing stakeholders of the project, preparing the project governance structure, developing a comprehensive and detailed implementation plan that provides a model for all project work, leading the team, integrating the various elements of the project plan, monitoring the progress of the project and appropriate corrective actions when its performance deviates significantly from the plan, achieving the end of the project and its transition, collecting lessons learned, and completing the administrative, financial and contractual activities related to closing the project .¹⁴⁶⁹

There are project-specific challenges such as poor analysis, lack of understanding of the project, lack of investment in it, difficulty in analyzing needs, activities, expectations, resources, delays, quality, considerations, cost, scope, quality, work, products, services, constraints, efforts, inputs, outputs, team, materials, systems, work, time, schedules, ensuring balance and project management. Projects should be managed in a balanced manner, applying equal efforts throughout all stages of the project life, comprehensiveness in project management, ensuring integration, alignment and coordination of all aspects of project management, to ensure that all elements of project design, planning, implementation and monitoring work smoothly, and activating partnerships that include a variety of stakeholders in defining, designing,

¹⁴⁶⁶https://ar.wikipedia.org/wiki/%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9_%D8%A7%D8%B3%D8%AA_%D9%85%D8%B1%D8%A7%D8%B1%D9%8A%D8%A9_%D8%A7%D9%84%D8%A3%D8%B9%D9%85%D8%A7%D9%84

¹⁴⁶⁷ <https://riskbcm.com/bcm/>

¹⁴⁶⁸ <https://www.freeconference.com/ar/what-are-the-5-stages-of-project-management/>

¹⁴⁶⁹ <https://www.zoho.com/ar/projects/project-management/>

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planning, implementing and monitoring the project, which helps ensure transparency, improve quality, raise the level of human capabilities, enhance project support at all levels, and ensure that project designs, plans and desired outcomes remain relevant. This practice provides an opportunity to improve the accuracy of project estimates and work planning, organizing and managing the resources necessary to achieve success in achieving project goals and objectives and ensuring the overall success of the project. Creative .¹⁴⁷⁰

The creative project team must work closely with stakeholders to complete the project work, design and assign other work packages, monitor their performance, verify their linkages to other work packages, identify project risks, set project expectations correctly, address project challenges resulting from poorly planned schedules, insufficient budgets, or unclear project scope, resolve internal conflicts among the project team, comprehensively define, prioritize, and sequence activities, ensure schedule accuracy, identify interconnected factors of the project plan, establish and implement communication rules that are appropriate for stakeholders, establish personnel systems for staff, volunteers, and implementing partners, anticipate and monitor risks, establish a system to ensure projects meet acceptable quality standards, and establish and manage a change management process in the creative project .¹⁴⁷¹

The project implementation plan helps to define a lot of broad level information about the project such as objectives, scope, budget and schedule. And to ensure that this project is completed on time, within budget, according to scope and to achieve the goal. And to make decisions and build important concepts and work to ensure that the project is completed on time, within scope and budget and that the project meets the applicable quality standards and to confirm the overall logical planning and modeling of the project for review by the project team and other stakeholders and to develop the level of detail of the project implementation plan by the project team and key stakeholders and the project implementation plan focuses on the needs of the team implementing the project activities and specifies the requirements of the donor or agency concerned with the investment decisions The form of the previous documents. The form of the implementation plan is determined by the project team and key stakeholders and the participation is expanded to include a range of stakeholders, including experts and technical consultants and the development of a review of updating plans at the beginning of project implementation or according to the key criteria of the project life cycle, in short, and knowledge Project constraints, scope, schedule, and resources, such as the project budget, inform decisions about the project scope. The larger the budget, the larger the scope and schedule decisions. Knowing changes in the implementation plan, schedule, costs and resources.¹⁴⁷²

The creative project team must understand project management issues, scope, work, specifications, products, deliverables, agreements, time and quality, including project resource management, financial management,

¹⁴⁷⁰ <https://www.ather.sa/articles/9>

¹⁴⁷¹ <https://alraedah.sa/%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D9%85%D8%B4%D8%A7%D8%B1%D9%8A%D8%B9-%D8%A7%D9%84%D8%B5%D8%BA%D9%8A%D8%B1%D8%A9/>

¹⁴⁷² <https://bakkah.com/ar/knowledge-center/%D9%85%D8%B1%D8%A7%D8%AD%D9%84-%D8%B9%D9%85%D9%84%D9%8A%D8%A9-%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D9%85%D8%B4%D8%A7%D8%B1%D9%8A%D8%B9>

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supply chain management, human resource management, risk management, stakeholder management and data management. And work on analyzing the current and future situation through the following questions:¹⁴⁷³

1. What will be different in the future if this project meets expectations?
2. What can project beneficiaries do in the future after the project ends that they cannot do now?
3. What social change will be enabled?
4. Which needs were most emphasized during the assessment? Which ones have the highest potential for impact?
5. What other actors are working in the proposed intervention area? What are their strengths?
6. Is the proposed approach acceptable to the target population and key stakeholders? Will it be appropriate to their religious and cultural norms?
7. What are the strengths and capacity levels of your organization and implementing partner?
8. Is funding available? What opportunities exist for resource mobilization? Is the rate of return on investment acceptable?
9. Given the technical aspects of the project, can it be realistically achieved and maintained over time?¹⁴⁷⁴
10. What are the strengths of the project?
11. What are the strategic project priorities in that geographic area?
12. Has the project justification been determined?
13. Have the public been contacted and informed about the project rationale?
14. Are you tracking the progress of the work towards achieving the value that justifies the project's existence?
15. What is the project approach?
16. Has the problem been identified?
17. Are positive opportunities seen and detected instead of problems?
18. Have existing solutions been investigated?
19. Is what is working well reinforced and the positive focused?
20. Is the logical framework known?
21. Has thinking been organized around the relationships between resources, activities, and project outcomes?
22. Have the risks inherent in the project been identified and assessed?
23. Has progress been measured through indicators and verification sources?

¹⁴⁷³ <https://www.zoho.com/ar/projects/project-planning.html>

¹⁴⁷⁴ <https://ar.lpcentre.com/articles/project-management-triangle-achieving-balance-in-your-project>

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24. What is the ultimate outcome or impact that the project contributes to at the highest desired level?¹⁴⁷⁵
25. What is the purpose of project governance?
26. What are the options for project governance creation models?
27. What are the advantages of different governance models?
28. Who is responsible for the success of the project?
29. Who has the authority to make decisions regarding the project?
30. Who will be held accountable for providing the support necessary for the project to succeed?
31. Who has the authority to make decisions that go beyond the project's scope?
32. What if the project needs more money or more time?
33. What if a decision needs to be made to extend or terminate the project?
34. Has it been determined who has the authority to make decisions?¹⁴⁷⁶
35. Has it been determined who has the authority to terminate the project if it is no longer needed or if it encounters serious problems?
36. Have issues been identified that exceed the agreed tolerances in terms of scope, budget, schedule, etc. in the project?
37. Who supervises the project, monitors its continued feasibility, and makes decisions to review or terminate the project when necessary?
38. What could go wrong? How would it affect the project?
39. Do we need to prepare for this risk? If so, how?
40. How will the project, its products, services, and the work required to achieve these results be managed and controlled throughout the life of the project?¹⁴⁷⁷
41. How will the project budget be prepared, managed and controlled?
42. What processes and tools are used to estimate project time requirements?
43. How will project timelines be managed during the project period?
44. How will the project identify, analyze, monitor and manage risks?
45. What need will the project address? Will the resources the project will consume (money, time, reputation, effort) effectively and efficiently contribute to achieving this benefit?
46. Who are the individuals, groups and organizations whose interests may be positively or negatively affected by the project implementation or outcomes? How will these stakeholders be involved throughout the project?
47. Were the project's financial activities always managed well and within budget?
48. Were project activities always completed within the planned budget?

¹⁴⁷⁵ <https://my-communication.com/%D8%A7%D9%84%D8%AF%D9%84%D9%8A%D9%84-%D8%A7%D9%84%D8%B4%D8%A7%D9%85%D9%84-%D9%81%D9%8A-%D8%AE%D8%B7%D9%88%D8%A7%D8%AA-%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D9%85%D8%B4%D8%A7%D8%B1%D9%8A%D8%B9/>

¹⁴⁷⁶ <https://www.codezone-eg.com/ar/blog/what-is-project-management>

¹⁴⁷⁷ https://landscape-io.translate.google.com/the-key-elements-of-project-management-and-managing-project-portfolios/?_x_tr_sl=en&_x_tr_tl=ar&_x_tr_hl=ar&_x_tr_pto=rq

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49. Did the project plan include all the activities necessary and required for success?
50. Did the project plan fully include the anticipated risks that could potentially interfere with the success of the project ?¹⁴⁷⁸
51. Is progress monitored?
52. Are project activities and outputs tracked?
53. Were project activities completed as planned?
54. Has the project been evaluated?
55. Does the project contribute to achieving its ultimate goal?
56. Are project decision-making systems and processes in place and how are they documented and communicated?
57. Have decisions been made regarding human, financial and material resources?
58. Are monitoring responsibilities and required competencies clearly defined by staff and partners?¹⁴⁷⁹
59. Did the project deliver all the objectives set out in the project plan?
60. Was the underlying project logic understood and confirmed by the project results?
61. Were the project outputs of acceptable quality?
62. What challenges does the project face during its life cycle in terms of budget, scope, quality, and time?
63. Is the data cycle understood such as collection, review, summarization, analysis, and feedback?
64. Are there procedures in place to ensure data safety, integrity and proper storage?
65. What are the changes in the project?
66. What are the project liabilities?
67. When should changes be made and who has the authority to make them?
68. What is the procedure for managing changes in a project in an integrated manner?
69. What if the project team discovers while monitoring project progress that it needs to change project plans?¹⁴⁸⁰
70. Should the plans be followed as is?
71. Were the changes helpful in following a rigorous and integrated monitoring process?
72. Can the project team approve any change request?
73. Are the permissions defined within the project?
74. Should stakeholder approval be obtained for the change decision?
75. What is the acceptable range of project performance at the goal levels in the logical framework?
76. How much time can a project manager exceed or delay project deliverable dates?
77. What is the percentage of cash that the project can exceed or fall short of the approved budget?
78. What is the benchmark for determining which risks need to be raised to the Project Board?

¹⁴⁷⁸ <https://www.riadhkraiem.com/administrative-topics/project-management/characteristics-and-life-cycle-of-the-project>

¹⁴⁷⁹ <https://www.riadhkraiem.com/administrative-topics/project-management/characteristics-and-life-cycle-of-the-project>

¹⁴⁸⁰ https://ar.wikipedia.org/wiki/%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9_%D8%A7%D9%84%D9%85%D8%B4%D8%A7%D8%B1%D9%8A%D8%B9

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79. What is the acceptable target performance for the product?
80. What are the goals, objectives, impact, relevance, effectiveness, efficiency, sustainability and evaluation? And sustainability in the project?¹⁴⁸¹
81. Can the project manager conduct a post-evaluation one year after the project ends?
82. What is the benefit of this evaluation?
83. What type of transition is envisioned for the project?
84. What is the timeline and comparison references?
85. Choosing the right partners?
86. What do partners bring to the table?
87. What capabilities are needed?
88. What capabilities are currently in place?
89. What inputs are needed to maintain services?
90. Can the benefits be sustained without ongoing inputs?
91. Has sufficient time been allowed to begin to see the goals and desired impact during the project life cycle?¹⁴⁸²
92. Were roles and relationships allowed to evolve after the transition?
93. How difficult was it to secure adequate funding or local resources?
94. Is there a balance between flexibility and fixed commitments?
95. Has sufficient time been allowed for capacity development?
96. Have local partnerships and links been developed?
97. Are the needs and objectives of stakeholders aligned?
98. Are local partners supported?
99. Have human and local organizational capacities been built?
100. Is the monitoring designed to track capacity building?
101. Are incentives provided and experienced employees retained?
102. Have local and external resources been mobilized?
103. What are the main project elements? Which elements depend on others?
104. Were project staff laid off or reassigned to other projects?¹⁴⁸³
105. Has project equipment, vehicles, and offices been reallocated, sold, or transferred?
106. Have you completed project reports and closure documents?
107. Are the project files and/or archives updated?
108. Has all funding allowed from the donor been received?

¹⁴⁸¹<https://ideascale.com/ar/%D8%A7%D9%84%D9%85%D8%AF%D9%88%D9%86%D8%A9/%D9%85%D8%A7-%D9-%87%D9%8A-%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D9%85%D8%B4%D8%B1%D9-%88%D8%B9/>

¹⁴⁸² <https://era.net.sa/blog/mqit-1/mhrt-ssy-lmdyr-lmshrw-lnjh-146>

¹⁴⁸³ https://www-atlassian-com.translate.google/work-management/project-management/project-life-cycle?_x_tr_sl=en&_x_tr_tl=ar&_x_tr_hl=ar&_x_tr_pto=rq

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109. Has all allowable funding from the donor been received and transferred to another project number or contract accounting code, project and travel providers, and advances paid to suppliers?
110. Have all the required amounts been paid?
111. Have all contracts been closed? With suppliers? Subcontractors? Donors?
112. What did we want to accomplish?
113. What could have been done better?
114. Can we do more?¹⁴⁸⁴
115. What can we learn from this?
116. What are the variables?
117. Are exchange rates fixed?
118. Are team dynamics effective?
119. Do monitoring systems provide useful and accurate information in real time?
120. Are the suppliers trustworthy?
121. Is the political situation stable?
122. Are there any stakeholders working to undermine the project?
123. Are project implementation managed through a complex set of stakeholder relationships?¹⁴⁸⁵
124. Has knowledge been transferred and the target audience educated throughout the project lifecycle?
125. Are the project characteristics understood?
126. Were the deliverables achieved within time, cost and scope?
127. Has the focus been on deliverables that are fit for purpose and meet requirements?
128. Have project risks been focused on?
129. Have project issues been managed?
130. Are deliverables and activities planned for successful implementation?
131. Have a comprehensive definition of the activities necessary for the project to be successful?
132. Is the overall schedule managed to ensure on-time work and metrics collected to measure project progress? Identify, track, manage and resolve project issues?¹⁴⁸⁶
133. Has project information been disseminated to all stakeholders?
134. Have project risks been identified, managed and mitigated?
135. Are logistics systems in place?
136. Have you ensured that project deliverables are of acceptable quality?
137. Have you identified the timing of changes, their importance, and their impact on the project?

¹⁴⁸⁴<https://www.potential.com/%D9%85%D9%82%D8%A7%D9%84%D8%A7%D8%AA/%D8%A7%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D9%85%D8%B4%D8%A7%D8%B1%D9%8A%D8%B9/?lang=ar>

¹⁴⁸⁵ https://www-float-com.translate.goog/resources/project-planning-process?_x_tr_sl=en&_x_tr_tl=ar&_x_tr_hl=ar&_x_tr_pto=rq

¹⁴⁸⁶ https://www-float-com.translate.goog/resources/project-planning-process?_x_tr_sl=en&_x_tr_tl=ar&_x_tr_hl=ar&_x_tr_pto=rq

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138. Are project budgets and expenses planned and managed?¹⁴⁸⁷
139. Are team members motivated to willingly follow direction and achieve goals?
140. Have the pressures been dealt with?
141. Was cultural sensitivity demonstrated?
142. Are activities comprehensively identified, prioritized and sequenced?
143. Have the timeline and interconnected factors of the project plan been verified?
144. Have the procurement processes for each material been identified and implemented?
145. Are communication rules established and implemented in a way that is appropriate to stakeholders?
146. Are personnel systems in place for volunteers and implementing partners?
147. Are risks anticipated and monitored?
148. Is a system in place to ensure that projects meet acceptable quality standards?¹⁴⁸⁸
149. Is a change management process in place and managed?
150. Have the stages that link the project from start to finish been identified?
151. Have the processes that the project team must perform during the project life cycle phases been identified?
152. Is it clear how to use the project management life cycle to develop a project management model?
153. Has the project been demonstrated?
154. Which needs were met the most?
155. What needs would it seem like addressing them would have the greatest potential impact?
156. Who works in the proposed intervention area?¹⁴⁸⁹
157. What strengths and external program considerations do their programs have? What current activities do they complement?
158. Is the proposed approach acceptable to the target population? And key stakeholder groups?
159. What are the strengths of the project?
160. What levels of capabilities does your implementation partner have?
161. Is financing available?
162. Is there potential for growth?
163. What opportunities are available to leverage resources?
164. Is the rate of return on investment acceptable?
165. Can the proposed works be implemented on the ground?

¹⁴⁸⁷ https://www.projectmanager-com.translate.goog/guides/project-planning?_x_tr_sl=en&_x_tr_tl=ar&_x_tr_hl=ar&_x_tr_pto=rq

¹⁴⁸⁸ <https://kun.academy/blogs/%D9%83%D9%8A%D9%81-%D8%AA%D8%A8%D8%AF%D8%A3-%D9%81%D9%8A-%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D9%85%D8%B4%D8%A7%D8%B1%D9%8A%D8%B9-%D8%AE%D8%B7%D9%88%D8%A9-%D8%A8%D8%AE%D8%B7%D9%88%D8%A9/>

¹⁴⁸⁹ https://asana-com.translate.goog/resources/project-management-triangle?_x_tr_sl=en&_x_tr_tl=ar&_x_tr_hl=ar&_x_tr_pto=rq&_x_tr_hist=true

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166. Can the project's sustainability be ensured and maintained over time?
167. What priorities does the project work on?
168. What are the strengths of the project software you are working on?¹⁴⁹⁰
169. What priorities does the project you are working on have in terms of geography? What about beneficiaries? Etc.?
170. Does the project fit into the broader project portfolio?
171. What governance structure would be most practical and appropriate for this project?
172. What is the reporting structure between project team members and with the support team?
173. What kind of effort is required from each member of the team?
174. What type of skills and abilities will be required of team members to foster an effective team environment and complete work efficiently?¹⁴⁹¹
175. Is the project prepared for planning, implementation and management?
176. Were stakeholders involved in project activities?
177. Has a planning framework been defined?
178. Is a monitoring, evaluation, accountability and learning framework in place?
179. Has a project charter been developed?
180. Is the project launched?
181. What are the control mechanisms?
182. Are internal controls in place?
183. Are resources and processes within the project accountable?
184. Is the change under control?
185. Is quality controlled?
186. Did the project succeed in achieving the desired goals, objectives and impact?
187. Was the project relevant and effective?
188. Can the project become sustainable in its operations and impact?
189. Is the theory expressed in the logical framework supported?¹⁴⁹²
190. What have we done? What have we achieved? Focus on facts more than opinions?
191. What went well?
192. Why did things go so well?
193. What could have been better?
194. What stopped us from doing more?
195. What might we learn from this?¹⁴⁹³

¹⁴⁹⁰ <https://miro.com/ar/templates/project-planning/>

¹⁴⁹¹ <https://my-communication.com/project-stages/>

¹⁴⁹² <https://www.godaddy.com/resources/ar-ae/%D8%B9%D9%82%D9%84%D9%8A%D8%A9/%D9%83%D9%8A%D9%81-%D8%A3%D8%A8%D8%AF%D8%A3-%D9%85%D8%B4%D8%B1%D9%88%D8%B9-%D8%A3%D9%88%D9%86%D9%84%D8%A7%D9%8A%D9%86>

¹⁴⁹³ <https://support.google.com/a/users/answer/9283047?hl=ar>

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196. Has organizational commitment and accountability for the project been learned and ensured?
197. Have the proposed changes been defined for the project scope, budget, or calendar?
198. Was the project supervised, resourced, guided and informed as appropriate?
199. Has the ongoing feasibility of the project been monitored and a decision made to terminate the project if necessary?
200. Is the project manager supported and advised on project management?
201. Has a variety of stakeholder perspectives been included in the project?¹⁴⁹⁴
202. Have organizational support and resources been advocated for the project?
203. Has the organization's control over the project process and outcomes been ensured?

¹⁴⁹⁴ <https://www.argaam.com/ar/article/articleDetail/id/1569349>

Chapter Eight

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Creative Project Financing

In the subject of financing, the creative project must ensure a number of factors that contribute to the success of obtaining financing for the creative project, including ¹⁴⁹⁵:

1. The project has a strategy for financing, developing sources of income and resources, and diversifying sources of financing. The existence of a financing strategy for the creative project is the best way to reach its financial needs.
2. Estimate the funding required in the short, long and ongoing term?
3. What are the amounts required for the project to produce or add new activities ¹⁴⁹⁶?
4. Identifying the sources from which this funding can be obtained, such as self-income, government funding, individuals, and local, national, regional, and international donors.
5. Identify the tools and activities required to obtain financing.
6. What need does the funding meet for the creative project? Is it an ongoing or temporary need?
7. Who are the beneficiaries? How does the project intervention make a difference in their lives?
8. Is there competition? What is its nature and degree ¹⁴⁹⁷?
9. What is unique about the writer's creative project?
10. Is there a possibility that this need will increase or change in the coming years?
11. How does the project intend to deal with this change?
12. What are the author's or project's long-term plans?¹⁴⁹⁸

Having project presentation skills¹⁴⁹⁹

The project team can learn many skills and knowledge when requesting funding, including learning how to write the steps of a project proposal, the components of a funding request, learning about the stages of arranging funding and identifying opportunities and challenges in it, including private sector funding skills, methods and mechanisms for the following funding, and practical applications for writing funding, a project summary, its background, general and specific objectives, its strategies, activities, goals, results, implementation plan, and success criteria, evaluation, follow-up, review, and editing funding requests, revising them, understanding the reasons for their rejection, learning about the basics of writing the letter attached to the funding, and his in-depth knowledge of funding opportunities and the most important funding agencies, whether from the government or local or national non-governmental organizations or regional and

¹⁴⁹⁵ <https://www.conservationalleadershipprogramme.org/media/2014/07/Fund-Raising-Manual-Arabic-23-8-2015-.pdf>

¹⁴⁹⁶ <https://www.wafeq.com/ar/%D9%85%D8%B1%D9%83%D8%B2-%D8%A7%D9%84%D8%A3%D8%B9%D9%85%D8%A7%D9%84%D9%84%D8%A3%D8%B5%D8%AD%D8%A7%D8%A8-%D8%A7%D9%84%D8%A3%D8%B9%D9%85%D8%A7%D9%84/7-2023>

¹⁴⁹⁷ <https://www.unhcr.org/ar/5c9763c74>

¹⁴⁹⁸ <https://fastercapital.com/arabpreneur/%D8%A7%D9%84%D8%AA%D8%AE%D8%B7%D9%8A%D8%B7-%D9%84%D8%AC%D9%84%D8%A8-%D8%AA%D9%85%D9%88%D9%8A%D9%84-%D8%A7%D8%AF%D9%8A%D8%AF-%D9%85%D9%86-%D8%A7%D9%84%D9%85%D9%81%D9%87%D9%88%D9%85-%D8%A5%D9%84%D9%89-%D8%A7%D9%84%D8%A5%D8%B7%D9%84%D8%A7%D9%82.html>

¹⁴⁹⁹ <https://hub.misk.org.sa/ar/insights/entrepreneurship/2022/6-tips-to-deliver-a-winning-pitch/?allowview=true>

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international agencies and companies, and ways to encourage funders to support his project and the obstacles that he may face in arranging funding for the creative project ¹⁵⁰⁰.

Ability to assess future financial needs¹⁵⁰¹

The assessment of future financial needs comes through knowing the size of the financing gap that must be covered, identifying alternatives and re-planning in the event of failure of efforts to obtain financing, working to analyze the surrounding environment in which the project operates, analyzing strengths and weaknesses, evaluating available sources of financing, ensuring that there is a reasonable amount of resources available for financing, the role of the creative project, its team, partners, experiences, needs, fame, uniqueness, working method, resources, expertise, and attractiveness of the project, assessing its obstacles and clarifying them as geographical, compatibility, financing, creative, communication, or competitive obstacles, and working to ensure the financial stability of the project, identifying sources of financing and managing the effort to search for financing, seeking the help of others to provide advice and counsel in favor of implementing the strategy, and agreeing on the tools and activities that will be used to obtain financing ¹⁵⁰².

Having financing strategies¹⁵⁰³

It is necessary to deal with any strategy as a dynamic creature that is constantly reviewed, evaluated and modified to follow up on its progress, examine its results, compare the success of its various elements, justify the amount of investment made in it, evaluate the work of those responsible for it, evaluate it and know the amount of money collected, the cost of obtaining it, and any work carried out by the creative project team to collect funding for the project is supposed to be subject to planning and thinking about its tools, concepts, methods of implementation, details and results, and work to develop smart strategies to activate these works, and these strategies are furnished with policies, systems, procedures and operations that contribute to their success. Designing a strategy for developing sources of income is the first work in order for the project to ensure its relative stability in its creative activities, and to reach sufficiency, and support its independence, freedom, and not to be exposed to pressures and the continuation of creative work and understanding the nature of designing and manufacturing creative projects, and searching for specialized funding sources in creative aspects, and developing its ability to write good funding proposals, and its ability to benefit from its relationships, studies and experiences to contribute to the field of developing sources of income for the project and the presence of knowledge and experience With donors, their places of work, their specializations, the countries in which they work or focus on creativity and support, the times when they receive funding

¹⁵⁰⁰ <https://sorbonnefrance.com/blog-details/%D8%A3%D9%87%D9%85-6-%D9%85%D9%87%D8%A7%D8%B1%D8%A7%D8%AA-%D9%81%D9%8A-%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D9%85%D8%B4%D8%A7%D8%B1%D9%8A%D8%B9-%D9%8A%D9%86%D8%A8%D8%BA%D9%8A-%D8%B9%D9%84%D9%8A%D9%83-%D9%85%D8%B9%D8%B1%D9%81%D8%AA%D9%87%D8%A7>

¹⁵⁰¹ <https://www.digitalage.blog/2023/12/blog-post.html>

¹⁵⁰² <https://shukair.net/necessary-teamwork-skills/>

¹⁵⁰³ <https://chroum.com/article/%D8%A3%D9%87%D9%85-12-%D8%A7%D8%B3%D8%AA%D8%B1%D8%A7%D8%AA-%D9%8A%D8%AC%D9%8A%D8%A9-%D8%AA%D9%85%D9%88%D9%8A%D9%84-%D9%84%D8%B4%D8%B1%D9%83%D8%AA%D9%83-%D8%A7%D9%84%D9%86%D8%A7%D8%B4%D8%A6%D8%A9>

proposals, what are their conditions, what are the documents they work on, the issues they are interested in supporting, the talents they need, and a full understanding of all of the above, and then designing projects capable of reaching donors and obtaining their approval to fund it and working to implement the project in the best possible way to obtain the sustainability of the partnership with the donor and not lose it, and in a way that motivates the donor to recommend the writer to other supporters in the future. One of the basics of success in plans for developing sources of income and their strategies is working on diversifying sources of income and adopting comprehensiveness, objectivity, credibility and positive interaction in dealing with donors, and ensuring consistency between the specialization of the creative project and donors ¹⁵⁰⁴.

A good strategy for developing income sources must be based on correct information in its design and full activation and consistency with the vision, mission and objectives of the project and the extent of its knowledge of the funding and interested parties and their conditions and standards, the ability to design successful projects, successfully implement them, schedule donors and collect their information and communicate with them in a fruitful manner within a strategy that organizes all this work, and design projects step by step and ensure the method of obtaining funding and managing it in a transparent, fair and effective manner. And work on assigning a person responsible for the matter and giving him the opportunity to search and obtain information about the available funding opportunities and their donors and information about them, their conditions and criteria and the times for applying to them and the geographical areas they support and the issues they focus on, and then work on applying for them and obtaining funding, and searching for the available grants specialized in the same specialization of the creative project ¹⁵⁰⁵.

It is important for the applicant for government funding for the creative project to be aware of the nature of government funding and the methods of obtaining it, the nature of funding available from local, national, regional or international non-governmental organizations and those that come through the private sector or through individuals or communities or through the Internet, and to know the projects that can be accepted and submitted to, and to invest in successful projects that have achieved positive results in the writer's experiences in his previous creative projects. The existence of a strategy for developing sources of income ¹⁵⁰⁶ is one of the most important reasons that ensure the success of the current project and its future creative projects and obtaining funding in a growing and sustainable manner. It is important that the creative project does not depend on a single funder. If the source of funding changes its priorities or faces financial problems, the project may be exposed to stopping work. In order to avoid this, a wide range of funding sources must be accessed, including institutions, companies, governments, individuals, and through the sale of the writer's

1504<https://fastercapital.com/arabpreneur/%D8%A7%D8%B3%D8%AA%D8%B1%D8%A7%D8%AA%D9%8A%D8%AC%D9%8A%D8%A9-%D8%A7%D9%84%D8%AA%D9%85%D9%88%D9%8A%D9%84--%D9%83%D9%8A%D9%81%D9%8A%D8%A9-%D8%AA-%D8%B7%D9%88%D9%8A%D8%B1-%D8%A7%D8%B3%D8%AA%D8%B1%D8%A7%D8%A-%D9%8A%D8%AC%D9%8A%D8%A9-%D8%AA%D9%85%D9%88%D9%8A%D9%84-%D8%AA%D8%AA%D9%88%D8%A7%D9%81%D9%82-%D9%85%D8%B9-%D8%AA%D9%88%D9%82%D8%B9%D8%A7%D8%AA-%D8%A7%D9%84%D8%AA%D9%85%D9%88%D9%8A%D9%84-%D8%A7%D9%84%D8%AE%D8%A7%D8%B5%D8%A9-%D8%A8%D9%83.html>

1505<https://www.linkedin.com/pulse/%D8%A7%D8%B3%D8%AA%D8%B1%D8%A7%D8%AA%D9%8A%D8%AC%D9%8A%D8%A7%D8%AA-%D8%A7%D9%84%D8%AA%D9%85%D9%88%D9%8A%D9%84-%D8%A4%D8%B3%D8%B3%D9%8A%D9%87-%D9%88%D8%A7%D9%84%D8%B4%D8%AE%D8%B5%D9%8A%D9%87-ahmed-al-sharoot/>

1506<https://fastercapital.com/arabpreneur/%D8%A7%D8%B3%D8%AA%D8%B1%D8%A7%D8%AA%D9%8A%D8%AC%D9%8A%D8%A9-%D8%A7%D9%84%D8%AA%D9%85%D9%88%D9%8A%D9%84-%D8%A5%D8%AA%D9%82%D8%A7%D9%86-%D8%A7%D8%B3%D8%A-%D8%B1%D8%A7%D8%AA%D9%8A%D8%AC%D9%8A%D8%A7%D8%AA-%D8%A7%D9%84%D8%AA%D9%85%D9%88%D9%8A%D9%84-%D9%84%D9%86%D8%AC%D8%A7%D8%AD-%D8%A8%D8%AF%D8%A1-%D8%A7%D9%84%D8%AA%D8%B4%D8%BA%D9%8A%D9%84.html>

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previous products or services in exchange for money to be able to compensate for the loss in the event that one of the sources stops.¹⁵⁰⁷ Among the activities related to developing sources of income are the most important activities that require creative, intelligent and sound thinking and planning to bring the project to a safe stage and ensure continuity of work and sustainability in the creative activities it carries out. There are many sources of funding that can be worked on to develop sources of income at the internal, local, community, national, regional or international level, and at the level of reality or via the Internet.¹⁵⁰⁸ Among the internal sources for developing sources of income, we can talk about the financial resources of the creator himself, or the financial resources of his supporters from family, friends, or those interested and impressed by his creative experience, or through the volunteer efforts made by some of the workers in the creative project.¹⁵⁰⁹

At the local level, we can talk about the financial support provided by individuals interested in the creative project experience, or through governmental and non-governmental institutions, the private sector, and funding funds specialized in supporting the creative experiences of innovators in the country, or through community leaders who believe in the creative experience ¹⁵¹⁰. On a regional scale, we can talk about regional institutions working in the field of developing creativity and supporting the creative experiences of individuals in the countries of the region in which they are active, and on the same level, funds specialized in financing the fields in which the creative project is active. In addition, international institutions that have offices or branches in the country or region in which the writer is located and wish to invest his experience in promoting issues that they work to promote and need creativity as a good opportunity to invest in, and this includes United Nations agencies that have offices in all countries and regions, and it includes those global initiatives that aim to reduce international problems, or to achieve global goals and are temporarily present in countries and regions and have a desire to invest creativity in promoting those global goals ¹⁵¹¹. On the Internet, several techniques can be used to develop private sources of income, including requesting support from individuals through the project website, if available, or on social networks, and motivating browsers to support the project's creative project, and designing messages to encourage and motivate them to do so. It is also possible to work on subscribing to international newsletters that are interested in publishing news of cultural and creative funding for individuals, groups, and institutions in the world, its sources and announced times, and choosing what intersects with the work of the creative project, and interacting and studying individual funding platforms in the world that allow their subscribers to search for individual and institutional donations

1507 [https://query.libretexts.org/%D8%A7%D9%84%D9%84%D8%BA%D8%A9_%D8%A7%D9%84%D8%B9%D8%B1%D8%A8_%D9%8A%D8%A9/%D9%83%D8%AA%D8%A7%D8%A8%3A_%D8%B1%D9%8A%D8%A7%D8%AF%D8%A9_%D8%A7%D9%84%D8%A3%D8%B9%D9%85%D8%A7%D9%84_\(OpenStax\)/09%3A/9.02%3A_%D8%A7%D8%B3%D8%AA%D8%B1%D8%A7%D8%AA%D9%8A%D8%AC%D9%8A%D8%A7%D8%AA_%D8%A7%D9%84%D8%AA%D9%85%D9%88%D9%8A%D9%84_%D8%A7%D9%84%D8%AE%D8%A7%D8%B5%D8%A9](https://query.libretexts.org/%D8%A7%D9%84%D9%84%D8%BA%D8%A9_%D8%A7%D9%84%D8%B9%D8%B1%D8%A8_%D9%8A%D8%A9/%D9%83%D8%AA%D8%A7%D8%A8%3A_%D8%B1%D9%8A%D8%A7%D8%AF%D8%A9_%D8%A7%D9%84%D8%A3%D8%B9%D9%85%D8%A7%D9%84_(OpenStax)/09%3A/9.02%3A_%D8%A7%D8%B3%D8%AA%D8%B1%D8%A7%D8%AA%D9%8A%D8%AC%D9%8A%D8%A7%D8%AA_%D8%A7%D9%84%D8%AA%D9%85%D9%88%D9%8A%D9%84_%D8%A7%D9%84%D8%AE%D8%A7%D8%B5%D8%A9)

1508 <https://www.fao.org/forest-genetic-resources/news/detail/ar/c/1244478/>

1509 https://atlaspreneur.com/blog/%D8%A7%D8%B3%D8%AA%D8%B1%D8%A7%D8%AA%D9%8A%D8%AC%D9%8A%D8%A7_%D8%AA-%D8%AA%D9%85%D9%88%D9%8A%D9%84-%D9%85%D8%B4%D8%B1%D9%88%D8%B9-%D9%86%D8%A7%D8%AC%D8%AD/

1510 <https://finmodelslab.com/blogs/blog/best-strategies-funding-startup-costs?srltid=Afm8OopSqJG89sRq0xbszdzMylCyEK4dDVrubbAPxhd-ysTeUEbs25H>

1511 <https://openurl.ebsco.com/EPDB%3Agcd%3A11%3A20633099/detailv2?sid=ebsco%3Aplink%3AAscholar&id=ebsco%3Agcd%3A155503810&ctrl=c>

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and funding for individual and institutional projects through small amounts that are combined until they reach the required funding amount, with the importance of the project joining local, regional, or international networks and alliances that work in the field in which it is creative and knowing the extent of their ability to support the creative project through money, volunteer efforts, or referral to other supporters.¹⁵¹²

Capacity building in writing funding applications¹⁵¹³

Building the writer's capacity in topics related to obtaining funding and developing sources of income is a task that requires working on a package of plans and strategies to diversify those sources, which ensures the activation of the activities of the creative project, expanding the impact and ensuring the sustainability of those activities. This requires thinking about successful ways to expand the funding base, and not subject it to fluctuations in its business and activities, and ensures that the project's activities do not stop.¹⁵¹⁴

Positive and fruitful communication with donors¹⁵¹⁵

It is important to activate communication with donors by writing a detailed presentation describing what he plans to do and how he plans to implement it, describing the creative project and its importance and how the project serves their common interests and how the project is suitable for both parties and necessary for creative development, and its benefit to the beneficiaries of the project audience, and to show that he has a good plan for implementing and managing the project, and to show the extent of his fame, talent, uniqueness, relationships and resources that he can contribute to the success of the project. Funding attraction activities require a number of procedures and processes, and these procedures and processes are supposed to be made quickly and well and capable of obtaining the admiration of donors and their approval of funding, and to be characterized by diversity and expanding the donor basket so that the activities of the creative project are not affected by the lack of available resources or the small number of donors and to develop strategies to respond to funding appeals available in the local community or in the region or even on the international level and coordination and work to attract funding by coordinating efforts in the creative project through creative and participatory projects capable of attracting funding and motivating donors to support, and working to identify donors and form the partnership and coordination for the success of this partnership¹⁵¹⁶ and support it to obtain Funding covers the activities of the creative project as a whole, designing funding plans and donor requirements, developing good tools and policies for fund collectors and tracking funding, dealing honestly and transparently with funding allocations, maximizing their benefit, mobilizing all resources to obtain strong

¹⁵¹² https://journals.ekb.eg/article_305224_c37eadc636e6b896287a6a5205752755.pdf

¹⁵¹³ <https://fastercapital.com/arabpreneur/%D8%A8%D9%86%D8%A7%D8%A1-%D9%82%D8%AF%D8%B1%D8%A7%D8%AA-%D8%A7%D9%84%D8%AA%D9%85%D9%88%D9%8A%D9%84-%D8%A7%D9%84%D8%A3%D8%B5%D8%BA%D8%B1-%D9%83%D9%8A%D9%81%D9%8A%D8%A9-%D8%AA%D8%B9%D8%B2%D9%8A%D8%B2-%D9%85%D9%87%D8%A7%D8%B1%D8%A7%D8%AA-%D9%88%D9%83%D9%81%D8%A7%D8%A1%D8%A7%D8%AA-%D8%A7%D9%84%D8%B9%D8%A7%D9%85%D9%84%D9%8A%D9%86-%D9%81%D9%8A-%D8%A7%D9%84%D8%AA%D9%85%D9%88%D9%8A%D9%84-%D8%A7%D9%84%D8%A3%D8%B5%D8%BA%D8%B1-%D9%88%D9%85%D9%86%D8%B8%D9%85%D8%A7%D8%AA%D9%87.html>

¹⁵¹⁴ <https://www.epcgf.org/ar/Category/28/%D8%A8%D9%86%D8%A7%D8%A1-%D8%A7%D9%84%D9%82%D8%AF%D8%B1%D8%A7%D8%AA>

¹⁵¹⁵ <https://yanb3.com/%D9%85%D9%87%D8%A7%D8%B1%D8%A7%D8%AA-%D8%A7%D9%84%D8%AA%D9%88%D8%A7%D8%B5%D9%84-%D8%A7%D9%84%D9%81%D8%B9%D8%A7%D9%84/>

¹⁵¹⁶ <https://karchoufa.com/%D9%85%D9%87%D8%A7%D8%B1%D8%A7%D8%AA-%D8%A7%D9%84%D8%AA%D9%88%D8%A7%D8%B5%D9%84/>

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funding opportunities, and achieving funding attraction activities to create creative activities that enhance the success of the creative project as a whole, show its uniqueness and the great talent it possesses in its creative specialization,¹⁵¹⁷ and translate the extent of the creative project's ability to analyze, plan, and accurately know the goals of the creative work, the time it needs to achieve the project, the resources it possesses, its ability to work creatively and manage it at the same time, and its possession of incentives that maximize the success of the creative project in obtaining funding and expanding the number and types of donors, its great ability to strengthen relations between the creative project and its donors and beneficiaries, its ability to accurately determine its priorities and goals and the priorities and goals of the creative project, its commitment to all standards related to the creative work first and its lack of text, the standards related to implementing the activities of the creative project, the standards related to the partners in the creative project, and also the standards related to the donor who admires the creative project to the extent that he provides funding to be a reason for its success¹⁵¹⁸.

Clarity of the purpose of funding¹⁵¹⁹

There are basic principles for seeking funding, including clarity of activities in the creative project and identification of beneficiaries. The owner of the creative project should remember that donors, whether governmental or private, local or international, do not support abstract ideas or projects in themselves, but rather support the beneficiaries of these projects or ideas. Also among those basic principles for seeking funding is identifying the available funding sources, the entities that provide them, their priorities, their geographical scope, the average funding they provide, the dates on which funding requests are accepted, the people responsible for decision-making, and the nature of the grants provided by others. Work should be done to compare the priorities of the applicant and the donor's priorities¹⁵²⁰ and ensure that there is an overlap and highlight it. The applicant should avoid changing his priorities or the nature of his project to suit the donor.

Choosing the right time to apply

When requesting funding, it is important for the project to choose the right time to submit, to activate the process of positive and fruitful communication with the donor, to adhere to its terms, and to ensure the clarity of the funding request and its logical sequence. When submitting the proposal, it is important for the project to include its contact information, the total amount requested, the name of the project, its location and duration, an accurate estimate of its financial needs and not to exaggerate or underestimate them, and to

¹⁵¹⁷<https://www.linkedin.com/pulse/%D8%A7%D9%84%D8%AA%D9%88%D8%A7%D8%B5%D9%84-%D8%A7%D9%84%D9%81%D8%B9%D8%A7%D9%84-effective-communication-ehsan-saghir/>

¹⁵¹⁸ <https://holistiquetraining.com/ar/news/effective-communication-skills-in-the-workplace-the-key-to-professional-success-and-productive-collaboration>

¹⁵¹⁹ <https://www.zand.ae/ar/blogs/what-are-personal-finance-goals>

¹⁵²⁰ <https://qsalary.com/ar/blog/financial-goals-setting/>

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mention the names of other donors who have previously provided grants to the applicant, and to be fully convinced of the project and truly enthusiastic about it ¹⁵²¹.

Ability to persuade donors¹⁵²²

The creative project must have the ability to convince others of the project, the strength of argument in discussion, the ability to accept questions and criticisms and respond to them in a logical, calm and balanced manner, the courage to request funding, the ability to establish social and professional relationships ¹⁵²³, the ability to connect people with their social and professional backgrounds, self-confidence, positivity, the ability to accept rejection and not despair, and attention to available opportunities and the speed of response to them ¹⁵²⁴.

Ability to write successful project proposals¹⁵²⁵

In fact, the success of a creative project in obtaining funding assumes that the project has the ability to write successful project proposals. There is no success in obtaining funding without the person seeking funding having the ability to write successful, influential, understandable and convincing project proposals. Proposal writing activities come in the next stage of achieving funding-raising activities and the creative project's knowledge of donors, their numbers, availability, criteria and conditions, and then writing funding proposals for them as the most important tools for obtaining funding. Good funding proposals give donors information about the applicant's idea about the project's design, management, responsibilities, activities, objectives and proposed outputs. ¹⁵²⁶

Financing activities have become very competitive in the world, and with the development of expertise in the field of project implementation, the development and complexity of financing policies, and ensuring the security of funding and its non-support for terrorist or useless activities or corruption, the methods of submitting projects have become more difficult than before and require a lot of evidence of the importance of the project, the need for it, its sustainability, its promotion of partnerships, and whether the beneficiaries were involved in the design, implementation, follow-up and evaluation of the project, and the extent of the writer's ability to invest money intelligently and achieve the value achieved from it to implement activities ¹⁵²⁷.

¹⁵²¹<https://fastercapital.com/arabpreneur/%D8%A3%D9%87%D8%AF%D8%A7%D9%81-%D8%A7%D9%84%D8%A%D9%85%D9%88%D9%8A%D9%84-%D9%83%D9%8A%D9%81%D9%8A%D8%A9-%D8%AA%D8%AD%D8%AF%D9%8A%D8%AF-%D8%A3%D9%87%D8%AF%D8%A7%D9%81%D9%83-%D8%A7%D9%84%D8%AA%D9%85%D9%88%D9%8A%D9%84%D9%8A%D8%A9-%D9%88%D8%A7%D9%84%D9%88%D8%B5%D9%88%D9%84-%D8%A5%D9%84%D9%8A%D9%87%D8%A7.html>

¹⁵²² <https://hub.misk.org.sa/ar/insights/giving-back/2023/top-influence-skills-and-techniques/?allowview=true>

¹⁵²³<https://fastercapital.com/arabpreneur/%D8%A7%D9%84%D9%88%D8%B6%D9%88%D8%AD-%D8%A7%D9%84%D8%A3%D9%87%D8%AF%D8%A7%D9%81-%D8%A7%D9%84%D9%88%D8%A7%D8%B6%D8%AD%D8%A9-%D8%AA%D9%85%D8%A7%D9%88-%D9%82%D9%88%D8%A9-%D8%A7%D9%84%D9%88%D8%B6%D9%88%D8%AD-%D9%81%D9%8A-%D8%AA%D8%AD%D8%AF%D9%8A%D8%AF-%D8%A7%D9%84%D8%A3%D9%87%D8%AF%D8%A7%D9%81.html>

¹⁵²⁴ <https://quality.com/the-art-of-persuasion/>

¹⁵²⁵ <https://www.goprospero.com/blog/ar/how-to-write-a-successful-grant-proposal/>

¹⁵²⁶ <https://sswm.info/ar/sswm-solutions-bop-markets/affordable-wash-services-and-products/financial-marketing-and-sales/project-proposal-writing>

¹⁵²⁷ <https://civilsociety-centre.org/sites/default/files/resources/ar-ls-proposal-module-online.pdf>

Writing as a project

The project meets donor priorities.¹⁵²⁸

A good proposal contains a number of important criteria, the first of which is that it meets the priorities of donors and understands them, the extent to which it meets the needs of the writer and the beneficiaries of his creative experience, encourages him to rely on himself, and the active participation of the partners of the creative project and its beneficiaries in implementing, following up and evaluating the project, the extent of its sustainability potential, its replicability, and whether the creative project has accounting systems, rules and systems for dealing with money, and systems for following up, evaluating and questioning or not. As for the funding proposal, each donor has its own forms and documents, the questions of which increase or decrease according to the donor and the amount of information he wants to reach a conviction to finance the project¹⁵²⁹. It is important for the project to be interested in meeting the criteria and conditions of donors, and among the criteria that must be known is to know whether the funding, training, visiting, proximity or roaming program applies to it before submitting. It is generally not good for the project to waste its time submitting to many local, national, regional or international entities whose criteria do not apply to it, its talent, its geographical location or the time of submission itself¹⁵³⁰.

Through a survey of many local, regional or international institutions, a number of criteria were compiled that are constantly present in the application for grants. Among those criteria were the following: The criteria are those related to geography. Some criteria specify exactly the communities or countries they target. It could be a single country, such as Palestine, for example. It could be regions, such as the countries overlooking the Mediterranean Sea. It could be an integrated category, such as the Arab region in general. It could be general for all countries in the world. The second criterion is related to the writer's own specialization. It is not logical for a visual artist to submit his entry to a competition that is specific to theatrical literature, for example. Some institutions and organizations may tend¹⁵³¹ to set a submission standard through their own website and a special form filled with questions that these cultural entities need to probe the writer's mind through and know whether or not they are suitable to gain their trust to choose them for training, funding, or partnership. Some cultural entities require that the applicant have extensive experience in the field of his talent, whether he is a writer, artist, performer, visual artist, or other visual, literary, performing, technological, or training arts, and be able to use his tools and equipment well. Some types of support, funding, or partnership may tend to choose creators who have creative teams surrounding them and their talent, especially in artistic or literary genres that do not rely on one person to implement them, such as theater and cinema, for example¹⁵³². Some cultural institutions and entities that offer special programs for creatives stipulate age as a basic criterion for

1528 <https://ar-entrepreneur.com/%D9%85%D9%87%D8%A7%D8%B1%D8%A7%D8%AA-%D8%A5%D8%AF%D8%A7%D8%B1%D9%8A%D8%A9/%D9%83%D9%8A%D9%81%D9%8A%D8%A9-%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D8%A7%D9%82%D8%AA%D8%B1%D8%A7%D8%AD-%D9%85%D8%B4%D8%B1%D9%88%D8%B9/>

1529 <https://holistiquetraining.com/ar/news/project-management-courses-and-best-project-management-certifications-to-have-your-guide-to-a-successful-career>

1530 <https://fastercapital.com/arabpreneur/%D8%A3%D8%B3%D8%A7%D9%84%D9%8A%D8%A8-%D8%AA%D8%AD%D8%AF%D9%8A%D8%AF-%D8%A7%D9%84%D8%A3%D9%88%D9%84%D9%88%D9%8A%D8%A7%D8%AA-%D8%A7%D9%84%D9%85%D9%88%D8%A7%D8%B1%D8%AF-%D8%A3%D8%B3%D8%A7%D9%84%D9%8A%D8%A8-%D8%A7%D9%84%D8%A7%D8%B3%D8%AA%D8%AE%D8%AF%D8%A7%D9%85-%D8%A7%D9%84%D8%A3%D9%85%D8%AB%D9%84.html>

1531 <https://ar.lpcentre.com/articles/project-management-stages>

1532 <http://www.saj.org.sa/wp-content/uploads/2024/07/%D8%A3%D9%88%D9%84%D9%88%D9%8A%D8%A7%D8%AA-%D8%A7%D9%84%D9%85%D9%86%D8%AD-%D8%A7%D9%84%D8%AC%D9%81%D8%A7%D9%84%D9%8A-2.pdf>

Writing as a project

participation in their programs. The writer must focus on such simple criteria that can cancel his participation in those programs even if he is good enough to participate in them. In the same vein, the writer must not aspire too much to huge project funding, as most of the available funding has a maximum funding limit.

Accuracy of budgets in funding requests¹⁵³³

The budget is considered the most important element of the project proposal, and it is the financial plan to implement and continue the work. Without financial resources, the project will certainly not be able to continue working and operating. It is important to pay attention to developing good, comprehensive, honest and transparent budgets, and to use all available information that the writer of the proposal for the creative project can benefit from to design a real and comprehensive budget. Writing funding requests is one of the most important skills needed to obtain funding, as it is the basic means of communication between the institution and the funder regarding explaining the institution's needs, and the funder's decision to support it or not ¹⁵³⁴.

The project will positively enhance its relations with donors.

The application is primarily a promotional tool, so its language should be simple, understandable and attractive, away from long sentences and vague phrases. It is better to express the idea in the form of points and main titles with the help of numbers and statistics. One of the most successful ways to obtain funding is to work on the project to strengthen its relations with donors in a positive way and present an integrated project that includes creative writing, communication, planning, implementation, monitoring, evaluation and obtaining funding ¹⁵³⁵so that it can push what it is doing towards real success based not only on creative activity but also on programmatic activity for creativity and make it a fully successful project. The relationship between the creative project and the donors who believe in it and support it can move in a positive, fruitful and growing direction by working on several activities that the writer can do, the first of which is good and professional presentation. Donors do not want to have relationships with people who need time and effort to deal with the papers they send to them and they are really happy if they receive papers with good design, writing, idea, subject and talent, which motivates them to support the project. ¹⁵³⁶

The second aspect of strengthening the relationship with the donor after obtaining the grant is through good implementation of activities and working to ensure that each activity is of high quality in implementation on the ground. Then we come to a step parallel to the implementation process and not subsequent to it, which is participation. When the donor submits the grant, he wants to know everything that is happening on the

¹⁵³³ <https://www.daftra.com/hub/%D9%85%D8%A7-%D9%87%D9%8A-%D8%A7%D9%84%D9%85%D9%88%D8%A7%D8%B2%D9%86%D8%A9>

¹⁵³⁴ <https://fastercapital.com/arabpreneur/%D9%82%D9%8A%D8%A7%D8%B3-%D8%A7%D9%84%D8%AF%D9%82%D8%A9-%D9%88%D8%A7%D9%84%D8%A3%D8%AF%D8%A7%D8%A1-%D9%81%D9%8A-%D8%A5%D8%B9%D8%AF%D8%A7%D8%AF-%D8%A7%D9%84%D9%85%D9%8A%D8%B2%D8%A7%D9%86%D9%8A%D8%A9.html>

¹⁵³⁵ <https://holistiquetraining.com/ar/news/15-strategies-to-enhance-workplace-productivity-in-2023>

¹⁵³⁶ <https://buraqest.com/posts/10?lang=ar>

Writing as a project

ground in terms of activities, practices, ideas and outputs and to contribute to increasing the success of those activities, practices and ideas and enhance the quality of the outputs by providing not only money but also his own public relations as a donor and perhaps providing some facilities that he can provide so that the writer and those surrounding the project can implement the activities in a very easy and smooth manner and work on periodic correspondence or when needed with the donor and enrich him with information related to each part of the project that is being implemented and respond to all recommendations or assistance from the donor to the project in the midst of the implementation process. The donor's participation can be not only through correspondence but also through visiting the project on the ground and getting to know its details closely and activating the donor's participation in the project's activities by inviting him to meetings or events that include the special creative project. And get to know the project closely, and if there is a work team, it is good for the donor to get to know the team, their ideas and their work within the creative project he is supporting.¹⁵³⁷

Ensuring the success of the funded project¹⁵³⁸

Providing any donor with support for an individual, an institution, a creative, developmental, cultural or any type of project places the donor in a position of responsibility alongside the creative project team to ensure the success of the project due to their belief in the importance of the project and the importance of achieving it and achieving its goals. In order for the impact of the partnership not to become negative, it is important for the project to enhance and add positively to the donor's responsibility for managing money and adhering to the spending terms as agreed upon, and to commit to the activities that were supported and provide all the donor's needs from reports if required or financial papers or invoices and to commit to the agreed upon timetables and the liquidation methods that the donor adopts in his financial papers, which enhances the role of the creative project¹⁵³⁹; in the success of the donor and the activities that he carries out and does not become a cause of problems or difficulties that are added to the difficulties that the donor faces as an individual or as an institution or as an employee in a donor institution because the creative project creating difficulties or problems may greatly harm the relationship between the creative project and the donor so that he is not enthusiastic about supporting subsequent creative projects in the future. And do not forget to express thanks and gratitude to the donor for the support he provided as a positive act that makes the donor happy to work with those he provides support to and willing to work with them again within leadership projects and for larger amounts. Thanks always have a positive role in the donor's recognition of his positive role in developing and achieving the goals of the creative project and motivates him to continue the support¹⁵⁴⁰.

1537 <https://fastercapital.com/arabpreneur/%D8%A7%D9%84%D8%AA%D9%85%D9%88%D9%8A%D9%84-%D8%A5%D8%B7%D9%84%D8%A7%D9%82-%D8%A7%D9%84%D9%81%D8%B1%D8%B5-%D9%83%D9%8A%D9%81-%D8%AA%D8%B9%D9%85%D9%84-%D8%A7%D9%84%D9%85%D9%86%D8%AD-%D8%B9%D9%84%D9%89-%D8%AA%D8%B9%D8%B2%D9%8A%D8%B2-%D9%86%D8%AC%D8%A7%D8%AD-%D8%A7%D9%84%D9%85%D8%B4%D8%B1%D9%88%D8%B9%D8%A7%D8%AA%D8%A7%D9%84%D8%B5%D8%BA%D9%8A%D8%AF%D9%8A%D9%86.html>

1538 <https://kaifill.com/question/16698-%D9%85%D8%A7-%D8%B4%D8%B1%D9%88%D8%B7-%D9%86%D8%AC%D8%A7-%D8%AD-%D8%A7%D9%84%D9%85%D8%B4%D8%B1%D9%88%D8%B9%D8%A7%D8%AA%D8%A7%D9%84%D8%B5%D8%BA%D9%8A%D8%B1%D8%A9%D8%9F-1>

1539 [https://fastercapital.com/arabpreneur/%D9%86%D8%AC%D8%A7%D8%AD-%D8%A7%D9%84%D9%85%D8%B4%D8%B1%D9%88%D8%B9-%D8%B6%D9%85%D8%A7%D9%86-%D8%A7%D9%84%D9%86-%D8%AE%D8%AD-%D9%85%D8%A7%D9%84%D9%86-%D8%AA%D8%AD-%D9%84%D9%8A%D9%84-%D8%A7%D9%84%D9%85%D8%B3%D8%A7%D8%B1-%D8%A7%D9%84%D8%AD%D8%B1%D8%AC.html](https://fastercapital.com/arabpreneur/%D9%86%D8%AC%D8%A7%D8%AD-%D8%A7%D9%84%D9%85%D8%B4%D8%B1%D9%88%D8%B9-%D8%B6%D9%85%D8%A7%D9%86-%D8%A7%D9%84%D9%86-%D8%A7%D9%84%D9%86-%D8%AE%D8%AD-%D9%85%D8%A7%D9%84%D9%86-%D8%AA%D8%AD-%D9%84%D9%8A%D9%84-%D8%A7%D9%84%D9%85%D8%B3%D8%A7%D8%B1-%D8%A7%D9%84%D8%AD%D8%B1%D8%AC.html)

1540 <https://fastercapital.com/arabpreneur/%D8%B6%D9%85%D8%A7%D9%86-%D8%A7%D9%84%D9%85%D8%B4%D8%B1%D9%88%D8%B9-%D9%85%D9%86-%D8%AE%D9%84%D8%A7%D9%84-%D8%B3%D9%86%D8%AF%D8%A7%D8%AA-%D8%A7%D9%84%D8%A8%D9%86%D8%A7%D8%A1.html>

Writing as a project

The creative project must achieve the importance of creativity and the importance of providing funding for it.

Creativity and creativity in the field of creativity are an important part of the process as a whole, on the personal level of the creators and on the local level of the local communities that contain the creators or on the level of the homelands whose citizens practice creativity or on the level of the regions or on the global level and the role of creativity in making life in the world more quality, beautiful, enjoyable, prosperous, and rapid economic and social development and growth. Many countries in the world have grown through their interest in creativity and creators and supporting them individually or through specialized institutions or through the governments of the countries themselves. The creators in those countries have realized the importance of their existence and have approached the communities, institutions and governments around them with requests for support, funding, capacity building, protection and promotion for them and their creativity, which has added positively to the lives of the creators on the one hand and the development of their communities on the other hand ¹⁵⁴¹.

Realizing that support is a right of creators¹⁵⁴²

It is important for creators to realize that what they are requesting is their right and that they have the right to request and insist on it because of the importance of the work they are doing, which is creativity as an important course among all courses in their countries and the world as a whole, and to realize that their role is very important in encouraging tolerance, the growth of knowledge and enjoyment, and the growth of the values of truth, goodness and beauty. Governments must realize the importance of creativity in their development and positive reputation in the international community, and therefore they must enhance the budgets allocated to culture, arts, literature and creativity in all its scientific and cultural categories, and enhance research in creativity and methods of developing it and enhancing its quality. In the same vein, individuals can work to support creativity in their society because of its role in developing society and it is included in everything that was mentioned above by local and national civil society institutions, the private sector, commercial companies and the wealthy, and to develop policies that support creative work, support it, develop it, protect it and promote it and enhance the imagination, expression and conscience of society ¹⁵⁴³.

¹⁵⁴¹ <https://www.alefstartup.com/alefq/140-%D8%B6%D9%85%D8%A7%D9%86%D8%A7%D8%AA-%D8%A7%D9%84%D9%85%D9%88%D9%84-%D9%85%D9%86-%D8%B5%D8%A7%D8%AD%D8%A8-%D8%A7%D9%84%D9%85%D8%B4%D8%B1%D9%88%D8%B9>

¹⁵⁴² <https://www.alriyadh.com/2071875>

¹⁵⁴³ <https://multaqaasbar.com/%D8%A7%D9%84%D8%B4%D8%A8%D8%A7%D8%A8-%D9%88%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9-%D9%85%D9%86-%D8%A3%D9%8A%D9%86-%D9%86%D8%A8%D8%AF%D8%A3/>

Writing as a project

Knowledge of the methods, policies and ethics of applying for funding¹⁵⁴⁴

It is important for the creative project to have deep knowledge and awareness of the methods, policies and ethics of applying for funding or information about the funders available in the local, national, regional or international environment surrounding the creative project, what their types are, whether they are governmental supporters, the private sector or local, national, regional or international non-governmental organizations, what are the methods of applying to them, when to apply to them, how to apply to them, are there policies followed for submitting grant applications to them, what are the ethics and good practices when applying, and collecting, classifying and arranging information about donors through their counterparts in the creative work who have obtained grants and previous partnerships with donors, or by searching the Internet about the available grants whose criteria and conditions match the creative project ¹⁵⁴⁵.

Knowing the reasons for strengthening the project's success in obtaining funding and working on them¹⁵⁴⁶

The creative project's website or social media page can have a point to encourage donors to support it. It is important for the creative project that those who wish to approach a donor search for the donor, its institution, its programs and activities, and whether its terms and standards are compatible with it and whether it can apply to it or not, and to make lists of the names of donors who meet the writer's targeting conditions and have an interest in creativity, especially the type of creative project, what are their priorities, and whether they can be committed to and provided, and what are the projects they have supported in the past, and is there a similarity between the project and the projects that have been supported by the donor in the past, and what is the type of grant provided, its size, its terms and conditions for applying for it. ¹⁵⁴⁷On the other hand, it is important to know whether the creative project experience is new and still needs promotion or whether it is a good and old experience that can compete well with other grant applications, and whether the application is measurable and contains clear and carefully studied plans, and to know what are the preferred methods of communication for the donor to contact him and adhere to them, and to work on providing the donor with all the information related to the creative project as a whole so that he is fully aware of who will provide him with support and a grant and work on completing all the duties required of him to submit his support proposal, and work on developing his public relations with donors and knowing what his needs are so that the form of his proposal does not appear ill-considered, and that his proposal is short, clear, concise, convincing, objective, honest, accurate, coordinated, and consistent, and contains up-to-date and accurate information about the writer, the project, and the surrounding community and includes all the activities that the creative project needs to do to achieve complete success for the creative project and the donor as well by extension .

1544 <https://fastercapital.com/arabpreneur/%D8%A7%D9%84%D8%AA%D9%85%D9%88%D9%8A%D9%84-%D8%A7%D9%84%D8%A3%D8%AE%D9%84%D8%A7%D9%82%D9%8A--%D9%83%D9%8A%D9%81%D9%8A%D8%A9-%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A3%D9%85%D9%88%D8%A7%D9%84%D9%83-%D9%88%D8%A7%D8%B3%D8%AA%D8%AB%D9%85%D8%A7%D8%B1%D8%A7%D8%AA%D9%83-%D8%A8%D8%A3%D8%AE%D9%84%D8%A7%D9%82-%D9%88%D9%85%D8%B3%D8%A4%D9%88%D9%84%D9%8A%D8%A9.html>

1545 <https://bsf.sa/Library/Assets/Gallery/Documents/FavoriteLinks/Banking-Consumer-Protection-Principles-ar.pdf>

1546 <https://al-ain.com/article/fundraising-small-business>

1547 <https://fastercapital.com/arabpreneur/%D9%85%D8%A7-%D9%87%D9%8A-%D8%A3%D8%B3%D8%B1%D8%A7%D8%B1-%D9%86%D8%AC%D8%A7%D8%AD-%D8%AA%D9%85%D9%88%D9%8A%D9%84-%D8%A7%D9%84%D8%B4%D8%B1%D9%83%D8%A7%D8%AA-%D8%A7%D9%84%D9%86%D8%A7%D8%B4%D8%A6%D8%A9.html>

Writing as a project

Focus on the limits of funds available to the funding agency.¹⁵⁴⁸

When applying for a creative project, focus on the limits of the funds available to the entity and its criteria for disbursing that money to it in the event of its success. Most of these institutions stipulate specific methods of disbursement and specific types of work that can be funded and other types of activities that even within the funded project itself cannot be spent on money and focus on the topics of the funding payments that the entity adopts in sending money to the creative project¹⁵⁴⁹. There are some criteria related to the type of grant. There are production grants that help the writer in general to produce his creative work, and there are grants related to travel and roaming so that the writer can obtain other ideas and experiences from different countries. There are training grants or grants for live performances or those related to devoting oneself to creativity. Therefore, whoever applies for any of them must know exactly what the criteria for those grants are and whether he needs them exactly or is applying for the purpose of applying without a real need for them¹⁵⁵⁰.

Knowing the issues that donors care about and how the creative project can serve them¹⁵⁵¹

Some creative grants are subject to some global concepts that seek to invest creativity to promote local, national, regional or global issues such as democratic transformations, human rights, women's participation, children's rights, the environment and other global concepts. Therefore, the creative project team must be convinced of such concepts to apply for them and not just apply to participate in those programs or obtain their funding without understanding or true belief in them. At the level of reception, the recipient of support or the opportunity to participate may be an individual, a team or a national institution.

Knowing the type of grant, its specificity and suitability for the creative writer's project¹⁵⁵²

Opportunities and grants can be funding for creative projects and their activities, or support for their infrastructure, or capacity building, or a combination of all of these things. Therefore, the creative project must know exactly the limits of each of the available grants, which organizations provide them or do not provide them, what is the importance of these grants, and whether they can be participated in, how they can be participated in, where, when, and how, and the creative project team must be aware of the details that the donor supports so as not to enter into problems and differences with its own supporter.

1548 <https://www.jawsak.com/stages-of-startup-funding/>

1549 https://cpb-eu-w2.wpmucdn.com/sites.aub.edu.lb/dist/d/46/files/2019/12/Book_Donar_arab.pdf

1550 <https://reparations.qub.ac.uk/arabicso/>

1551 <https://fastercapital.com/arabpreneur/%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D9%85%D9%86%D8%AD-%D8%A7%D9%84%D9%85%D8%B3%D8%B1%D8%AD%D9%8A%D8%A9--%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D8%A7%D9%84%D9%85%D9%86%D8%AD-%D9%84%D9%84%D9%81%D9%86%D9%88%D9%86-%D8%A7%D9%84%D9%85%D8%B3%D8%B1%D8%AD%D9%8A%D8%A9--%D8%AA%D8%B9%D8%B2%D9%8A%D8%B2-%D9%86%D9%85%D9%88-%D8%A7%D9%84%D8%A3%D8%B9%D9%85%D8%A7%D9%84-%D9%88%D8%A7%D9%84%D8%A7%D8%A8%D8%AA%D9%83%D8%A7%D8%B1.html>

1552 <https://cfunds.com/article/215>

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Knowing the geographic area that funders are interested in and whether it includes the area where the creative project will be implemented¹⁵⁵³

Some regional institutions may cooperate with international organizations, so that these regional institutions become something like a branch office for these international organizations and work to activate international projects in their regional or local environment. Therefore, the creative project team must be aware of the geography and whether the donor works in the creative project area or not.

Having a desire to request financing¹⁵⁵⁴

In some national grants, especially those provided by governments, there may be a tendency to support national culture, social identity or heritage, and the creative project in such circumstances must have a deep awareness of its ability or desire to participate in it and how it will be ensured that its participation is creative and free from authoritarian interference or that its creativity serves negative authoritarian tendencies in its society.

Knowing the target group for financing¹⁵⁵⁵

The creative project must know the target group for funding and know exactly what the entity it is addressing supports before exhausting itself in requesting its support and whether the project can work with it within a specific time period and guarantee its ability to produce good creative work from it or not.

Adherence to application deadlines¹⁵⁵⁶

The creative project must get used to working within deadlines that they commit to for the supporting partner. Regardless of the fact that creativity needs time to develop in the best possible way, all grants around the world are linked to deadlines for their projects, and the project must support them in their success as they supported it in its success. Therefore, the writer's commitment to the project's time is important and vital.

Project feasibility¹⁵⁵⁷

Some projects may be linked to a specific region in which work must be carried out, and the creative project may not be in that region. If such criteria exist, the creative project must be known to what extent it is able

1553 <https://www.swissinfo.ch/ara/business/%D9%85%D8%A4%D8%B3%D8%B3%D8%A9-%D8%AF%D8%B1%D9%88%D8%B3%D9%88%D8%B3-%D9%81%D9%8A-%D8%A7%D9%84%D8%B9%D8%B1%D8%A8%D9%8A-%D8%AA%D8%B7%D9%88%D9%8A%D8%B1-%D8%A7%D9%84%D9%85%D9%87%D8%A7%D8%B1%D8%A7%D8%AA-%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9%D9%8A%D8%A9-%D9%85%D9%86-%D8%A3%D8%AC%D9%84-%D8%A7%D9%84%D8%A7%D8%B1%D8%AA%D9%82%D8%A7%D8%A1-%D8%A7%D9%84%D8%A7%D8%AC%D8%AA%D9%85%D8%A7%D8%B9%D9%8A-%D9%88%D8%A7%D9%84%D8%A7%D9%83%D8%AA%D9%81%D8%A7%D8%A1-%D8%A7%D9%84%D8%A7%D9%82%D8%AA%D8%B5%D8%A7%D8%AF%D9%8A/44705722>

1554 <https://www.bankaljazira.com/ar-sa/Personal-Banking/Finance/Personal-Finance-Application>

1555 <https://www.life-global.org/en/course/201->

1556 <https://ar.lpcentre.com/articles/crowdfunding-basics-what-every-entrepreneur-needs-to-know>

1557 <https://ar.hccc.edu/programs-courses/continuing-education/programs/au-pair/fundamentals-of-personal-finance.html>

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to move within or outside the country, and whether it will be able to work in an environment different from its local environment or its creative environment or not.

The project's ability to demonstrate its financial, administrative, skill and creative capabilities when requesting funding¹⁵⁵⁸

The creative project can demonstrate its financial, administrative, skill and creative capabilities if necessary to enhance its ability to obtain the donor's approval to work with it, and to know whether there are obstacles in implementation due to financial, human, political, health, regulatory, standard or security restrictions and many others that the project must solve to obtain funding and support for its creative project.

Understand the importance of project marketing to diversify funding sources¹⁵⁵⁹

It is important in such financing topics that the project has the ability to know the sources of national, regional, international, state, international donor institutions, local commercial companies, individual donors, the community, and national donor institutions. The following are some of the national sources of financing for creativity in any country:

the government

The government can be one of the most important supporters of creativity in its society through the authority itself and its degree of awareness of the importance of creativity and its support in the societies it governs, or through ministries specialized in creative and cultural work such as the Ministry of Culture, or through ministries that include the cultural and creative aspect as a component of them such as the Ministries of Education and the Ministry of Sports and Tourism, or through national funds to support culture and creativity or those specialized in protecting cultural heritage¹⁵⁶⁰ or those concerned with developing internal cultural relations between cities in the country and externally with countries of the world such as the Ministry of Planning or Foreign Affairs. At a lower level, the government can support culture, arts and creativity by allocating departments concerned with cultural, artistic and creative topics and activating creativity and allocating competitions in every field of creativity. The government can allocate credits to support cultural, artistic and creative activities for individuals within its jurisdiction and announce them and facilitate requests to obtain them so that creators can invest them for the benefit of their creative journey and the country as a

¹⁵⁵⁸ https://www.hamad.qa/AR/Education-and-research/Medical_Research/Grants-and-Funding/Pages/Funding-Guidelines.aspx

¹⁵⁵⁹ <https://www.doriafeministfund.org/ar/core-funds-for-emerging-groups>

¹⁵⁶⁰ https://www.bankaljazira.com/Portals/0/OpenContent/Files/6563/%D8%A7%D8%B3%D8%A7%D8%B3%D9%8A%D8%A7%D8%A_A_%D8%A7%D9%84%D8%AA%D9%85%D9%88%D9%8A%D9%84_%D8%A7%D9%84%D8%A7%D8%AC%D8%AA%D9%85%D8%A7%D8%B9%D9%8A.pdf

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whole.¹⁵⁶¹ Some countries work to form temporary or permanent committees, local or national, for the sake of an urgent cultural or creative issue.

These committees are considered good opportunities for creators to participate in an urgent cultural or creative issue. At a more specialized level, the government can allocate national funds that work to support creators in the field of literary, cinematic, theatrical production and other types of creativity, and enhance individual, community and institutional creative initiatives and funds that care about creative and innovative industries in the country and work to develop the infrastructure that guarantees creators to work easily and smoothly on their creativity, such as building national centers for cinema, theater, story and novel clubs, supporting them and activating their activities for the benefit of creators everywhere in the country, whether in capitals or in non-major cities or in rural areas¹⁵⁶².

It is important for the government to play its productive role in the field of supporting the production of literary, theatrical and cinematic creators and various performing, visual or literary arts, and to supervise and monitor creativity and creators and support various cultural and creative festivals.

The state can work to develop the educational infrastructure in the fields of creativity by creating specialized institutes in the required fields of creativity and arts and allocating courses. Studying in these fields in national universities or sending creative people abroad at the government's expense to complete their studies in their creative fields in countries known for them and developed in them.¹⁵⁶³ The government can be, through its ministries, centers, funds and supreme councils, a fundamental supporter of creativity in the country and in all cultural and scientific fields, and support all researchers in the fields of culture and arts, and innovators of educational games directed at children, in addition to artistic, dialogical and creative topics such as literature, poetry, visual arts, theater, cinema, legislation and social sciences. It can also work on the heritage side to protect the national identity, popular heritage, historical treasures, popular arts and antiquities, in addition to supporting and stimulating cultural exchange and interaction between creative people at the local, national, regional and international levels, and we can motivate its creative people to interact with different and different creativity and encourage them to compete with international creative experiences. Of course, the government can support creative people by granting them full-time work so that they can be creative well, and creating the appropriate climate for these talents to innovate and create¹⁵⁶⁴. There is a long list of creativity that the government can support within its sovereignty according to the diversity of creators, their talents and creative trends. We list some of them, but not limited to, graphics, sculpture, ceramics, Arabic calligraphy,

¹⁵⁶¹ <https://yemennetwork.academy/login/index.php>

¹⁵⁶² <https://fa.gov.sa/ar/Services/ExamDetails/efa6040a-f4ae-459b-9e96-af4200c2b9ef>

¹⁵⁶³ <https://sulfah.com/terms-and-conditions-loan-conditions>

¹⁵⁶⁴ <https://www.amazon.eg/%D8%A3%D8%B3%D8%A7%D8%B3%D9%8A%D8%A7%D8%AA-%D8%AA%D9%85%D9%88%D9%8A%D9%84-%D8%A7%D9%84%D8%B4%D8%B1%D9%83%D8%A7%D8%AA-Paul-Barrow/dp/B09BHFXXCN>

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drawing, media, photo art, photography, animation, and printing. – Literature Department: It includes the novel, poetry, children's literature, theater, literary criticism, literary studies, cinema, translation, financing festivals and supporting production in theater, artistic performances, cinema, radio, television, press, printing and publishing books, producing and distributing CDs, cultural and educational multimedia, visual and plastic arts, fashion, design and handicrafts ¹⁵⁶⁵.

Local and national NGOs sponsoring arts, culture and creativity

Civil society institutions were established to promote social interest in the economic, political, social, legal, religious, developmental, cultural or creative fields. Some of them work to finance creative people and creative projects, others to publish and promote creativity, others to train and build capacities, others to protect creative people, and others to advocate for public or cultural policies related to creativity, support and protect it. As for local or national non-governmental institutions that are active in supporting and financing creative projects ¹⁵⁶⁶.

It is important for the creative project team to work on identifying them, knowing the procedures required to apply for them, and the application deadlines. Does it require a cover letter for the writer and the creative project, does it have to send the full proposal, does it have specific deadlines for accepting applications, does it review the applications and proposals submitted to it, and at what time? This information can be obtained by searching for it, building a relationship with it, and developing a strong project proposal that matches its orientations and standards .¹⁵⁶⁷

Trading companies

The private sector, local companies, and major national and international companies can provide support and resources to creative people as individuals, teams, groups, or within their own creative institutions and clubs, as the private sector is a partner in the cultural and creative sectors in general and in particular. Therefore, the creative project seeking support must work to seek support from the private sector in its local and national community and work hard to create a partnership with them that is consistent with its standards and values that it believes in and to build relationships on those foundations with the private sector and work to benefit from the opportunities it provides in supporting creativity and contributing to financing creative projects, as such contributions enhance the public image of the private sector and play a role in the success of the creative project ¹⁵⁶⁸. It is important for the creative project that wants to approach such private sector companies to know whether its government provides tax incentives to encourage it to support the communities around it, what are the available forms of support, whether there are allocations to support creativity and creatives within

¹⁵⁶⁵ https://www.researchgate.net/publication/325966661_asasyat_tmwyl_alshrkat

¹⁵⁶⁶ <https://www.ungeneva.org/ar/engage/civil-society/ngo-list>

¹⁵⁶⁷ https://www.annd.org/en?gad_source=1&gclid=Cj0KCQjwr9m3BhDHARIsANut04Ywm2Vxg9Uhfba5JE-XS63UnzgWGH0Id07rpt3sy7WU2agRNKKhUgaAJDWEALw_wcB

¹⁵⁶⁸ <https://daleel-fouras.org/>

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those forms of support, what are the methods of applying for them, how to deal with the private sector when applying for funding, and whether the private sector company targeted by the funding request can support the writer's project according to its type and specificity or not. It is important to know whether private sector companies work to support creative dedication, creative production, or creative activities, and to apply to them according to their specialization and desire to support all or some of the activities of the creative project, and what is the publicity that the writer and the creative project can provide to the donor company Has its activity, products and size been identified? Is it local, national, regional or international? What is its reputation in the local community? What are the support methods it adopts? What are its contact information? Does it have a website? Does it have documents for submitting grant applications? Is there a possibility of creating positive public relations with those responsible for it? What is its approach to giving and providing funding? What is the creative project's plan to promote the company, its goals and its image in the community? Does the company care about and commit to social responsibility? What is the company's vision for culture, creativity and creators and their importance and the importance of creativity in the community? What is the company's contribution to the project's implementation decisions and activities? Does the contribution or intervention constitute a positive or negative impact on the creative project?¹⁵⁶⁹

Individuals

Individuals can be a major source of support for the creative project, whether through small funding from a large number of them until all the money the creative project needs is reached, or participation through volunteer efforts that replace money in supporting the creative project's journey to success. These individuals can be the creative person and his family, neighbors, or small community such as his village or local community in his small city, or followers and admirers of his creative experience online. Support can be provided by individuals for the benefit of the creative project. Work on organizing a list of people, then dividing them into people who can provide financial support ¹⁵⁷⁰, others who can provide in-kind support, and others who can provide their volunteer efforts for the benefit of the project, and benefit from their experiences or specializations for the benefit of the creative project and not underestimate any assistance, no matter how small, as every contribution is a step in the success of the project, regardless of its size or simplicity. And work on studying and knowing individuals and dividing them into categories, some of which specialize in providing money, others in providing efforts, a third category in providing in-kind assistance, and a fourth in providing protection, and continuing to study the individuals around him and dividing them into what is in the interest of the creative project ¹⁵⁷¹.

the society

¹⁵⁶⁹ https://iti-worldwide.org/pdfs/culture_indicators_ara.pdf

¹⁵⁷⁰ <https://ar.wikipedia.org/wiki/%D8%AA%D9%85%D9%88%D9%8A%D9%84>

¹⁵⁷¹ <https://tamweelcom.org/ar/loan/retail>

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The creative project must work easily to obtain the support of its local community, whether financially through those who are able to provide financial support or through volunteer efforts for those who are unable to provide financial support, by investing in the creative project for its fame, importance, uniqueness, positive impact, experience, integrity, transparency, and respect in the community environment, and whether the community trusts it, and the extent of the project's effectiveness and participation in urgent community issues.

Regional institutions¹⁵⁷²

It is important for the project to have the ability to know the regional and international funding sources for creativity. There are many institutions that support creativity in all its forms in the Arab region or on an international scale, and some of them can support creative projects. In the following lines, we list some of the active donors in supporting culture, arts, literature and creativity in general in the Arab region, including the Abdul Mohsen Qattan Foundation, Al-Mawred Al-Thaqafy, the Arab Fund for Arts and Culture, the Cooperation Foundation, the Emirates Foundation for Social Benefit, Al-Fanar Foundation, the Lebanese Association for Fine Arts, the Sharjah Art Foundation, the Mohammed bin Rashid Foundation, the Abu Dhabi Film Festival, the Dubai Film Festival, and the Screen Foundation in Beirut. On the international level, there are the Mondrian Foundation, the Heinrich Böll Foundation, the Open Society Foundations, the Don Foundation, the Anna Lindh Euro-Mediterranean Foundation, the Prince Claus Fund, the European Cultural Foundation, the Drosos Foundation, the Roberto Cinetta Fund, the European Commission, the Andy Warhol Foundation, the Bayan Freeman Fund, the Hubert Balz Fund, the Victor Bamchuk Foundation, and the Marc de Mentalbert, Alexander Rief Foundation, Norwegian Agency for Development Cooperation, Finnish Arts Exchange Fund, Helsinki International Artist Residencies Programme, Finnish Arts Exchange Fund, German Federal Cultural Foundation, French Ministry of Foreign Affairs, Danish Arts Council, Goethe-Institute, Goethe-Institute, Office for Contemporary Art, Danish Cultural Centre, Swedish International Development Cooperation Agency, Stockholm Academy for Dramatic Arts, British Council, Memta, Culture Centre, Institute Français. Institutions active in the Arab region often accept proposals submitted in Arabic, while international institutions active in the Arab region accept proposals in English as a universal choice and also accept proposals in their native language such as French, Dutch, etc. ¹⁵⁷³

These institutions are active in many programs and competitions such as the Young Writer and Young Artist competitions, supporting events, programs, training, professional development, residencies, scholarships, photography, documentation and touring programs for young people and creators, supporting the production of artistic works in the performing arts and helping young people develop, promote and document them, in addition to specialized training for creators according to their talent and supporting their creative projects or

¹⁵⁷² https://on-the-move.org/sites/default/files/funding-guides/OTM_MFG_Arab-Region_AR.pdf

¹⁵⁷³ <https://mawred.org/%d8%b4%d8%a8%d9%83%d8%a9-%d8%a7%d9%84%d9%85%d9%88%d8%b1%d8%af/>

building the capacities of national institutions with which creators work or benefit from their activities, in addition to supporting the production of films such as feature films, documentaries, recordings and experimental films, visual and audio production, and projects specialized in capacity building in the cultural and arts sectors, providing grants to artists in the field of cinema or theater, and supporting cultural spaces so that they can continue to provide their cultural services to creators, in addition to supporting video products, digital creativity and production of these creations. There are courses to support travel and residence for creators to learn about different cultures and experiences in the Arab world and abroad, and this includes production in literature such as short stories, poetry, novels, theater, and visual arts such as drawing, sculpture, photography and multimedia installation, supporting cultural programs and cultural events, and supporting the fields of performing arts such as music. Playing, singing, composing music, making musical instruments, and music education. In other performing arts, including dance and its design, theatrical acting, and directing, in addition to technical fields such as lighting design, scenography, sound, sound and visual effects, makeup, visual and performing arts, cinema, literature, dance or circus, whether in the form of live or recorded artistic performances on stage. These institutions provide training and capacity building opportunities in all cultural fields such as documenting performance works and fields related to lighting design, scenography, sound, sound and visual effects, and provide funding for their production, including cinematic projects of all types, feature and medium-length films, documentaries, narratives, media arts, and performing arts, and support for literature as a freelance and publishing, and all documentary and feature-length works intended for cinematic distribution at the production, training and institutional support levels. Supporting literature,¹⁵⁷⁴ visual arts such as cinema, music, research and training, regional activities, performing arts, international art shows, participation in international art exhibitions, supporting alternative art spaces, activating creative activities for youth, supporting cultural projects, financing exhibitions, financing institutions, networks and international partnerships, granting projects, supporting touring live shows, supporting audio-visual production, financing feature films, documentary films, visual arts, cultural exchange and cultural diversity, developing self-efforts, professional and institutional development, building capacities for individuals, teams and institutions, supporting cultural programs and dialogue between cultures, cities, migration, coexistence and peace, and areas related to training and funding in arts, architecture, media, cultural policies, training cultural workers, supporting areas related to performing arts, music, visual arts, cinema, literature, community youth participation, building democracy and dialogue, spreading awareness of cultural pluralism, youth exchange, training and networking, touring live shows in theater, dance, music, television, radio and feature films. Documentary films, social sciences, information, libraries, individual artistic creativity¹⁵⁷⁵, supporting the infrastructure of the arts, supporting economic creativity and new businesses, supporting institutional democracy in artistic and creative institutions by supporting the improvement of administrative,

¹⁵⁷⁴ <https://ar.wikipedia.org/wiki/%D8%A7%D9%84%D9%81%D9%86%D9%88%D9%86>

¹⁵⁷⁵ https://mawdoo3.com/%D8%A3%D9%86%D9%88%D8%A7%D8%B9_%D8%A7%D9%84%D9%81%D9%86%D9%88%D9%86

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organizational and professional structures and enhancing cooperation between them and institutions from other countries to enhance cooperation between cultures. In addition to all these opportunities for creative work for writers, visual artists, actors, poets, playwrights and all creators in every field, there is a larger umbrella, which is the creative industries and the creative economy, and it works through it to make the arts capable of becoming a good industry for development and creativity as a whole, and it works through it to enhance cooperation between creativity, investment, creativity, trade and creativity¹⁵⁷⁶.

The first guarantee of writing a creative project proposal that is capable of successfully motivating the donor to finance comes through a comprehensive, understanding and comprehending reading of the grant application announcement submitted by the donor. Reading the grant application announcement is the first and main step to writing a successful project proposal. Reading the grant application announcement completely and carefully to know the grant objectives and the areas it supports in addition to the grant specifications and the requirements of the donor is a very important step before starting to write the project or plan for it. There are important pivotal points that it is preferable to focus on when reading the grant application announcement in order to know them before starting to design and write the proposal, such as¹⁵⁷⁷:

1. What topics or areas does the donor intend to fund?
2. Does it fit with the message and goals of the creative project?
3. What are the eligibility criteria for a project to apply for funding?
4. What is the minimum and maximum amount of funding available for the value of the proposed project?
5. Is it known how many scholarships are expected if they are mentioned in the advertisement?
6. What is the minimum and maximum time frame for project implementation?
7. What is the expected start date for proper project and activity planning?
8. What categories should the funding target?
9. What is the geographical scope allowed for project implementation?
10. What are the deadlines: Deadline?
11. What is the name of the person or department to whom the request will be sent and the address to which it will be sent?
12. What is the name, address and contact method of the project team in case of any inquiry or question?¹⁵⁷⁸

¹⁵⁷⁶https://mawdoo3.com/%D8%A3%D9%86%D9%88%D8%A7%D8%B9_%D8%A7%D9%84%D9%81%D9%86%D9%88%D9%86

¹⁵⁷⁷ <https://fastercapital.com/arabpreneur/%D9%85%D9%81%D8%A7%D8%AA%D9%8A%D8%AD-%D8%A7%D9%84%D9%86%D8%AC%D8%A7%D8%AD-%D9%84%D8%A3%D8%A8%D8%AD%D8%A7%D8%AB-%D8%A7%D9%84%D8%B4%D8%B1%D9%83%D8%A7%D8%AA-%D8%A7%D9%84%D9%86%D8%A7%D8%B4%D8%A6%D8%A9.html>

¹⁵⁷⁸ <https://ertikaa.com/2021/09/27/%D9%85%D8%A7-%D8%A3%D9%87%D9%85-%D8%A7%D9%84%D8%B9%D9%86%D8%A7%D8%B5%D8%B1-%D9%88%D8%A7%D9%84%D8%B1%D9%83%D8%A7%D8%A6%D8%B2-%D8%A7%D9%84%D8%A3%D8%B3%D8%A7%D8%B3%D9%8A%D8%A9-%D8%A7%D9%84%D8%AA%D9%8A/>

13. What type of grant will be provided to institutions?
14. What type of contract will be signed if the grant is obtained?
15. Is the financing full or partial, and is there a condition for a personal contribution or a contribution from other financing?
1. What are the requirements and conditions for submitting a proposal?
2. Is there a special application form?
3. What language is the application submitted in?
4. How many pages are allowed for an order?
5. What type of font is required?
6. What is the font size, line spacing, margins and any requirements for writing the application?
7. How do I submit my application, in hard copy or electronic form, by email, by regular mail, by hand, etc.?¹⁵⁷⁹
8. How many copies are required to be sent?
9. Does the application require a signature and who should sign it?
10. Are partnerships required, and are there any conditions regarding the necessity of having partners of any kind and what are the requirements?
11. What are the partner criteria?
12. What activities are not allowed or funded by the grant?
13. What attachments are required to be sent with the proposal?
14. Have the criteria for evaluating grant applications been announced?
15. Is it permissible for the proposal to be a continuation of an existing project or a development of it or not?
16. Are there any conditions related to implementation?
17. Are there any conditions regarding the preparation of the budget and its items?
18. Is the creative project proposal capable of successfully motivating the donor to fund?
19. What needs does this project address?
20. How serious is it, and how much is it needed?¹⁵⁸⁰
21. Who will benefit, and how?
22. What are the short-term and long-term results?
23. What are the suggested methods to achieve these results?
24. Are there current or planning projects designed to meet these needs?
25. How is this project different?
26. What is unique about the project?

¹⁵⁷⁹ <https://ar.quora.com/%D9%83%D9%8A%D9%81-%D8%A3%D9%82%D9%88%D9%85-%D8%A8%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D9%85%D9%82%D8%AA%D8%B1%D8%AD-%D9%85%D8%B4%D8%B1%D9%88%D8%B9-%D9%84%D9%84%D8%AC%D9%87%D8%A7%D8%AA-1>

¹⁵⁸⁰ <https://sswm.info/ar/sswm-solutions-bop-markets/affordable-wash-services-and-products/financial-marketing-and-sales/project-proposal-writing>

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27. How long will the project take to complete, and is it realistically scheduled?
28. Can the project results be measured, and who will evaluate them? And at what point?¹⁵⁸¹
29. Are the people who make the project proposal qualified to implement it?
30. Will the proposal attract additional funding?
31. What are the project plans after the end of the financing?
32. What is the amount required?
33. What type of financing is the project requesting, and are the amounts realistic?
34. Is the proposal consistent with the funding agency's objectives, resources and other constraints?
35. Are the components of the project proposal known?
36. Is it done? Know the description of the problems that the project addresses?
37. What are the methodologies for analyzing the problem and involving stakeholders in analyzing the problem addressed by the creative project?
38. Has the project's logical framework been addressed and its excellent ability to formulate objectives, design activities, identify outcomes, outputs and timeline for the project?
39. Are the methods of analyzing and evaluating the project proposal and its measurement indicators known?
40. Is the project monitoring and evaluation plan framework known and able to identify risks and assumptions that may surround the project?¹⁵⁸²
41. Is it important to have ideas about the sustainability and continuity of the project?

It is important to work on writing a unique and distinctive creative project proposal that is able to convince the donor to finance, and to do some work that can help in writing a successful funding proposal, such as having the proposal written by someone who knows the project and its design well in a language he masters. If there is a need to translate the proposal into English, a translator can be used. The proposal should be brief but without affecting the content of the project and using simple, direct language to be easy to read. Elitist language is often not a positive factor. Make sure that there are no typos or grammatical errors, use an appropriate font size, and use punctuation tools to facilitate reading the proposal, as well as dividing and separating paragraphs. Using headings for paragraphs and highlighting them also helps facilitate reading. The sequence should be clear and logical in narrating the project and organizing the information in it, adhering to the donor's forms and papers, answering all the required questions in it, using numbers and statistics to support the importance of the project and convincing the responsible person of the project's knowledge and ability to implement it, but in the appropriate place, and providing a background on the project and its ability to implement it, but in brief. It is preferable to focus on what is related to the proposed project, and it is not

¹⁵⁸¹ <https://msehsr1.tripod.com/management%20of%20innovation%20and%20perfect%20planning.htm>

¹⁵⁸² <https://miro.com/ar/templates/project-management/>

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preferable to elaborate in writing. It is preferable to be satisfied with two or three paragraphs in each. One of the project elements, the most important of which is not to forget to include all the attachments required by the funder ¹⁵⁸³.

The project writing stage comes, which includes arranging the necessary funding to implement the project. It is necessary that at this stage the project work on some tasks that ensure its success in obtaining funding, the first of which is to start early in order to be ready when the door for grant applications opens and to exploit the period between the announcement and the proposal submission in developing the project proposal and collecting the attachments within the proposal, and making a timetable that includes identifying the team and following the instructions, guidelines, and instructions included in the donor's announcement.

The proposal should be brief, within specific forms, use simple, direct language, do not simplify or exaggerate, make the project proposal easy to read, ensure that there are no typos, use more white space to break the rigidity of long text to make it easy to read, use headings, maps and graphics, ensure organization, information, clarification, arrangement, size, review, references and caution when dealing with the budget, review the guidelines of the funding agency to ensure that the expenses set in the budget are permissible, and do not exceed the funding value specified by the funding agency, do not include items in the budget that are not justified in the text of the proposal, review the account and tables and obtain feedback from others, review the clarity of the proposal, rethink the proposal and the way it is presented, ensure reviews at various stages to make the proposal clear, and adhere to the deadlines set for receiving funding requests announced by the donor . ¹⁵⁸⁴

There are a number of stages involved in designing, planning and writing a project. Each stage includes a number of steps. For example, the design stage includes developing the project idea, verifying its needs, collecting information about it, determining the strategies that will be used in it, determining what are the desired results and the activities that will help in achieving those results, what are the plans for implementing them, what are the resources needed and how they can be provided. After that stage comes the writing stage, in which the team writes the project and obtains feedback on its details, reaches an initial draft of the project proposal and works on developing it. ¹⁵⁸⁵

The project proposal usually consists of elements similar to any other project proposal, which are:

¹⁵⁸³ <https://topmanagers-ye.com/2017/12/13/project-writing-step-by-step/>

¹⁵⁸⁴ <https://portal365.org/ar/posts/5-elements-to-be-included-in-your-project-proposal-cover>

¹⁵⁸⁵ https://drive.uqu.edu.sa/_/phycim/files/Media%20-%20Samar/physics%20website/HowToWriteProposal.pdf

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1. Cover page: It includes the following information: the name of the team working on the project, the address, telephone, fax and e-mail, if any, and the name of the contact person.
2. Project name: The name seeks to summarize the project idea in one sentence of a few words, and the shorter the title, the better.
3. Project summary: This is a condensed summary to provide a brief presentation of the project. It includes a condensed presentation of the problem it addresses, the importance of the project to the beneficiaries, the proposed solution or change, and the means that will be followed, as well as a presentation of the project duration, the place of implementation, and the beneficiaries, in addition to the project team's experience in the same field and its ability to implement. It also includes the cost of implementation and the funding value of the creative project.
4. Project justifications, in which the problem is analyzed, and include defining the problem, analyzing it, presenting the proposed solution, clarifying the relationship of the problem and its importance to the target group and the community, and the relationship of the problem to the proposed project by identifying the proposed solution of the project and its importance in responding to the needs of the target group. The justifications also include the relationship of the project to its implemented priorities and its work strategy, its relationship to the priorities of the funding agency, and the extent of its response to the grant announcement request .¹⁵⁸⁶
5. Project strategy, which is a description in a few paragraphs of the methodology or methodologies that the project will follow in addressing the problem and achieving the objectives. The strategy represents the work methodology or framework within which activities will be implemented in a way that targets a specific audience in a specific geographical location. It describes the relationship between activities and also describes the main outputs and results that will be achieved.
6. The target group, project beneficiaries and partners, in which the target group of the project and its activities are identified, a description of them, their role and how they benefit from the project, as well as a description of the project beneficiaries in general.
7. Project activities are the tasks, actions, events or procedures planned to be implemented in the context of the proposed project in order to achieve or reach the proposed results.
8. The implementation plan is a plan that shows the project activities planned to achieve the expected outputs and results, defines the responsibilities of each member of the project team, and determines the needs for human and material resources.¹⁵⁸⁷
9. Project outcomes, which may be immediate, medium-term, or long-term, are the contribution of the project's results to achieving the change sought by the project.

¹⁵⁸⁶ <https://www.isdb.org/ar/almnshwrat/nmwdhj-tqdy-mqtrh-mshr>

¹⁵⁸⁷ <https://khamat.com/writing/company-profile/2449804-%D8%A5%D8%B9%D8%AF%D8%A7%D8%AF-%D9%85%D9%82%D8%AA%D8%B1%D8%AD-%D9%85%D8%B4%D8%B1%D9%88%D8%B9-project-proposal-%D8%A8%D8%A7%D9%84%D9%84%D8%BA%D8%A9-%D8%A7%D9%84%D8%B9%D8%B1%D8%A8%D9%8A%D8%A9>

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10. Outputs are the direct and actual results of services and/or products that are achieved during the project period for the benefit of the beneficiaries.
11. Risks, assumptions, challenges and anticipated risks that are outside the control of the project but may hinder or affect the implementation of project activities or the achievement of planned outputs and/or objectives.
12. Sustainability, which includes a vision about the opportunities for the continuity of the results and activities of the proposed project in the period following the end of the project, and it is about what helps the project to continue, what are the methods of continuity and what are the procedures that the project will take to enhance continuity, which ensures achieving change or impact in the long term .¹⁵⁸⁸
13. Follow-up plan, which means regular follow-up, recording and periodic analysis of data and inputs to determine whether activities are proceeding according to the drawn-up plan and towards achieving the objectives set for the programmers and activities.
14. The evaluation plan is a methodological tool that aims to understand the extent of the project's success and the extent to which it has been implemented and achieved its objectives.
15. The budget is an estimated plan for the financial costs required to implement the proposed project. It includes the costs of the necessary human resources, administrative costs, and costs of implementing activities. It provides information about the total value of the required amount and whether it will provide any additional resources for the project.
16. Attachments are the cover letter attached to the project proposal.
17. What are the project's specific objectives and issues, and are they among its general objectives?
18. Who is the crew or person who will supervise the implementation of the project and what is his background and qualifications?¹⁵⁸⁹
19. How many people will benefit from the project?
20. Where does the project rank in comparison to other projects?
21. Do the project objectives overlap with the donor's objectives?
22. What will happen to the project if the donor decides not to provide the requested assistance?
23. Does the project have a clear vision and a schedule of operational topics and issues?
24. What is the project balance so far?
25. What level of community engagement is expected to participate in the project?
26. What are the expected outcomes of the project and how will they be measured?
27. What are the benefits and feasibility of the project?
28. Why was this particular project chosen?

¹⁵⁸⁸ <https://trainers.illafrain.co.uk/%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D9%85%D9%82%D8%AA%D8%B1%D8%AD%D8%A7%D8%AA-%D8%A7%D9%84%D9%85%D8%B4%D8%A7%D8%B1%D9%8A%D8%B9-%D8%A7%D9%84%D9%85%D9%82%D8%AF%D9%85%D8%A9-%D9%84%D9%84%D8%AA%D9%85%D9%88%D9%8A%D9%84-course-661-lang-ar>

¹⁵⁸⁹ <https://www.slideteam.net/blog/afdal-10-qawalib-muqtarahat-masharie-mae-eayinat-waamthila?lang=Arabic>

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29. How is the progress of the project implementation measured?
30. What external factors can affect the project, how?
31. Who will ensure that the public benefit remains after the end of the subsidy, and how?
32. How does the project differ from other projects in the same field?

Cover letter contents¹⁵⁹⁰

When writing a cover letter for a creative project, it is important for the writer to commit to writing to the contact person of the donor, to make sure that the name and job title are written correctly, to explain why this project is and that your need is consistent with the interests of the funding agency, to define the problem and the expected results, the proposed solutions to the problem and the time limits, how the project will benefit its surroundings, what are the evaluation methods, who will manage the evaluation process, how the reporting process will be done, what is the total budget for the project, what is required from the funding agency, to confirm the readiness to answer any inquiries, and to present proposals while concluding the cover letter by thanking the objector for taking the time to read the writer's proposal and the paragraphs of the creative project, with the importance of mentioning information about the person responsible for contacting regarding the proposal, such as the address, fax, and job title.

Summary Contents¹⁵⁹¹

The abstract should be treated as a summary of the project proposal, and should not be treated as an introduction to the proposal. The project abstract should draw a picture of the proposal in the reader's mind, and provide a framework that represents the frame of reference for the rest of the project. The project abstract should be a capsule, and the abstract should include: the need, the problem, the objectives, the activities, the methods used, the expected outputs, the time period, the project evaluation, the continuity plan, the project cost, the share required from the funding party, and how the project will impact. It should be characterized by clarity, brevity, formulation, focus, and detail.

Project proposal contents.¹⁵⁹²

The quality of the project proposal can be assessed by knowing whether it is well-written in no more than half a page, whether the project clearly defines its details, whether it explains what the writer wants to do, whether the writer, the project, the issue, the target group, the general and specific goals, the strategies, the total cost of the project, the funding already available and the amount of funding required or not, and it is important for the development of the project proposal that the development process includes focusing on the titles – marginal notes. Presentation of paragraphs – and underlining words. Summaries, appendices, maps and drawings are not limited to the basic components of the proposed project, and the structure of the proposal

¹⁵⁹⁰ <https://www.for9a.com/learn/%D9%83%D9%8A%D9%81-%D8%A7%D9%83%D8%AA%D8%A8-%D8%B1%D8%B3%D8%A7%D9%84%D8%A9-%D8%A7%D9%84%D8%AA%D8%BA%D8%B7%D9%8A%D8%A9-Cover-Letter>

¹⁵⁹¹ <https://bakkah.com/ar/knowledge-center/%D9%85%D9%84%D8%AE%D8%B5-%D8%A7%D9%84%D9%85%D8%B4%D8%B1%D9%88%D8%B9>

¹⁵⁹² <https://sswm.info/ar/sswm-solutions-bop-markets/affordable-wash-services-and-products/financial-marketing-and-sales/project-proposal-writing>

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should be clear using many different road signs to guide reading and indicate important points to help the reader predict what is coming, and indicate what has been done, and visuals should be used to enhance and clarify concepts and relationships, as drawings and arrows can help show the flow of ideas, with the importance of dealing with large sections and dividing them into paragraphs and titles, and ensuring that the main titles and subtitles are specific, appropriate, organized and easy to read and browse, and not exceeding the margins and adhering to what the page limits allow, and using references to previous discussions, and the logical construction of reasons, and selected repetitions of important sentences and words to ensure easy transition between sections and paragraphs and simplifying sentences, and not being ambiguous and knowing the relationship between all stages of the project's life, and accurately determining at which stage or stages the project design task can be placed and writing the proposal as the written document that explains the details of the project that is planned to be implemented, and paying great attention to the logical arrangement of these elements within the project proposal to ensure sequence in work,¹⁵⁹³ and focusing on identifying and describing the central problem, and its role in selecting and defining the creative project, and working on designing methodologies for analyzing the problem and involving those with The relationship, who are the stakeholders in the issue or problem that has been identified, and determining their relationship to the issue or problem by determining its impact or being affected by it and paying attention to the concepts of partnership and inclusion, achieving the concept of comprehensiveness and participation and thinking about funding to know how it will be obtained? Who are the parties to whom the proposal will be submitted, and knowing what the funder wants and how he thinks, and getting to know the grant and its conditions and criteria, and determining the most important points that must be focused on when reading any grant request announcement, and then starting to write the creative project proposal and work on formulating the logical framework and designing the project and building the goal tree and the problem tree and formulating the direct goals and determining the results and outputs and designing the activities and designing the time plan for the creative project and that the project proposals contain all the information necessary to study the creative project such as the donor and ensuring the project sequence, quality of the narrative, language, arrangement, professional terms, goals, direction and who will benefit and when and ensuring that the proposal contains the project team's competencies and history and ensuring the existence of relationships and credibility, status, organizational structure, previous achievements, public relations, experience in reporting, evaluation, implementation, sustainability components, benefit, planning, the required budget, additional¹⁵⁹⁴sources of support, the communication plan, the availability of professional and objective answers, harmony, trust, honesty, experience, achieving goals, respect, feasibility, development, evolution, the team and partners and the existence of radical and realistic planning and a project that addresses an issue at several levels and the possibility of broad or comprehensive impact on society or Target audience, public recognition, trustworthy

¹⁵⁹³<https://www.scribd.com/document/502306600/%D9%86%D9%85%D9%88%D8%B0%D8%AC-%D9%85%D9%82%D8%AA%D8%B1%D8%AD-%D9%85%D8%B4%D8%B1%D9%88%D8%B9-2>

¹⁵⁹⁴ [https://www.business-in-a-box.com/docs/ab/23.09.24/01/?q=project-proposal&a=project-proposal&s=google&c=world3&](https://www.business-in-a-box.com/docs/ab/23.09.24/01/?q=project-proposal&a=project-proposal&s=google&c=world3&gad_source=1&gclid=Cj0KCQjwr9m3BhDHARIsANut04bfuQ8ZonSxaCzNRaOPKutZvHBilXXKQ16tKWniVRXglX3FN9nE2jQaAIODEALw_wcB)

[gad_source=1&gclid=Cj0KCQjwr9m3BhDHARIsANut04bfuQ8ZonSxaCzNRaOPKutZvHBilXXKQ16tKWniVRXglX3FN9nE2jQaAIODEALw_wcB](https://www.business-in-a-box.com/docs/ab/23.09.24/01/?q=project-proposal&a=project-proposal&s=google&c=world3&gad_source=1&gclid=Cj0KCQjwr9m3BhDHARIsANut04bfuQ8ZonSxaCzNRaOPKutZvHBilXXKQ16tKWniVRXglX3FN9nE2jQaAIODEALw_wcB)

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reputation, good relationships, strict adherence to written instructions from the donor, openness to unexpected visits, demonstrated knowledge in presenting the issue, transparency in performance, renewed direction, sustainability, vision, and systematic and logical evaluation . Problems that may surround the project proposal include ¹⁵⁹⁵writing that does not convince donors, not knowing the donor and its objectives, an unconvincing description of the work methods and planned strategies, slowness and procrastination, unprofessional dealing with the donor's conditions, lack of perseverance, lack of integrity, lack of accuracy in calculating the budget, trying to cover up a request for support for something through a fabricated attempt to persuade, ignoring instructions for formulating the request for support , and gossiping about other projects and minimizing their importance.¹⁵⁹⁶

¹⁵⁹⁵<https://www.annalindhoundation.org/sites/default/files/members/2023c.v%20%D8%AC%D9%85%D8%B9%D9%8A%D8%A9%20%D8%A8%D8%A7%D8%AF%D8%B1.pdf>

¹⁵⁹⁶ <https://hrdiscussion.com/hr106848.html>

Chapter Nine

Creative Project Marketing

Marketing is considered one of the most important activities of the project to ensure its success in attracting the attention of all stakeholders surrounding it. The following are some of the steps that should be taken:

Understanding Marketing¹⁵⁹⁷

A marketing plan cannot succeed without someone working to understand it as a marketing plan and understanding marketing, its systems, policies, tools, procedures, fields, types, and the best ways to develop it and ensure its success on the ground. Planning for marketing for a creative project is important for setting goals and operational policies and drawing up specific marketing policies and following up on them. It is important in the midst of a creative project to provide answers to important questions raised by planning, such as ¹⁵⁹⁸:

1. Where are we? Where are we going? Where do we want to go?
2. What efforts should we spend?
3. How do we want to get there? And how can we do it?
4. What is the project's share of the creative market in which it displays its creative product?
5. What strategies will be used to promote the creative product within the details of the creative project activities ¹⁵⁹⁹?
6. What are the product and market criteria?
7. How new or novel is the product, and where is its current market for the existing product?
8. Is there potential to launch the creative product in a new market ¹⁶⁰⁰?
9. How was the current situation analyzed, and the marketing strategy, objectives, markets, position, strategies, financial and human resources determined ¹⁶⁰¹?
10. What are the implementation plans, alternative plans, and monitoring, evaluation and control mechanisms?
11. Is the marketing plan and the project as a whole subject to a complete and systematic review of all its operations?
12. Does the creative project implementation team understand what the planning and follow-up cycle is? And what its special feature is?
13. Does the creative project implementation team know how the strategic planning process in a creative project differs from a traditional business?

¹⁵⁹⁷ <https://ar.wikipedia.org/wiki/%D8%AA%D8%B3%D9%88%D9%8A%D9%82>

¹⁵⁹⁸ <https://taswiqonline.com/what-is-marketing>

¹⁵⁹⁹ <https://www.clickemarketing.com/%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9%D9%8A/>

¹⁶⁰⁰ <https://www.rowadalaamal.com/%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9%D9%8A-%D8%AA%D8%B9%D8%B1%D9%8A%D9%81%D9%87-%D9%88%D8%A3%D9%87%D9%85%D9%8A%D8%AA%D9%87/>

¹⁶⁰¹ <https://khatwatech.com/%D8%AA%D8%B9%D8%B1%D9%8A%D9%81-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D9%88%D8%A3%D9%86%D9%88%D8%A7%D8%B9%D9%87/>

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14. What distribution systems are available for creative product?
15. Are there shelves available in the market for display and sale?
16. What are the willingness and ability of consumers to buy?¹⁶⁰²
17. What is the nature of competition in the market, and is competition surrounding the product from other producers of similar products considered?¹⁶⁰³
18. What prices will be announced for the product, and do these prices guarantee the product's popularity and sale or not?
19. Do these prices fully cover the costs of production themselves or not?¹⁶⁰⁴

In ideal and very clear conditions or in a situation characterized by permanent instability, the creative project must make continuous decisions, work to understand the creative consumer and interpret his behavior and understand the phenomena associated with all purchasing patterns, including those related to creative products and consumer behaviors and possess a number of intellectual skills that help to plan well for the creative project until it succeeds. Among these skills are intuition, imagination, visualizing the feelings of others, analytical skills, the ability to summarize and concise, dealing with situations of confusion and uncertainty, and understanding the political, social, economic, cultural, civil and creative influences that affect the creative project as a whole in one way or another.¹⁶⁰⁵ In the subject of the creative project, it is important that the project and those working on its success, whether the project team or its partners, have a sensitivity to the nature of the work, product, project, and creative marketing, so that it aims primarily to motivate readers who buy the creative product. Marketing is what displays, motivates, and pushes readers to buy the creative product through all its field and digital marketing activities.

The awareness of those working in promoting the creative product of the importance of selling the creative product and the importance of work and creativity in advertising and promotion techniques for loyal consumers and potential consumers and those who stand against the creative product within a very broad and diverse environment of people in the local, national, regional, and international project environment, and they differ in their degree of education, culture, experience, admiration for creativity or creative products and their ability to buy them ¹⁶⁰⁶.

All products, services, projects, and businesses have become in need of marketing due to the presence of increasing and competing numbers of producers, including those working in producing various types of creative projects, to the point that marketing has become an important scientific and practical specialty

¹⁶⁰² <https://advertising.amazon.com/ar-ae/library/guides/product-marketing>

¹⁶⁰³ <https://www.dariib.com/2024/02/creative-marketing.html?m=1>

¹⁶⁰⁴ https://academy.hsoub.com/marketing/core-concepts-of-marketing/%D9%81%D9%87%D9%85_%D8%A7%D9%84%D8%B3%D9%88%D9%82-%D9%88%D8%A7%D9%84%D8%AA%D8%B9%D8%A7%D9%85%D9%84-%D9%85%D8%B9%D9%87-r420/

¹⁶⁰⁵ https://mawdoo3.com/%D9%85%D9%81%D9%87%D9%88%D9%85_%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82

¹⁶⁰⁶ https://mawdoo3.com/%D9%85%D8%A7_%D9%87%D9%88_%D9%85%D9%81%D9%87%D9%88%D9%85_%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82

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required in various businesses to bring the relationship between the producer and the consumer to a state of mutual satisfaction and satisfy the consumer's need. And improving the success and profits of the product, including creative producers, as any market, including the creative market, contains producers and consumers, who are all human beings, and each one of them has standards, preferences, desires and capabilities. Good marketing¹⁶⁰⁷ is what creates a blend between the two poles of the market so that the buying and selling activities succeed and interact between them, and identify the needs of each of them, their ways of thinking, and how they decide whether to sell for the product or buy for the consumer. Marketing is a difficult but necessary process, and things become more difficult in the world of creativity and creative products, especially in creative fields, and the public's reluctance to creative products¹⁶⁰⁸. The creative project team must be aware of all the different aspects of marketing and be able to plan for the success of marketing and to reach the audience with the creative product and motivate them to buy and focus in the marketing campaign on the history and characteristics of the creative product and its quality, and work to use all available tools that guarantee the success of marketing the creative product, whether through traditional marketing if such a type can guarantee the success of marketing the creative product or designing special models for marketing creativity that are sensitive to the privacy of the creative product¹⁶⁰⁹.

Creativity is an entertainment industry and is directed to a small number of people who have enough time to buy the creative product. Therefore, reaching them requires highly creative and unique marketing activities to convince them to spend money and buy the creative product, even though that money was allocated to buy basic needs that they actually have.¹⁶¹⁰ Those who plan to market the creative product can work on a combination that includes the market and the available information systems to form the product's success formula and then apply it and know its quality and ability to succeed. If such a formula does not succeed in bringing the creative product to the public, those who plan to market the creative product can work on marketing it through its privacy and uniqueness and investing in the local, national, regional or international creative environment, and understanding how to deal with the public in all its locations, cultures and preferences and setting plans for prices, places and promotion methods that can reach them and encourage them to buy the creative product and understand that the public is diverse and different. Every creative project must include a marketing plan for the resulting creative product. Therefore, those who set their own marketing plans must know¹⁶¹¹:

1. What is the product's destination and who is its audience?

¹⁶⁰⁷ <https://www.entaleq-online.com/marketing/>

¹⁶⁰⁸ <https://www.asu.edu.jo/ar/Economics/Marketing/Pages/Overview.aspx>

¹⁶⁰⁹ <https://rawajit.com/blog/%D9%85%D9%81%D9%87%D9%88%D9%85-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A-%D9%82-%D9%88%D8%A3%D9%87%D9%85%D9%8A%D8%AA%D9%87-%D9%88%D9%82%D9%88%D8%A7%D8%B9%D8%AF%D9%87/>

¹⁶¹⁰ <https://smnerds.com/%D9%85%D8%A8%D8%A7%D8%AF%D8%A6-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82/>

¹⁶¹¹ <https://growthpand.com/ar/%D9%81%D9%87%D9%85-%D8%B1%D8%AD%D9%84%D8%A9-%D8%A7%D9%84%D8%B9%D9%85%D9%8A%D9%84-%D9%85%D9%86-%D8%A3%D8%B3%D8%A7%D8%B3%D9%8A%D8%A7%D8%AA-%D8%A7%D9%84%D9%86%D8%AC-%D8%A7%D8%AD-%D9%81%D9%8A-%D8%A7%D9%84/>

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2. What kind of market can help it succeed?
3. Is the product creative and unique?¹⁶¹²
4. Does it respect and apply market conditions?
5. Does it meet the desires, capabilities and needs of the producer, seller and consumer?
6. To what extent do governmental and non-governmental institutions, private sector companies, regional and international organizations interested in creativity consume support and purchase of creative products, create a distinctive display for the creative product, create active demand, enhance its success regardless of competition, and contribute to the success of the project in general and its acquisition of fame, success, support, care, encouragement and funding?¹⁶¹³

Understanding Marketing Strategies¹⁶¹⁴

The creative team must know the marketing methods of competitors and work on creating more successful methods in their marketing plan, whether creating strong, vibrant, creative and successful promotional methods, understanding the political, social, cultural, creative and digital variables surrounding it, controlling all aspects of the marketing plan and pushing it strongly towards success, collecting information about the creative products competing with them in the market, working on collecting data on everything available to them or to competitors, knowing the extent of their creative product's ability to reach readers or the public more than other creative products, and working on promoting their creative product with all the capabilities and media, digital and field means, cultural events and field visits to institutions interested in creativity in the writer's and project's environment, and communicating online with institutions interested in creativity outside the creative project's environment. There are many questions to reach a marketing plan, such as ¹⁶¹⁵:

1. How well does the project understand the nature of creative work as a whole?
2. Does the project realize the importance of its role in developing creativity in society?
3. Can you work on your own marketing plan knowing the uniqueness of your creative work from marketing regular human consumer products ¹⁶¹⁶?
4. What is the extent of knowledge of marketing, its systems, standards, plans, methods, procedures and operations?
5. What is the extent of knowledge within the creative project in the market, especially the creative market, its specificity, standards and preferences ¹⁶¹⁷?

¹⁶¹² <https://www.practicalbusinessskills.org/ar/getting-started/creating-a-business-plan/understanding-the-market.html>

¹⁶¹³ <https://www.annajah.net/%D8%AA%D8%B9%D8%B1%D9%81-%D8%B9%D9%84%D9%89-%D8%A3%D9%87%D9%85-%D8%A7%D9%84%D9%85%D8%A7%D8%AA-%D8%B9%D9%86-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-article-25642>

¹⁶¹⁴ https://ar.wikipedia.org/wiki/%D8%A7%D8%B3%D8%AA%D8%B1%D8%A7%D8%AA%D9%8A%D8%AC%D9%8A%D8%A9_%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82

¹⁶¹⁵ <https://techvillageeg.com/%D8%A3%D9%86%D9%88%D8%A7%D8%B9-%D8%A7%D8%B3%D8%AA%D8%B1%D8%A7%D8%AA%D9%8A%D8%AC%D9%8A%D8%A7%D8%AA-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82/>

¹⁶¹⁶ <https://www.questionpro.com/blog/ar/%D8%A7%D8%B3%D8%AA%D8%B1%D8%A7%D8%AA%D9%8A%D8%AC%D9%8A%D8%A9-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D9%85%D8%A7-%D9%87%D9%8A-7-%D8%AE%D8%B7%D9%88%D8%A7%D8%AA-%D9%8A%D8%AC%D8%A8-%D8%A7%D8%AA/>

¹⁶¹⁷ https://mawdoo3.com/%D8%A3%D9%86%D9%88%D8%A7%D8%B9_%D8%A7%D8%B3%D8%AA%D8%B1%D8%A7%D8%AA%D9%8A%D8%AC%D9%8A%D8%A7%D8%AA_%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82

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6. What is the ability of the creative project to reach the audience and motivate them to buy ¹⁶¹⁸?
7. Does marketing need to follow marketing standards or can they be bypassed if they are an obstacle to the success of their creative product in reaching the audience?
8. What is the right marketing plan for a creative product?¹⁶¹⁹
9. Does the creative project control its creative product?
10. Is the project able to compete with creative products in the market?
11. What is the guarantee that the product will reach the public and achieve the success of the creative project?¹⁶²⁰

The marketing strategy consists of price, product, place, promotion and balance criteria between all these criteria in addition to the desire and ability of the consumer to purchase the marketed creative product, the price of the product, its appropriate distribution and enhancing the strengths of the four criteria for the marketing campaign for the creative product, taking into account the methods of presenting the product and investing in places that help in its success and partnership with individuals or institutions that contribute to the success of the creative product, good coordination for its appearance to the public, ensuring its good presentation to them, understanding how to win over the competition facing the product to obtain the largest amount of audience and buyers for creative products, controlling ¹⁶²¹all activities of the product marketing plans and enhancing successful activities, abandoning failed or negative activities on the success of the product, thinking seriously about the price of the product and the role of price in the success or failure of the product in reaching its audience and being careful about the places where the product will be displayed, the extent of the ability of distribution and those working on distributing the product to enhance its success and ensure the transfer of the product to the public in a distinctive condition and reduce obstacles for those who want to buy the creative product and facilitate the process of obtaining it, ensuring its proximity to the public at the level of geographical distance, and activating all promotional activities agreed upon in the project to help the creative product To spread and stimulate the public to demand ¹⁶²².

¹⁶¹⁸ <https://dotdesign.me/%D8%B7%D8%B1%D9%82-%D8%AA%D8%B7%D9%88%D9%8A%D8%B1-%D8%A5%D8%B3%D8%AA%D8%B1%D8%A7%D8%AA%D9%8A%D8%AC%D9%8A%D8%A9-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82/>

¹⁶¹⁹ <https://bakkah.com/ar/knowledge-center/strategic-importance-marketing-strategy-business-operations>

¹⁶²⁰ <https://mihmaz.net/%D8%A3%D9%87%D9%85%D9%8A%D8%A9-%D8%A7%D8%B3%D8%AA%D8%B1%D8%A7%D8%AA%D9%8A%D8%AC%D9%8A%D8%A7%D8%AA-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D8%B1%D9%88%D8%A7%D8%AF-%D8%A7%D9%84%D8%A3%D8%B9%D9%85%D8%A7%D9%84/>

¹⁶²¹ <https://atlaspreneur.com/blog/%D8%A7%D8%B3%D8%AA%D8%B1%D8%A7%D8%AA%D9%8A%D8%AC%D9%8A%D8%A7%D8%AA-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D8%B1%D9%88%D8%A7%D8%AF-%D8%A7%D9%84%D8%A3%D8%B9%D9%85%D8%A7%D9%84/>

¹⁶²² <https://mihmaz.net/%D8%A3%D9%87%D9%85%D9%8A%D8%A9-%D8%A7%D8%B3%D8%AA%D8%B1%D8%A7%D8%AA%D9%8A%D8%AC%D9%8A%D8%A7%D8%AA-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82/>

Knowing the right time to market¹⁶²³

It is important for the creative project team to work on choosing the appropriate times to display the creative product or the activities that promote it to ensure the audience's presence and interaction with it by activating creative activities with the audience to contribute to the success of the creative product ¹⁶²⁴.

Marketing Ethics Application¹⁶²⁵

Among these standards is the subject of ethics in implementing the marketing plan and working within standards that guarantee trust and honesty in dealing and sensitivity towards marketing activities and ensuring their respect for culture and societal tendencies, and protecting the creative project from slipping into deception or exaggerating its importance and uniqueness, and that work on the creative project in the world of marketing is based on objectivity and credibility. All of these standards apply to all its details, starting from writing or carrying out the creative process and coming up with creative products ¹⁶²⁶and going through promoting, publishing, marketing, determining their prices, display locations, and their strengths and uniqueness without making misleading or deceptive claims or details. The strategic plans for marketing the creative product should be consistent with the message of the creative project as a whole and be in harmony with the human, financial, and technical resources of the project in all stages of marketing, starting with analysis and determining the marketing objectives of a product, planning to market it, ¹⁶²⁷implementing the marketing plan, evaluating it, and following up on it, and knowing the creative project in the market, its needs, characteristics, objectives, resources, and the product to be marketed, and anticipating the expected reaction from creative partners, competitors, the public, interested parties, and fans, and paying attention to the operational aspects of the subject of marketing the creative product. Including the project workers, promotional materials, distribution channels, appropriate times for marketing, ¹⁶²⁸and appropriate places for the marketing plan to be useful for the product and creative project ¹⁶²⁹, and working to activate everyone related to the product and project from partners and designers, providing financial resources, maximizing methods of success, correcting activities if they deviate from plans, and jumping around obstacles if they exist ¹⁶³⁰.

1623 <https://blog.arabooost.com/%D9%83%D9%8A%D9%81%D9%8A%D8%A9-%D8%AA%D8%AD%D8%AF%D9%8A%D8%AF-%D8%A7%D9%84%D8%AA%D9%88%D9%82%D9%8A%D8%AA-%D8%A7%D9%84%D9%85%D8%AB%D8%A7%D9%84%D9%8A-%D9%84%D9%86%D8%B4%D8%B1-%D8%A7%D9%84%D9%85%D8%AD/>

1624 <https://molhym.com/2024/11/%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82/224423/molhym/%D9%83%D9%8A%D9%81%D9%8A%D8%A9-%D8%A7%D8%AE%D8%AA%D9%8A%D8%A7%D8%B1-%D9%88%D9%82%D8%AA-%D9%85%D9%86%D8%A7%D8%B3%D8%A8-%D9%84%D9%86%D8%B4%D8%B1-%D8%A7%D9%84%D9%85%D8%AD%D8%AA%D9%88%D9%89-%D9%84%D8%AC/13/54/02/04/>

1625 https://ar.wikipedia.org/wiki/%D8%A3%D8%AE%D9%84%D8%A7%D9%82%D9%8A%D8%A7%D8%AA_%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82

1626 <https://trinavo.com/%D8%A3%D8%AE%D9%84%D8%A7%D9%82%D9%8A%D8%A7%D8%AA-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-marketing-ethics/>

1627 <https://rouwwad.com/o/%D9%85%D8%A7-%D9%87%D9%8A-%D8%A3%D8%AE%D9%84%D8%A7%D9%82%D9%8A%D8%A7%D8%AA-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82>

1628 <https://altaswieq.com/s/%D9%85%D8%A7-%D9%87%D9%8A-%D8%A3%D8%AE%D9%84%D8%A7%D9%82%D9%8A%D8%A7%D8%AA-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82>

1629 https://www.researchgate.net/publication/372340848_alaltzam_bakhlayat_altswyq_mn_ajl_trsykh_mfhwmlmswwlyt_alajtmayt_fy_mnzmat_alamal

1630 <https://www.msolution-co.com/%D8%A3%D8%AE%D9%84%D8%A7%D9%82%D9%8A%D8%A7%D8%AA-%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/>

Find out about similar creative projects in the creative market.¹⁶³¹

It is necessary to work on identifying similar experiences and how they were marketed in the local community, nationally, regionally, or globally. There are many creative experiences or projects that have had distinctive marketing plans and contributed to the success of the creative project.¹⁶³²

Applying successful methods and practices in marketing creative projects¹⁶³³

This is done by searching for successful methods and practices in marketing creative projects, whether they are textual, visual, theatrical or musical, and by drawing inspiration from these experiences for ideas to attract the appropriate number of people to his creative product and succeeding in strengthening his relationship with his audience, satisfying their need for creativity, consuming it, appreciating it and purchasing it, and contributing to its popular and creative success and gaining the admiration of other creators, critics, media professionals and those interested in the creative project.

Enhance participation in marketing planning and implementation¹⁶³⁴

The creative project team must pay attention to marketing, its plans, its components and their importance for the success of the marketing process, starting with those working on implementing the marketing plan or determining the price, identifying consumers, identifying the market, determining the levels of supply and demand, knowing the levels of desire and ability of consumers, knowing the conditions of competition from other creative products, knowing what the conditions surrounding the project are internally, meaning those working on the creative project, or externally, meaning those working on other existing and influential creative projects, knowing the political, economic, social and cultural factors that negatively or positively affect marketing, focusing ¹⁶³⁵on knowing the laws and legislation that regulate creative work, promoting it, marketing it, displaying it and selling it to consumers in society, knowing how technology can be used to implement everything mentioned above in the digital environment, its networks and sites, and a complete and comprehensive understanding of the project's objectives and its marketing activities and their details to achieve good and successful sales, indicating the success of the creative project and helping it retain its audience and followers and contributing to its overcoming its competitors in creative work.¹⁶³⁶

1631 <https://shukair.net/%D8%AF%D9%84%D9%8A%D9%84-%D8%A7%D9%84%D9%85%D8%B4%D8%A7%D8%B1%D9%8A%D8%B9-1100-%D9%81%D9%83%D8%B1%D8%A9-%D9%85%D8%B4%D8%B1%D9%88%D8%B9-%D9%81%D9%8A-%D9%85%D8%AE%D8%AA%D9%84%D9%81-%D8%A7%D9%84%D9%85/>

1632 <https://hamim.com/%D8%AA%D8%AD%D9%84%D9%8A%D9%84-%D8%A7%D9%84%D9%85%D9%86%D8%A7%D9%81%D8%B3%D9%8A%D9%86/>

1633 <https://fastercapital.com/arabpreneur/%D8%B5%D9%8A%D8%A7%D8%BA%D8%A9-%D9%85%D9%84%D8%AE%D8%B5-%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9%D9%8A-%D9%86%D8%A7%D8%AC%D8%AD-%D9%84%D8%B9%D9%82%D9%88%D8%AF-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82.html>

1634 <https://www.andetop.com/2024/06/Marketing-planning.html?m=1>

1635 <https://fastercapital.com/arabpreneur/%D9%85%D8%B4%D8%A7%D8%B1%D9%83%D8%A9-%D8%A7%D9%84%D9%85%D9%88%D8%B8-%D9%81%D9%8A%D9%86-%D9%88%D9%88%D9%84%D8%A7%D8%A6%D9%87%D9%85-%D9%85%D8%B4%D8%A7%D8%B1%D9%83%D8%A9-%D8%A7%D9%84%D9%85%D9%88%D8%B8%D9%81%D9%8A%D9%86-%D9%81%D9%8A-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D8%AA%D8%B9%D8%B2%D9%8A%D8%B2-%D9%86%D8%AA%D8%A7%D8%A6%D8%AC-%D8%A7%D9%84%D8%A3%D8%B9%D9%85%D8%A7%D9%84.html>

1636 <https://vlinza.com/blog/marketing-plan/>

Ensuring that the creative project reaches the audience¹⁶³⁷

This is done by presenting the product in a distinctive way to the public at reasonable and competitive prices, and planning to reach new local, national, regional or international markets, including translation. A good marketing plan ensures that the project presents its creative product at a reasonable cost that does not burden it financially ¹⁶³⁸, and planning to recover those costs within the marketing of the creative product and working to compete in new markets and perhaps reach other industries related to its creative work, and enhancing the image of the creative project among those around it from specialists, interested parties, media professionals and consumers of its creative products. ¹⁶³⁹

Save marketing costs¹⁶⁴⁰

This is done by considering the costs required for the success of the creative project and the production of a good, competitive and successful product in the creative market and achieving profit through the product, and working on accurately calculating the costs of the entire creative process so that they can later determine the appropriate price for the creative product so that it at least achieves the recovery of the costs of manufacturing the creative product with a small profit margin that enhances the desire to repeat the experience of the creative project and manufacture other creative products in the future ¹⁶⁴¹.

Having a distinct plan to market the creative project¹⁶⁴²

Developing a distinctive and successful marketing plan is the first plan for the success of the creative project as a whole by answering questions related to its current position and where it is in the world of creativity in its local, national, regional or international environment, where it wants to go, what are its goals and what efforts it will make in designing goals, plans, analysis, providing resources and knowing its plan to achieve its goals and implement them so that it can obtain a clear and comprehensive view of its past, present and future, its creativity and the creative project and ensuring its continuity in creative work ¹⁶⁴³and its continuous and growing development in it and reaching professionalism in the above except by its ability to analyze the current situation surrounding it and what are the activities and plans it will undertake to develop from its current situation, ¹⁶⁴⁴and then its knowledge of the creative markets surrounding it and its competitors in its creative world and specialization, and its knowledge or dealing with specialists in marketing creative products and promoting them and distributing them to all markets in which the creative product can achieve success,

1637 <https://ajfra.digital/%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D9%84%D9%85%D8%B4-%D8%B1%D9%88%D8%B9-%D8%AC%D8%AF%D9%8A%D8%AF/>

1638 <https://teamdeck.io/ar/%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D9%85%D8%B4%D8%A7%D8%B1%D9%8A%D8%B9/%D8%A3%D8%AF%D9%88%D8%A7%D8%AA-%D8%A8%D8%B1%D9%85%D8%AC%D9%8A%D8%A7%D8%AA-%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D9%85%D8%B4%D8%A7%D8%B1%D9%8A%D8%B9-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82/>

1639 <https://elstudioo.com/%D9%85%D8%A8%D8%A7%D8%AF%D8%A6-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82/>

1640 <https://fastercapital.com/arabpreneur/%D8%AA%D9%83%D9%84%D9%81%D8%A9-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D9%81%D9%87%D9%85-%D8%AA%D8%A3%D8%AB%D9%8A%D8%B1-%D8%AA%D9%83%D8%A7%D9%84%D9%8A%D9%81-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D8%B9%D9%84%D9%89-%D8%B9%D9%85%D9%84%D9%83.html>

1641 <https://morshid.info/reduce-marketing-team-expenses/>

1642 <https://the-arabic-marketer.com/%D8%AA%D8%AE%D8%B7%D9%8A%D8%B7-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82/>

1643 https://emasteryacademy.com/courses/course?course=Marketing_Planning&id=257

1644 <https://abinsight.net/2022/05/13/marketing-planning/>

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and its knowledge of competition and the creative capabilities of competitors well leads to success and overcoming the obstacle of competition for the creative project ¹⁶⁴⁵. It is important for the project team to be familiar with and have comprehensive knowledge of the political, social, economic, technological, competitive, cultural and creative situations surrounding the creative project, and to know whether its creative product has a competitive advantage, what that advantage is and how it contributes to the success of its creative product, and ¹⁶⁴⁶whether it is possible to develop the product or develop marketing plans for it to contribute to its popularity and success, and to have the resources to implement all those details from the beginning of the creative work until it reaches the public or not, and to determine the marketing mix that contributes to the success of the creative product ¹⁶⁴⁷such as advertising, public relations, fame, promotion and sales, and the ability to implement all of the previously mentioned planning, executive and marketing details or not in the end ¹⁶⁴⁸.

Benefiting from modern media and technologies in marketing¹⁶⁴⁹

The media is one of the entities that can be approached and benefited from in promoting one's creative product, especially if one lives in a country that respects, sponsors and promotes creativity. Direct marketing is one of the methods that achieves an immediate response to the project and its audience because this type of marketing is done directly on a narrow scale of beneficiaries or readers. Marketing can use regular mail, telephone, e-mail, press, radio and television. ¹⁶⁵⁰The development of information technology, especially database management and the Internet, has contributed to injecting new life into the direct marketing method. Thanks to these technological tools, anyone can create a close and personal relationship with each person in their audience, which achieves more accurate targeting than traditional advertising due to accurately identifying consumers, communicating with them and offering them the opportunity to purchase the creative product. The direct marketing method helps in accurately measuring the return on investment in a promotional campaign ¹⁶⁵¹since the response rate to the offer and the cost of each contact are known, and contributes to achieving a more personal and two-way communication stream with the target, since the target is encouraged to respond directly.

This vital feedback from the consumer is essential and indispensable to improving the service provided and the degree of customer satisfaction. Direct marketing enables sending tight and intensive messages and

¹⁶⁴⁵ <https://go360.agency/%D8%A7%D9%84%D8%AE%D8%B7%D8%A9-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82%D9%8A%D8%A9/>

¹⁶⁴⁶ <https://almohasabah.com/k/%D9%85%D8%A7%D8%B0%D8%A7-%D8%AA%D8%B9%D8%B1%D9%81-%D8%B9%D9%86-%D8%A7%D9%84%D8%AA%D9%B3%D8%A7%D9%84%D9%8A%D9%81-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82%D9%8A%D8%A9>

¹⁶⁴⁷ <https://lenafsak.com/2023/07/29/%D9%81%D9%87%D9%85-%D8%B9%D9%85%D9%84%D9%8A%D8%A9-%D8%A7%D9%84%D8%AA%D8%AE%D8%B7%D9%8A%D8%B7-%D9%81%D9%89-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82/>

¹⁶⁴⁸ https://tiba-market.blogspot.com/2014/01/blog-post_9.html?m=1

¹⁶⁴⁹ <https://www.oracle.com/ae-ar/cx/marketing/digital-marketing/>

¹⁶⁵⁰ <https://advertising.amazon.com/ar-ae/library/guides/digital-marketing>

¹⁶⁵¹ <https://dotdesign.me/%D8%A7%D9%84%D9%81%D8%B1%D9%82-%D8%A8%D9%8A%D9%86-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D9%88%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%89/>

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complex offers without the distance restrictions found in traditional media, and reduces the production period between the start of the offer and the consumer's reception of it. The writer can use many tools to achieve direct marketing for his creative product, whether through regular mail, which provides many forms and designs for direct and personal communication such as letters, postcards, flyers,¹⁶⁵² samples, tapes or CDs, and also using the telephone as a faster and more interactive means than mail, but it is also more expensive, and also via the Internet and electronic marketing as a fast, interactive and less expensive tool, direct marketing and relationship-based marketing and holding special events specialized in the creative project product or benefiting from cultural and creative events and attending and interacting with them¹⁶⁵³.

The project team's knowledge of the opportunities for success in its marketing plans and strategies is important for the success of those plans and strategies. Marketing contributes to promoting the project's message and understanding the details and processes of marketing, what are the basic methods of marketing and the plans that achieve them and how they can be controlled and how they contribute to the success of the project and achieving its goals, and the relationship of the marketing strategy to other strategies within the creative project and its contribution to achieving what is planned in the project Creative.¹⁶⁵⁴ There are many marketing strategies that the project can work on to ensure the success of the creative product reaching the public, such as planning and working to gain a position in the market, or those related to the price of the creative product, or strategies related to distribution, motivation, penetration, intensive distribution, and attraction strategies, most of which require analyzing the marketing strategy within the market, determining the strategic marketing position, the position of the creative project in the creative market, its share of it, the potential for developing and increasing it, and the ability of the creative project to impose its product and will on the market, gain the loyalty and support of the public, and work to attract new consumers¹⁶⁵⁵ or work in new markets, which works to provide the necessary financial support for the project to improve its position in the face of competing creative products, and its awareness of its future needs for financial resources and work to achieve those resources¹⁶⁵⁶.

Having answers that contribute to the success of marketing the creative project¹⁶⁵⁷

There are many questions that the project must answer to achieve a successful marketing process, including¹⁶⁵⁸:

¹⁶⁵² https://icon-creations.com/?utm_source=google&utm_medium=cpc&utm_campaign=Yemen&gad_source=1&gclid=Cj0KCQjwxs3BhDrARIsAMtVz6MzUX29LChjo651aGvGuH4oEAWxgJdYSJFQhKqLovyRb__td8JdixoaAnceEALw_wcB

¹⁶⁵³ <https://www.edraak.org/programs/specialization/digmar-vw2/>

¹⁶⁵⁴ <https://datatime4it.com/%D8%AA%D8%B9%D8%B1%D9%81-%D8%B9%D9%84%D9%89-%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%88%D8%A3%D9%81%D8%B6%D9%84-%D8%A7%D8%B3%D8%AA%D8%B1%D8%A7%D8%AA%D9%8A/>

¹⁶⁵⁵ https://www.digiturnal.com/ar/%D9%85%D8%A7-%D9%85%D8%AF%D9%8A-%D8%A3%D9%87%D9%85%D9%8A%D8%A9-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%84%D8%B1%D9%82%D9%85%D9%8A%D8%9F/?srsltid=Afm8OoqZpKFQjNs5FAIBH_uFI9-UUeishPddldKE6obxSM_fjxLitdGj

¹⁶⁵⁶ <https://www.alrab7on.com/what-is-digital-marketing/>

¹⁶⁵⁷ <https://www.husamjandal.com/ar/metrics-measure-marketing-success/>

¹⁶⁵⁸ <https://shaimaafifi.net/%D9%86%D8%AC%D8%A7%D8%AD-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D8%A8%D8%A7%D9%84%D9%85%D8%AD%D8%AA%D9%88%D9%89/>

Writing as a project

1. Does the project include marketing activities?
2. Are these activities part of a written plan?
3. Does it contain all the factors that help in the success of the marketing plan?
4. What role can the creative project team play in the success of the marketing plan?
5. Does each individual or corporate partner clearly understand their responsibilities?
6. What is the target geographic area of the marketing plan?
7. What is the time frame for it?
8. Are those geographical, temporal, creative, marketing and functional criteria being followed?
9. How realistic and practical are the marketing plan in particular and the creative project plans?
10. Has the project understood their surrounding environment, competitors and their impact on the creative project or their marketing plans?¹⁶⁵⁹
11. Is there a willingness to work in new and interesting environments that can be successful in the future or not?
12. What are the chances of success?
13. How well does the project team have the skills to make it a success?
14. Who are his consumers or audience, who are they and what are their characteristics, preferences and needs ¹⁶⁶⁰?
15. What are the possibilities to meet those needs and what are their current and future economic, cultural, social and political conditions?
16. Is there an accurate knowledge of the general state of creativity in society ¹⁶⁶¹?
17. What are the display ratios of creative products?
18. What are the actual and potential demand ratios for creative products?
19. Who are the audiences or creative markets that the project has already reached and achieved success in?
20. Are there any possibilities to get other markets for the project to expand its fan base ¹⁶⁶²?
21. Does the project suffer from competition in the world of creativity in its community?
22. How many competitors are there in the same project specialization, how well-known are they, what is the size of their market share in the sale of their creative products, and do they act individually or through creative projects that include partners, individuals and institutions with specializations related to creativity and its marketing?

¹⁶⁵⁹ <https://www.geematech.net/%D8%AE%D8%B7%D9%88%D8%A7%D8%AA-%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-%D8%A7%D9%84%D9%86%D8%A7%D8%AC%D8%AD/>

¹⁶⁶⁰ <https://keilandigitalmarketing.com/%D8%B7%D8%B1%D9%82-%D9%86%D8%AC%D8%A7%D8%AD-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D8%A7%D9%84%D8%A7%D9%84%D9%83%D8%AA%D8%B1%D9%88%D9%86%D9%8A/>

¹⁶⁶¹ <https://matrixclouds.com/ar/%D8%A3%D9%87%D9%85-%D8%B9%D9%88%D8%A7%D9%85%D9%84-%D9%86%D8%AC%D8%A7%D8%AD-%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/>

¹⁶⁶² <https://halalcenter.sa/post/11/%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D9%85%D9%86-%D8%A7%D9%84%D9%81%D9%83%D8%B1%D8%A9-%D8%A5%D9%84%D9%89-%D8%A7%D9%84%D9%86%D8%AC%D8%A7%D8%AD>

Writing as a project

23. What environmental factors can influence a creative project?
24. Can the project develop in the future to have more chances of success or not ¹⁶⁶³?
25. What is the project's creative message, goals, strategies in creative work, strengths and weaknesses?
26. What are the opportunities and threats that may surround the creative project?
27. What does the project aspire to achieve through these plans, and what are the objectives of these marketing plans, their desired results, their marketing strategies, and the markets chosen for these products ¹⁶⁶⁴?
28. Does the project have the ability to control its creativity, products and marketing plans to become more effective and successful?
29. Was the project able to work on blending marketing tools and elements to become useful for promoting its creative product, product objectives and strategies, and enhancing its position within a coherent and harmonious marketing mix that provides sufficient and appropriate service to achieve marketing objectives or not ¹⁶⁶⁵?
30. What is the project strategy in pricing and setting it, comparing it with competitors' prices, and serving the price strategy in achieving the best success for the creative product?
31. What distribution strategies have been put in place, and are distribution networks adequate and effective?
32. Are the relationships positive among the members of the distribution channels? How does the distribution strategy serve the process of achieving the marketing objectives of the creative project ¹⁶⁶⁶?
33. What promotion strategy is available?
34. What is the role of each element within the marketing mix?¹⁶⁶⁷
35. Has the promotion mix been tested? How has it been tested? What were the results?
36. How does the promotion strategy serve the process of achieving the marketing objectives of the project?
37. Are the strategies for promotion or distribution consistent with the strategies for the creative project as a whole?¹⁶⁶⁸

Ability to capitalize on success in marketing creative project

¹⁶⁶³ <https://tara.com.sa/conditions-for-success-in-the-field-of-digital-marketing/>

¹⁶⁶⁴ <https://dotdesign.me/10-%D9%86%D8%B5%D8%A7%D8%A6%D8%AD-%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D9%86%D8%A7%D8%AC%D8%AD/>

¹⁶⁶⁵ https://jawak.com/%D8%AA%D8%B9%D8%B1%D9%81-%D8%B9%D9%84%D9%89-%D8%A7%D8%B3%D8%AA%D8%B1%D8%A7%D8%AA%D9%8A%D8%AC%D9%8A%D8%A9-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D9%88%D8%A3%D9%87%D9%85-%D8%B9%D9%88%D8%A7%D9%85%D9%84-%D8%A7%D9%84%D9%86%D8%AC%D8%A7%D8%AD-379367_gad_source=1&gclid=Cj0KCQjwxsM3BhDrARIsAMtV6N_ejTtGi9wIctA_lhi82vN-FurotNk44FPaOfhBtP3wHcWScm_T68aAmC2EALw_wcB

¹⁶⁶⁶ <https://blog.mostaql.com/6-steps-to-success-in-content-marketing/>

¹⁶⁶⁷ https://www.anashop26.org/2024/08/blog-post_34.html?m=1

¹⁶⁶⁸ <https://shukair.net/%D9%85%D8%A4%D8%B4%D8%B1%D8%A7%D8%AA-%D9%82%D9%8A%D8%A7%D8%B3-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82/>

Writing as a project

The success of the project requires it to invest in marketing success to expand its fame and give its name literary, critical and media weight by increasing media appearance in visual, audio, print and electronic media and investing the success it has achieved in developing plans to reach more targeted people to be known to the community and expanding its relationship base to invest it in more success in the future by developing its relationships with partner roles and gaining more funding and support and investing success in expanding relationships and communication and increasing its financial resources to complete its creative journey.

Understanding Good Marketing Management¹⁶⁶⁹

The success of the creative project is based on the ability to choose the most effective administrative methods for successful marketing, such as by answering the following questions ¹⁶⁷⁰:

1. What are the most appropriate ways to increase the spotlight on the creative product?
2. Can the project deliver high-quality, creative products on a consistent basis?
3. Are there plans to activate good marketing?
4. What is the level of competition?
5. Do creative projects compete for funding?
6. How can we expand the reach of these products?¹⁶⁷¹
7. Does the project address in its strategic plans the need to inform people about its creative product and the creative project as a whole?
8. Does the creative project provide a solid technical plan based on sustainable foundations?
9. Are there any important and exciting events in the main creative project activities?
10. Have marketing mechanisms been created to support this planning to ensure the project's creative objectives are achieved?
11. Do these products match the tastes of the masses?
12. Is the creative work given maximum media coverage?
13. How did these creations get noticed?
14. Has awareness of the creative project and its programmers been created and its achievements and quality confirmed?
15. Is there a plan to highlight the project so that the community feels its presence?
16. How much guarantee is there to increase the income generated by the products and the creative project, increase the ability of the creative project to attract a strong team and ensure the success of the creative project?¹⁶⁷²

¹⁶⁶⁹ <https://dexef.com/features/management/marketing-and-sales-management/>

¹⁶⁷⁰ https://www.passion-company.com/dets.php?page=399&title=%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9%20_%D8%A7%D9%84_%D8%AA%D8%B3%D9%88%D9%8A%D9%82%20_

¹⁶⁷¹ <https://teamdeck.io/ar/%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D9%85%D8%B4%D8%A7%D8%B1%D9%8A%D8%B9/%D8%A3%D8%AF%D9%88%D8%A7%D8%AA-%D8%A8%D8%B1%D9%85%D8%AC%D9%8A%D8%A7%D8%AA-%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D9%85%D8%B4%D8%A7%D8%B1%D9%8A%D8%B9-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82/>

¹⁶⁷² <https://ashrafinsour.com/articles/%D9%85%D8%A7%D8%B0%D8%A7-%D9%8A%D8%B9%D9%86%D9%8A-%D8%A3%D9%86-%D8%AA%D9%83%D9%88%D9%86-%D9%85%D8%AF%D9%8A%D8%B1%D9%8B%D8%A7-%D9%84%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82/>

Writing as a project

17. Is a communications program designed to build credibility and excitement in the creative project, create good news, solve bad problems and financial and operational threats, and handle revenues in a good and rational manner ¹⁶⁷³?
18. Have activities been undertaken to attract the public and partners, develop public relations, gain good media coverage, increase media exposure, communicate with, partner with and integrate with other creative projects ¹⁶⁷⁴?
19. Has the primary objective of the marketing campaign been identified, good marketing techniques implemented, and strong public appreciation for creativity and the creative project as a whole stimulated?
20. Do you provide the creative project with the ability to solve the marketing planning issues of the project?
21. Does the creative project team know what the marketing objective is, and what the current demographics of their audience are?
22. Does the creative team know how to grow the audience, what message the product and creative project want to send to the audience, and what are the best ways to send this message?¹⁶⁷⁵

On the third hand, it is important for the creative project team to have the ability to produce a successful plan to sell the creative project product by increasing the income generated, developing a focused and multi-faceted marketing plan through a comprehensive marketing plan, conducting an effective and reasonably costed sales campaign, making diligent efforts to attract audiences and rationalize marketing expenses, and providing a stable product in order to meet the consumer's desires or expectations. It is important for the writer, his team, and the creative project to have market sensitivity and the ability to attract attention, arouse interest, and push the target audience to take steps to purchase the creative product and ensure that it receives appreciation and admiration, in order to build consumer trust and loyalty ¹⁶⁷⁶.

Understanding the nature of creative projects¹⁶⁷⁷

Understanding the nature of the product and creative project and the success of its marketing begins with understanding the position of the creative project in the market, the levels of demand for it, by whom, and why, and the extent to which the size of demand for it can be measured, determining the position of the

¹⁶⁷³ <https://mashro3k.ae/2023/05/20/%D9%83%D9%8A%D9%81%D9%8A%D8%A9-%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D9%85%D8%84%D8%A7%D8%B1%D9%8A%D8%B9-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D8%A8%D9%81%D8%B9%D8%A7%D9%84%D9%8A%D8%A9-%D8%A7%D9%84/>

¹⁶⁷⁴ <https://al-rowads.com/%D9%85%D8%A7-%D9%87%D9%88-%D8%A7%D9%84%D8%AA%D8%B9%D8%B1%D9%8A%D9%81-%D8%A7%D9%84%D8%AF%D9%82%D9%8A%D9%82-%D9%84%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D8%A9-%D9%85%D9%86-%D8%AE%D9%84%D8%A7%D9%84-%D8%A7%D9%84%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D9%81%D8%B9%D8%A7%D9%84%D8%A9-%D9%84%D9%84%D9%85%D8%B4%D8%B1%D9%88%D8%B9.html>

¹⁶⁷⁵ <https://fastercapital.com/arabpreneur/%D8%AA%D8%AD%D8%B3%D9%8A%D9%86-%D8%A5%D8%B3%D8%AA%D8%B1%D8%A7%D8%AA%D9%8A%D8%AC%D9%8A%D8%AA%D9%83-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82%D9%8A%D8%A9-%D9%85%D9%86-%D8%AE%D9%84%D8%A7%D9%84-%D8%A7%D9%84%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D9%81%D8%B9%D8%A7%D9%84%D8%A9-%D9%84%D9%84%D9%85%D8%B4%D8%B1%D9%88%D8%B9.html>

¹⁶⁷⁶ <https://rolecatcher.com/ar/skills/knowledge/business-administration-and-law/business-and-administration/marketing-management/>

¹⁶⁷⁷ <https://fastercapital.com/arabpreneur/%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-%D8%A3%D8%B3%D8%A7%D9%84%D9%8A%D8%A8-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9%D9%8A-%E2%80%88%D8%A7%D9%84%D8%AA%D9%85%D9%8A%D8%B2-%D9%81%D9%8A-%D8%A8%D9%8A%D8%A6%D8%A9-%D8%A7%D9%84%D8%A3%D8%B9%D9%85%D8%A7%D9%84-%D8%A7%D9%84%D8%AA%D9%86%D8%A7%D9%81%D8%B3%D9%8A%D8%A9.html>

Writing as a project

product and creative project in the marketing activity, working on dividing the market, the concept of analysis, determining the position of the product, understanding the composition and structure of the markets well, ¹⁶⁷⁸determining the position in terms of one or more sections of the market, and determining the position in the face of competition. Knowing what the functions of market segmentation are, what are the consequences of poor market structure analysis, what are the conditions necessary to determine market segments, the basic determining factors ¹⁶⁷⁹for market segmentation, understanding the nature of creative work and its position in the creative market in general, and its position among similar creatives to its creative style, designing focused and specialized marketing strategies that target a specific audience, understanding the creative project, its characteristics and elements, accurately understanding its specific locations ¹⁶⁸⁰and its specific audience in a focused manner, understanding and knowing other factors that may help or hinder the creative project such as geographical factors, socio-demographic factors, age, urban, economic, creative and political factors, and knowing what are the features and characteristics of the product and the degree of its influence on the internal intuition, preferences or behavior of the consumer of the creative project ¹⁶⁸¹.

Understanding the nature of the creative product¹⁶⁸²

The nature of the creative product can be understood through:

1. What is the message of the creative product, and its nature?
2. How is it different from competing creative products and projects?
3. Does the product contribute effectively to the success of the creative project?
4. Is the product, its nature of work, and its connection and contribution to the creative industries understood?
5. Does the creative project create, produce, market, promote and distribute creative products to reach its target audience?
6. Is the nature and specific characteristics of the creative product being marketed understood?
7. Have you learned what a creative product is, what its basic characteristics are, what its life cycle is, and how it can be developed?
8. What obstacles might he face and how can he overcome them?
9. What are the marketing plans for the creative product, and what are the strategies that contribute to the success and continued success of the creative product?¹⁶⁸³
10. What is his audience's point of view, and how does he meet the audience's needs with the product?

¹⁶⁷⁸ <https://www.socialmarketingvip.com/index/smvip6/project-management/index.htm>

¹⁶⁷⁹ <https://advertising.amazon.com/ar-ae/library/guides/product-promotion>

¹⁶⁸⁰ <https://maqal.co/%D8%B7%D8%B1%D9%82-%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D8%A7%D9%84%D9%85%D9%86%D8%AA%D8%AC%D8%A7%D8%AA/>

¹⁶⁸¹ <https://ideascale.com/ar/%D8%A7%D9%84%D9%85%D8%AF%D9%88%D9%86%D8%A9/%D8%A7%D8%A8%D8%AA%D9%83%D8%A7%D8%B1-%D8%A7%D9%84%D9%85%D9%86%D8%AA%D8%AC%D8%A7%D8%AA/>

¹⁶⁸² <https://dspace.univ-ouargla.dz/jspui/bitstream/123456789/12010/1/Idrissi-Nassima.pdf>

¹⁶⁸³ <https://naaktob.com/your-comprehensive-guide-to-product-marketing/>

11. What are the creative, cultural and technical dimensions of the product? Do they contribute to its success and drive the audience to buy the creative product?¹⁶⁸⁴
12. Does the creative product enrich its surroundings?
13. What are the services associated with the product, its components and its various activities?
14. Does the project's popularity contribute to the product's success?
15. What is the creative product, its derivative products, its associated services, its consumer experience, its price, its creative value, the name of its creator, who contributes in one way or another to its creation, its complexities, its references, its contents, and its connection to a social, political, cultural, or economic movement or to local, national, regional, and global creative movements and schools?¹⁶⁸⁵
16. What is the product, its creative entity or concept, its current state, its creative field, its type, its history, the market associated with it, its audience, and who created it?¹⁶⁸⁶
17. Is the product less, equal or higher than other creative products?
18. Where is the location of production, distribution or promotion of the creative product?¹⁶⁸⁷
19. Has attention been paid to the appropriate time and place for the product to be distributed, marketed and sold?
20. Has the product been evaluated by professionals or the public and how widespread is it in their environment?
21. What markets is the product in?
22. Is the product popular with readers and audience?
23. How did the audience receive the creative product?
24. Was the reception positive and raised the level and value of the creative product or the opposite?
25. Did the product drive audience purchase of the creative product in a relevant, distinctive, impactful and enjoyable way?¹⁶⁸⁸
26. Did the product promote their drive for alternative creative products?
27. Does the creative product have characteristics that contribute to its success and fame?
28. Have the partners collaborated to create a successful marketing plan and ensure product quality?
29. How did you present the creative product sales service to the public, and did it enhance the public's connection to the product?
30. Was the service what the public expected, and was it provided with speed, efficiency, courtesy, respect, empathy, intelligence, flexibility, adaptability, convenience, and integrity?

¹⁶⁸⁴ <https://maqal.co/%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D8%A7%D9%84%D8%AE%D8%AF%D9%85%D8%A7%D8%AA/>

¹⁶⁸⁵ <https://platform.almanhal.com/Files/2/76439>

¹⁶⁸⁶ <https://academia-arabia.com/Files/1/124083>

¹⁶⁸⁷ <https://welpix.ae/%D8%AA%D8%B5%D9%88%D9%8A%D8%B1-%D8%A7%D9%84%D9%85%D9%86%D8%AA%D8%AC%D8%A7%D8%AA-%D8%A7%D9%84%D8%AF%D8%B9%D8%A7%D8%A6%D9%8A%D8%A9/>

¹⁶⁸⁸ <https://salla.com/blog/%D8%A7%D9%84%D8%AA%D8%AC%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D8%A5%D9%84%D9%83%D8%AA%D8%B1%D9%88%D9%86%D9%8A%D8%A9/%D8%A7%D9%84%D8%AA%D8%B3%D8%B9%D9%8A%D8%B1/%D8%AA%D8%B3%D8%B9%D9%8A%D8%B1-%D8%A7%D9%84%D9%85%D9%86%D8%AA%D8%AC%D8%A7%D8%AA/>

31. Did the creative product receive good feedback from the audience and enhance the project's status?¹⁶⁸⁹
32. Did the product contribute to audience adoption and strengthen their decision to purchase future products?
33. Did the product increase demand for creativity and boost supply or intensify production or not?
34. Did the price of the writer's creative product contribute to his success or the opposite?
35. Is the marketing process ensured to have a purpose, mission and vision?
36. How viable and sustainable is the product?
37. Does the digital environment contribute to extending the life of the creative product or contribute to its death in a short time?
38. Did the product provide evidence of the maturity and growth of the creative project and to what extent did it contribute to growth?
39. What is the size of the product, and did the size contribute to the success of the product in reaching the audience and motivating them to buy?
40. What is the legal status of the product, and how well does it respect intellectual property rights?
41. What are the factors that may reduce or increase the level of demand for the creative product in general, such as population growth, an increase in leisure time and an increase in personal income, an increase in the educational level of its audience and the extent of their preferences, tendencies, privacy, needs and trends in consuming creativity and meeting those factors in the creative product?¹⁶⁹⁰

The ability of the product and creative project to compete¹⁶⁹¹

It is important for the project to go through several stages to present a creative product capable of competing and succeeding. Among these stages is the stage of developing the creative product to be worthy of being purchased by the public. Then comes the stage of presenting the creative product to the public, which is based on its success on its positive and interactive response. A number of factors enter into the presentation stage, including the market, methods of publishing and distribution, existing competition, fame, promotional public activities for the creative product, its price, and what are the strategies that were followed in presenting the creative product, such as marketing strategies, publishing and distribution strategies, and the number of copies that were published and distributed, and their percentage on the shelves of the creative market, and whether the product received the public's attention, and pricing strategies for the creative product, and the extent of the public's knowledge of the creative product, and whether work was done to invest in national creative and cultural events as part of investing in the public's large purchasing situation or not. ¹⁶⁹²It is important to know what strategies have been worked on to outperform competitors in the same creative product experience,

¹⁶⁸⁹ <https://www.alkhaleej.ae/2023-09-30/%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D8%A7%D9%84%D9%85%D8%B4%D8%B1%D9%88%D8%B9%D8%A7%D8%AA-%D8%A7%D9%84%D8%AB%D9%82%D8%A7%D9%81%D9%8A%D8%A9-%D9%82%D8%B1%D8%A7%D8%A1%D8%A7%D8%AA-%D9%81%D9%8A-%D9%83%D8%AA%D8%A8%D8%AB%D9%82%D8%A7%D9%81%D8%A9>

¹⁶⁹⁰ <https://mostaqi.com/freelancers/skill/product-marketing>

¹⁶⁹¹ <https://wuilt.com/blog/ar/%D8%AF%D8%B1%D8%A7%D8%B3%D8%A9-%D8%A7%D9%84%D9%85%D9%86%D8%A7%D9%81%D8%B3%D9%8A%D9%86>

¹⁶⁹² <https://lhamim.com/%D8%AA%D8%AD%D9%84%D9%8A%D9%84-%D8%A7%D9%84%D9%85%D9%86%D8%A7%D9%81%D8%B3%D9%8A%D9%86/>

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such as strategies that seek to increase demand for the creative product by offering its price at a reduced price, and holding public events to promote the creative product with the provision of discount rates or incentives for the public to buy, and strategies for developing the audience and increasing the number of the product's audience by directing the creative product to wide and diverse categories of them, encouraging other groups of consumers to buy the creative product, working to increase both the number of consumers and their consumption rate of creative products, working continuously to improve and develop the product, to expand distribution ranges, to seek out new categories of consumers, ¹⁶⁹³the quality of advertising and promotional campaigns for the creative project, trying to reach all potential consumers, reaching the stage of maturity in the work, product and creative project as a whole, working to increase the level of demand for the creative product on an ongoing basis, seeking a new market, or even untapped sectors of it or that have not been targeted, and stimulating sales by improving quality, changing the shape or design, or introducing exclusive advantages specific to the creative product, enriching the marketing mix with creative ideas, or reducing prices ¹⁶⁹⁴, or creating a strong advertising and promotional campaign. And successful, and deal seriously and quickly with obstacles, problems and factors of decline or failure of the creative product. ¹⁶⁹⁵

Planning to market the product must be subject to research, development, specialization, and knowledge of how the creative product can be marketed, ¹⁶⁹⁶what are the risks that may hinder its success and reach the public, whether the product meets their needs, and whether the creative product has returned the costs spent on it to come out in the appropriate form or not, and conducting research and marketing successful creative products, and the participation of all the project team in the success of the product, including marketing and finance. Has work been done on the quality of the product and all the activities that contribute to its success within the project? In fact, developing and marketing creative products is a task that involves risk, and it is possible that the distinctive creative act of developing an artistic product does not fit well with the method followed in the creative business sector, market trends, or the desires of the public ¹⁶⁹⁷.

Know the risks associated with marketing creative project products. ¹⁶⁹⁸

Within the creative project, it is important to work on planning for the risks that could hinder the success of its product, whether in terms of quality, novelty, or uniqueness of the product, or in terms of price, or in terms of marketing, distribution, and promotion activities, ¹⁶⁹⁹or in terms of audience desires, or in terms of

¹⁶⁹³ <https://ultahost.com/blog/ar/%D9%84%D9%85%D8%A7%D8%B0%D8%A7-%D9%8A%D8%AC%D8%A8-%D8%B9%D9%84%D9%8A%D9%83-%D8%A5%D8%AC%D8%B1%D8%A7%D8%A1-%D8%AA%D8%AD%D9%84%D9%8A%D9%84-%D8%A7%D9%84%D9%85%D9%86%D8%A7%D9%81%D8%B3%D9%8A%D9%86/>

¹⁶⁹⁴ <https://naaktob.com/competitor-analysis-methods/>

¹⁶⁹⁵ <https://bluemediasa.com/strategies-for-dealing-with-competition/>

¹⁶⁹⁶ <https://sorbonnetraining.com/blog-details/%D8%AA%D8%AD%D9%84%D9%8A%D9%84-%D8%A7%D9%84%D9%85%D9%86%D8%A7%D9%81%D8%B3%D9%8A%D9%86-%D8%A3%D9%87%D9%85%D9%8A%D8%A9-%D9%81%D9%87%D9%85-%D8%A7%D9%84%D8%B3%D9%88%D9%82-%D9%88%D8%AA%D9%82%D9%8A%D9%8A%D9%85-%D8%A7%D9%84%D9%85%D9%86%D8%A7%D9%81%D8%B3%D8%A9>

¹⁶⁹⁷ <https://vlinzza.com/blog/%D8%AA%D8%AD%D9%84%D9%8A%D9%84-%D8%A7%D9%84%D9%85%D9%86%D8%A7%D9%81%D8%B3%D9%8A%D9%86/>

¹⁶⁹⁸ <https://g-dart.com/%D9%85%D8%AE%D8%A7%D8%B1-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82/>

¹⁶⁹⁹ <https://www.meemapps.com/term/marketing-risk>

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the creative market in which the creative product is displayed, and the time, place, and events in which it is displayed independently or on the sidelines of creative community, national, or governmental events, and to work on answering a number of questions well to bring the product to success. Among those questions are: Why is the creative product not always the most important aspect for the consumer when purchasing? How was the audience interested in purchasing the creative product dealt with, and what strategies¹⁷⁰⁰ were followed to promote the creative product? What are the expected risks and how were they dealt with so that they do not negatively affect the success of the creative product in particular and the success of the creative project in general¹⁷⁰¹.

Understanding Creative Markets¹⁷⁰²

The project needs to understand the creative markets, their characteristics, conditions, standards and trends in its local, national, regional or international creative environment, and its knowledge of the literary market, its offerings, its audience, their orientations and their different reading preferences, through good, unique, advanced, acceptable, entertaining, emotional, enjoyable, real and profound products that achieve good, professional and high-quality sales, and understanding the specificity of the market, the consumer, competition, society and the creative environment, and identifying the characteristics of the target market and measuring the level of actual and potential demand, the possibilities of reaching the market, the forces influencing it, and the competition existing at the local, national, regional or international level in the market in which the project sells its creative products, and designing competitive creative products and continuous and good competitive advantages, and working to target many markets at all local, national, regional and international levels, and agreeing with partners to ensure that its creative product reaches most consumers of creativity anywhere, and working to make all individuals, societies, partners, the private sector, civil society sector and government potential markets for selling the creative product, and the complete conviction of the importance of reaching all people everywhere and making anyone a potential consumer of the creative product and making the product Its creative nature is one of the preferential choices of consumers in all diverse markets, regardless of time and place, and it benefits from the influence of creative, cultural and media leaders to promote the creative product, which makes its purchase a prevailing trend among consumers, regardless of the social, economic, cultural and creative systems in the society and the market in which the creative product is displayed¹⁷⁰³.

1700 <https://afkars.net/4-%D9%85%D8%AE%D8%A7%D8%B7%D8%B1-%D9%84%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-%D8%AA%D8%B9%D8%B1%D9%81-%D8%B9%D9%84%D9%8A%D9%87%D8%A7/>

1701 <https://digitalmarketing-ksa.com/%D9%85%D8%AE%D8%A7%D8%B7%D8%B1-%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-%D9%88%D9%83%D9%8A%D9%81%D9%8A%D8%A9-%D8%AA%D8%AC%D9%86%D8%A8/>

1702 <https://www.scribd.com/document/635351185/%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D9%88-%D8%AA%D9%82%D8%B3%D9%8A%D9%85-%D8%A7%D9%84%D8%B3%D9%88%D9%82-%D8%A7%D9%84%D8%B9%D9%85%D9%84/>

1703 <https://growthbeginning.com/%D8%A3%D9%87%D9%85%D9%8A%D8%A9-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D9%81%D9%8A-%D8%B3%D9%88%D9%82-%D8%A7%D9%84%D8%B9%D9%85%D9%84/>

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The project team is supposed to have the ability to think about the characteristics of the creative markets that it wants to enter with its creative product and it is supposed to divide the market into specific sections that help it know where the supposed places of success are in the sections and categories of the target market and the basic marketing principles, the special needs of each group of the public with all its diversity and difference and the amount of interest in reading among them, and their ability to buy creative products and satisfy the public's needs for information and entertainment.¹⁷⁰⁴

Market segmentation and its functions help the project team to develop a systematic analysis of the different needs expressed by those markets, conduct in-depth market studies to determine the degree to which demand is homogeneous and similar, provide a strategy for the market structure resulting from the analysis, determine the position of the creative product in the market, determine ways to confront a competing product, know ways to attract the audience, know the principle of market segmentation and ways to provide the product to consumers within a specific section of the market that meets their needs as much as possible, study the market and segment it, learn more about the various methods and techniques used in market segmentation, and form a clear understanding of the market structure resulting from an accurate reading of the structure and composition of the market. This incorrect reading of the situation may stimulate the development of new products while the original and existing product is sufficient, and then human and financial resources are mobilized and consumed unnecessarily or the market is considered unified while in fact it is composed of various sections and provides a product designed to please everyone without discrimination, and since the product suits anyone, it may end up at the bottom of the pile of goods, preceded and covered by products that are more compatible and appropriate to the needs of specific sections in the market, and a superior and distinct understanding of the market structure Target and ask the following questions:¹⁷⁰⁵

1. Is the market segmented? If so, what are its segments?
2. What are the ways to respond to current or potential marketing pressures in the market?¹⁷⁰⁶
3. Has work been done to ensure diversity in response to marketing pressures?¹⁷⁰⁷

Market segmentation depends on different methods of segmenting markets in order to determine the reactions of various consumer groups and consumer behaviors. The creative project team must work on determining its own strategy to convince decision-makers to become partners in the project, as state partnership plays a role in winning a large share of the market. There are many government agencies ready to help individual and institutional creative projects through various forms of financial support. Some programs allow for

¹⁷⁰⁴ <https://www.questionpro.com/blog/ar/%D8%A3%D8%A8%D8%AD%D8%A7%D8%AB-%D8%A7%D9%84%D8%B3%D9%88%D9%82-%D9%85%D9%82%D8%A7%D8%A8%D9%84-%D8%A3%D8%A8%D8%AD%D8%A7%D8%AB-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D8%AA%D8%B9%D8%B1%D9%81-%D8%B9/>

¹⁷⁰⁵ <https://planing-solutions.com/your-guide-to-market-research/>

¹⁷⁰⁶ <https://www.zms.solutions/the-importance-and-strategies-of-marketing/>

¹⁷⁰⁷ <https://elshahbndr.com/%D8%A8%D8%AD%D9%88%D8%AB-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82/>

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infrastructure financing, and others allow for the implementation of creative projects. One of the main tasks of countries is to invest in creativity and creative industries in general, but it varies from one country to another depending on the country's wealth and the degree of its interest in creativity and belief in it. Countries differ in the degree of involvement and participation by their different levels of government.¹⁷⁰⁸

The private sector is considered a very important party in supporting creativity in all countries and societies. The private sector includes donors from individuals and companies, as well as institutions and companies. The support available from the private sector has encouraged creators to turn to private grants and sponsors in order to increase the resources of their creative projects. The transformation coincided with the discovery by private companies that consumers of the arts represent an attractive market for their businesses, which led to an increase in the private sector's contribution to financial support for creativity. Returning to the market itself, there are many factors that determine the level of success of the creative product and the success of the creative project as a whole¹⁷⁰⁹.

Demand for a product is an expression of the number of sales it has achieved, whether in quantity or in cash. We may express this demand either in terms of the number of quantitative units or in cash, depending on our specific needs. It is possible to calculate demand in each market of the creative project in quantitative terms, which is a more realistic picture of the market, since the results are not inflated by price increases. It is also easier¹⁷¹⁰ to compare data from one year to another. Sometimes the increase in demand in cash is only a result of price increases, while the real market level remains the same. Although expressing demand in quantitative terms may be useful, especially to see how demand is evolving, it can sometimes be difficult to do. The same data may not be available, or the product may consist of a variety of different factors. In the creative market, it is not possible to estimate demand in quantitative terms because the classification of products includes many and varied elements, and demand can be measured at different points along the production chain, from innovation to production to distribution to consumption. In this case, the demand at each link in this chain is equal to the number of units or the monetary value of the sales made by all these actors at this link or specific point.¹⁷¹¹

The market includes all individuals or companies who consume a product, and each product owner, including the owner of the creative product, encourages his or her own segment of the market to consume his or her product in order to obtain a percentage of the demand. In common marketing terms, this is called "market

1708 <https://www.questionpro.com/blog/ar/%D8%A3%D9%87%D9%85%D9%8A%D8%A9-%D8%A3%D8%A8%D8%AD%D8%A7%D8%AB-%D8%A7%D9%84%D8%B3%D9%88%D9%82-%D8%A3%D9%86%D9%88%D8%A7%D8%B9%D9%87%D8%A7-%D9%88%D9%83%D9%8A%D9%81%D9%8A%D8%A9-%D8%A7%D9%84%D8%AA%D8%AE/>

1709 <https://fastercapital.com/arabpreneur/%D8%A7%D9%84%D9%81%D8%B1%D9%82-%D8%A8%D9%8A%D9%86-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D8%A7%D9%84%D8%B4%D8%A7%D9%85%D9%84-%D9%88%D8%A7%D8%B3%D8%AA%D9%87%D8%AF%D8%A7%D9%81-%D8%B3%D9%88%D9%82-%D9%85%D8%B9%D9%8A%D9%86.html>

1710 <https://fastercapital.com/arabpreneur/%D8%AA%D8%AC%D8%B2%D8%A6%D8%A9-%D8%A7%D9%84%D8%B3%D9%88%D9%82-%D9%85%D9%82%D8%A7%D8%A8%D9%84--%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%84-%D8%A7%D9%84%D8%B4%D8%A7%D9%85%D9%84--%D9%81%D9%88%D8%A7%D8%A6-%D8%AF-%D8%A7%D9%84%D9%86%D9%87%D8%AC-%D8%A7%D9%84%D9%85%D8%B3%D8%AA%D9%87%D8%AF%D9%81.html>

1711 <https://www.asjp.cerist.dz/en/article/79161>

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share" or "market share." This term does not describe consumers who buy products, but rather describes the percentage of demand for a product, including, of course, creative products. In light of this, the relative position of the product and creative project among its competitors can be determined. The issue of demand and the state of demand for a product can be viewed from two perspectives: actual demand and potential demand. Each side has three stages: past demand, present demand, and expected demand.¹⁷¹²

The real demand for a creative project is proportional to the volume of its sales of the creative product at a specific time. This is also true of market demand, which is a measure of demand at a specific moment in time, whether at the present moment or in the past. It is possible to obtain a historical background that records in chronological order the movement and dynamism of a sector, an industry, or a company by measuring the development of the movement of demand from past years¹⁷¹³. At the same time, it is possible to predict the level of future demand for a company or a market, and potential demand is the maximum that a product may reach in a given context. Not all consumers buy all products offered on the market, yet the bulk of consumer goods consumption is often thought to be generalizable, that is, all consumers buy it, but it is almost impossible to reach the total consumer population. Those who do not consume a specific product but may do so are called "potential consumers"¹⁷¹⁴.

In the subject of potential demand for the product, manufacturers work hard to convince these potential buyers to try their products in order to increase sales. If it is possible to increase the percentage of sales per person, manufacturers will try to convince their customers to consume more. However, there is a limit that demand cannot exceed. This depends on the financial resources of consumers, their tastes and preferences, their acceptance of the marketing strategy, and their surrounding environment. The marketing manager's task is to estimate the maximum market demand at a specific point in time. The expected movements of competitors must be taken into account, as well as the expected growth of potential demand. The marketing manager may expect an increase in potential demand and an increase in sales figures for the innovative product.¹⁷¹⁵ On the other hand, when the potential demand in the market declines, it can be expected to be more difficult to maintain the current level of demand and market share. There may be a possibility for demand to grow in the creative market, but it is affected by the state, society, and the factors within them, which play a role in the growth or decline of demand for creative products. The market and demand for the creative product in the state and society may stabilize for long periods depending on the influences of the state and society and their different characteristics. The creative market can be divided into main sections: the consumer market, the partner market, the government market, and the private sector market. Each of these

¹⁷¹² <https://m.mu.edu.sa/sites/default/files/content-files/1423655666.4163%D8%A7%D9%84%D9%81%D8%B5%D9%84%20%D8%A3%D9%84%D8%A3%D9%88%D9%84.pptx>

¹⁷¹³ [https://www.ejaba.com/question/%D9%85%D8%A7-%D8%A7%D9%84%D9%81%D8%B1%D9%82-%D8%A8%D9%8A%D9%86-%D9%85%D9%81%D9%87%D9%88%D9%85-%D8%A7%D9%84%D8%B3%D9%88%D9%88%D9%88%D9%85%D9%81%D9%87%D9%88%D9%85-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82?__cf_chl_rt_tk=kCkNu8Gk5IW6kq1IjbNlcWn39ZFdh3wOwX4O3Wf6sz8-1727235605-0.0.1.1-5716](https://www.ejaba.com/question/%D9%85%D8%A7-%D8%A7%D9%84%D9%81%D8%B1%D9%82-%D8%A8%D9%8A%D9%86-%D9%85%D9%81%D9%87%D9%88%D9%85-%D8%A7%D9%84%D8%B3%D9%88%D9%88%D9%85%D9%81%D9%87%D9%88%D9%85-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82?__cf_chl_rt_tk=kCkNu8Gk5IW6kq1IjbNlcWn39ZFdh3wOwX4O3Wf6sz8-1727235605-0.0.1.1-5716)

¹⁷¹⁴ https://a3lanaat.blogspot.com/p/blog-page_31.html?m=1

¹⁷¹⁵ <https://univdatos.com/ar/report/marketing-operations-management-market/>

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markets responds to different motives and covers specific aspects of the creative product. Therefore, it is better to develop different marketing strategies for each market, while understanding the basic factors that may lead to an increase in the consumption of creative products, including population growth, increased leisure time available to consumers, and an increase in the level of both income and education .¹⁷¹⁶

Understanding the Creative Environment¹⁷¹⁷

There are many environments surrounding any project in the world, whether personal or institutional, developmental, legal or creative. In the subject of the creative project, it is possible to work on understanding all types of environments surrounding the project and knowing the extent of their negative or positive impact on the creative project and its product and the market that exposes the product to the public and consumers of creativity.

The first of these environments is the human environment surrounding the project, including its competitors in creative work, its audience, fans and followers, and knowing what type of creativity the project has and its audience and its ability to buy the creative product or not, and how to reach them with the creative product as a whole. The human environment plays a major role in the creative project's orientations, specialization, type, activities, audience, product, partners, the surrounding geographical environment, its promotional, marketing, distribution and sales activities, its movements to reach its audience, deal with them and motivate them to buy its creative product, its ability to plan and identify the possibility of dissemination and its knowledge of the characteristics of the cultural and creative environment in which it operates, and is there respect and appreciation for creativity and support for it by the state, society and the public, and is there a desire to follow up and enjoy creative products, and what are the practical statistics that focus on the level of reading in Society and its spread as a practice, and is there a community interaction with cultural and creative activities, whether public or online, and is the cultural and creative environment stimulating and supportive of the production and consumption of creativity or not.¹⁷¹⁸ On the other hand, there is the desire of consumers to work creatively and the ability to buy the creative product.

This requires an accurate awareness of the ability of their audience or society to buy the creative product, and whether they have the luxury to spend money on books or other creative products. This data can be determined and known through direct observation of their own society and whether it enjoys economic prosperity or not, and what are the priorities of society in spending money. In poor societies or those suffering

¹⁷¹⁶ <https://coadec.uobaghdad.edu.iq/wp-content/uploads/sites/9/2018/12/%D9%85%D8%A7-%D8%A7%D9%84%D8%A7%D8%B3%D9%88%D8%A7%D9%82-%D9%88%D9%85%D8%A7%D9%84%D8%B0%D9%8A-%D9%8A%D9%85-%D8%AA%D8%B3%D9%88%D9%8A%D9%82%D8%A9.pptx>

¹⁷¹⁷ <https://www.clickemarketing.com/%D8%A7%D9%84%D8%A8%D9%8A%D8%A6%D8%A9-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82%D9%8A%D8%A9-%D9%85%D9%81%D9%87%D9%88%D9%85%D9%87%D8%A7-%D9%88%D8%AE%D8%B5%D8%A7%D8%A6%D8%B5%D9%87%D8%A7/>

¹⁷¹⁸ <https://www.clickemarketing.com/%D8%A3%D9%87%D9%85%D9%8A%D8%A9-%D9%81%D9%87%D9%85-%D8%A3%D9%86%D9%88%D8%A7%D8%B9-%D8%A7%D9%84%D8%A8%D9%8A%D8%A6%D8%A9-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82%D9%8A%D8%A9/>

from conflicts, it is natural that the few financial resources are directed to meeting people's basic needs such as food, water, homes, communications and health, while people in wealthy societies find the time, money and desire to buy creative products from creators from their own countries or from other countries.¹⁷¹⁹ All this information or notes can be used when designing and planning the creative project so that the product is saleable in its community after knowing the financial and economic characteristics of the community, their purchasing desires and life priorities, and knowing the country or the ruling system in his community and the extent of its support or disregard for creativity,¹⁷²⁰ and whether it contributes to the success of creative activities and creators or not, and whether governmental and non-governmental institutions in the writer's community have the funds to support creativity or do they also have more important priorities, and from the real environment, whether across the community or across countries¹⁷²¹ and ruling systems in the project community, we move to the technological environment, and how the digital environment can¹⁷²² help the project in its creative activities, whether in the idea development stage or in the writing and research stage, passing through the stage of creating public relations and engaging in creative networks or communicating with partners interested in the creative product and passing through its role in promotion, distribution, marketing, sales and feedback to the writer from the readings of critics, readers, digital cultural journalists and others interested in creativity and innovation¹⁷²³.

Understanding the Creative Audience¹⁷²⁴

It is of utmost importance to ensure the success of a creative project and creative product to understand its audience and work to create, nurture and expand a loyal and active audience for the writer and his creative products. A good understanding of one's audience can be obtained through a comprehensive understanding of marketing theories and practices, accurate market research, comprehensive and strategic marketing plans¹⁷²⁵, knowledge of the audience that supports and is interested in one's creative experience, activating effective and ingenious communication programs, understanding the nature of the consumer and his creative preferences, and understanding the decision-making processes that form the basis of consumer behavior to purchase the creative product.¹⁷²⁶ It is important to know the basic factors that affect the structure and nature of decision-making processes, and to know the relationship between decision-making processes and the information that the consumer relies on and the marketing strategies of the product and creative project,

1719 <https://aisevenp.com/%D9%83%D9%8A%D9%81%D9%8A%D8%A9-%D8%AA%D8%AD%D9%84%D9%8A%D9%84-%D8%A7%D9%84%D8%A8%D9%8A%D8%A6%D8%A9-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82%D9%8A%D8%A9-%D8%A7%D9%84%D8%AF%D8%A7%D8%AE%D9%84%D9%8A/>

1720 <https://ashrafinsour.com/articles/%D8%AF%D9%84%D9%8A%D9%84-%D8%B4%D8%A7%D9%85%D9%84-%D8%B9%D9%86-%D8%A7%D9%84%D8%A8%D9%8A%D8%A6%D8%A9-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82%D9%8A%D8%A9-%D9%88%D8%A3%D9%86%D9%88%D8%A7%D8%B9%D9%87/>

1721 https://mawdoo3.com/%D8%B9%D9%86%D8%A7%D8%B5%D8%B1_%D8%A7%D9%84%D8%A8%D9%8A%D8%A6%D8%A9_%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82%D9%8A%D8%A9_%D8%A7%D9%84%D8%AF%D8%A7%D8%AE%D9%84%D9%8A%D8%A9_%D9%88%D8%A7%D9%84%D8%AE%D8%A7%D8%B1%D8%AC%D9%8A%D8%A9

1722 <https://www.factye.com/ar/news259.html>

1723 <https://altaswieq.com/s/%D8%AA%D8%AD%D9%84%D9%8A%D9%84-%D8%A7%D9%84%D8%A8%D9%8A%D8%A6%D8%A9-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82%D9%8A%D8%A9-%D8%A7%D9%84%D8%AF%D8%A7%D8%AE%D9%84%D9%8A%D8%A9-%D9%88%D8%A3%D9%86%D9%88%D8%A7%D8%B9%D9%87/>

1724 <https://salla.com/blog/%D8%B1%D9%8A%D8%A7%D8%AF%D8%A9-%D8%A7%D9%84%D8%A3%D8%B9%D9%85%D8%A7%D9%84/%D8%A7%D9%84%D8%A7%D8%B3%D8%AA%D8%B1%D8%A7%D8%AA%D9%8A%D8%AC%D9%8A%D8%A7%D8%AA/%D8%A7%D9%84%D8%AC%D9%85%D9%87%D9%88%D8%B1-%D8%A7%D9%84%D9%85%D8%B3%D8%AA%D9%87%D8%AF%D9%81/>

1725 https://ar.wikipedia.org/wiki/%D8%A8%D9%8A%D8%A6%D8%A9_%D8%A7%D9%84%D8%B3%D9%88%D9%82

1726 <https://www.hindawi.org/books/95393170/>

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¹⁷²⁷good creative management of the product and creative project, identifying consumer categories for the creative product, improving competition, growing target groups, selecting the most appropriate distribution methods and networks, determining a pricing system ¹⁷²⁸that does not only depend on expenses and competitors' prices, but also on the perspective of the target consumer and developing a communication strategy that provides consumers with the information they want about the creative product in an easy and clear way, and knowing what are the advantages and disadvantages of using socio-demographic factors as factors that determine consumer behavior? What role do psychological orientation and mental attitude play in the decision-making process to purchase a creative product, and how do situational factors affect the decision-making process and information processing? ¹⁷²⁹The extent to which there is a clear picture of what consumers are looking for, the ability to fully comprehend the concept of dividing the market into different sections and categories, and its applications in the context of managing creative projects and the ability to distinguish between the basics of market segmentation and descriptions, and comprehend the concept of determining positioning in the market, in terms of competition and in terms of the targeted sections of the creative market, and work on examining studies specific to the consumer and his behavior? Why is describing the consumer within a market from a social and demographic perspective alone not sufficient? What are the basic roles of marketing in meeting consumer needs ¹⁷³⁰.

It is wise to work on creating a creative product that is able to satisfy its own need, the ability to attract target customers, ¹⁷³¹understand the motivation and individual factors in the decision-making processes associated with purchasing the creative product, enhance positive consumer experiences with the creative product, work on making previous experiences facilitate the decision-making process to purchase the new creative product and meet the consumer's creative standards, create an experience for him that is rich, satisfying and satisfying, ¹⁷³²develop his tendencies, readiness, perceptions and feelings to obtain and purchase the creative product, work on enhancing the positive personal experience of the consumer with the creative product, meet the benefits desired by the consumer when purchasing the creative product, understand the structure of the decision-making process that the consumer uses, and thus choose the elements of the marketing mix for the creative product within the creative project and develop tastes among consumers of creative products. There are four main factors that affect consumers' preference for creative products, including family values that

¹⁷²⁷ <https://blog.khamsat.com/marketing-environment/>

¹⁷²⁸ <https://belabeeb.com/blog/2023/09/16/%D8%AA%D8%AD%D8%AF%D9%8A%D8%AF-%D8%A7%D9%84%D8%AC%D9%85%D9%87%D9%88%D8%B1-%D8%A7%D9%84%D9%85%D8%B3%D8%AA%D9%87%D8%AF%D9%81-%D9%81%D9%8A-%D8%A7%D9%84%D8%AA%D8%B3%D9%88/>

¹⁷²⁹ <https://ninety-waves.com/%D8%A7%D9%84%D8%AC%D9%85%D9%87%D9%88%D8%B1-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D9%81%D9%8A-%D8%B9%D8%A7%D9%84%D9%85-%D8%B1%D9%82%D9%85%D9%8A/p1928912433>

¹⁷³⁰ <https://www.businesschat.io/ar/post-ar/target-audience>

¹⁷³¹ <https://taswiqai.com/blog/target-audience-in-marketing>

¹⁷³² <https://iq-tswek.com/%D8%B7%D8%B1%D9%8A%D9%82%D8%A9-%D8%AA%D8%AD%D8%AF%D9%8A%D8%AF-%D8%A7%D9%84%D8%AC%D9%85%D9%87%D9%88%D8%B1-%D8%A7%D9%84%D9%85%D8%B3%D8%AA%D9%87%D8%AF%D9%81/>

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encourage the consumption of creativity, the creative environment and the value it adds to creativity, and developing taste towards creativity.¹⁷³³

A positive consumer attitude is a valuable material value, especially since this attitude is absolutely resistant to change. In other words: since it is difficult to change an attitude based on past experience, this mechanism works in favor of the producer and the creative project and at the same time blocks the road for competitors. The continuing influence of the attitude can be attributed to a large extent to the fact that it forms a belief and a prejudice in the minds of individuals. It is important to note that consumer attitudes relate either to products as a whole or to an element of a product¹⁷³⁴. In order to achieve a complete understanding of how attitudes influence consumer decision-making processes, and to understand how attitudes are formed, most attitudes are based on previous experiences and experiments, experiences that in turn arise from another secondary process, either a cognitive process or an emotional process.¹⁷³⁵

There is a factor of cognitive processes. In the case of products that require a high degree of customer interest, experienced customers tend to use cognitive processes in decision-making, which are longer and more complex processes, and require some judgment on the various features of the creative product offered. In practice, if a large percentage of target customers make their decisions based on linear compensatory cognitive mechanisms or on linking mechanisms, marketing the product and understanding complex cognitive processes is useful only if customers actually use these same processes. Interestingly, this is not always the case in the field of creativity and creative products.¹⁷³⁶ Given the unique and creative nature, most customers do not make an effort to judge cultural products cognitively and consciously. The decision-making process is characterized by a very emotional character, and marketing managers must consider additional decision-making mechanisms in order to understand customer behavior.¹⁷³⁷ The entire experience depends on emotional factors such as love, hate, joy, boredom, fatigue, etc. to a greater degree than cognitive factors such as product evaluation. This type of emotional decision-making process is very common among consumers of creative products.¹⁷³⁸ It is important for marketers to be aware of this emotional dimension of decision-making, since most decision-making processes are neither entirely cognitive nor entirely emotional, but rather a combination of the two... Buying the preferred and pleasurable aspects of a person depends on a series of conscious experiences resulting in the consumer's sense of pleasure, which is linked to his preferences,

1733 <https://eltzam.sa/%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-5-%D8%AA%D9%82%D9%86%D9%8A%D8%A7%D8%AA-%D9%84%D9%84%D9%88%D8%B5%D9%88%D9%8A-%D8%A5%D9%84%D9%89-%D8%AC%D9%85%D9%87%D9%88/>

1734 <https://books.apple.com/gb/book/%D8%A7%D9%84%D8%AC%D9%85%D9%87%D9%88%D8%B1-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D9%81%D9%8A-%D8%B9%D8%A7%D9%84%D9%85-%D8%B1%D9%82%D9%85%D9%8A/id1612529400>

1735 <https://emarketinghub.pro/blog/%D9%83%D9%8A%D9%81%D9%8A%D8%A9-%D8%AA%D8%AD%D8%AF%D9%8A%D8%AF-%D8%A7%D9%84%D8%AC%D9%85%D9%87%D9%88%D8%B1-%D8%A7%D9%84%D9%85%D8%B3%D8%AA%D9%87%D8%AF%D9%81-%D9%84%D8%AA%D8%B3%D9%88%D9%82-%D9%84%D9%87%D8%A7%D9%84%D9%85%D8%B3%D8%AA%D9%87%D8%AF%D9%81-%D8%A8%D9%86%D8%AC%D8%A7%D8%AD-%D9%81%D9%8A-7-%D8%AE%D8%B7%D9%88/>

1736 <https://planing-solutions.com/%D9%83%D9%8A%D9%81-%D8%AA%D8%AD%D8%AF-%D8%A7%D9%84%D8%AC%D9%85%D9%87%D9%88%D8%B1-%D8%A7%D9%84%D9%85%D8%B3%D8%AA%D9%87%D8%AF%D9%81-%D8%A8%D9%86%D8%AC%D8%A7%D8%AD-%D9%81%D9%8A-7-%D8%AE%D8%B7%D9%88/>

1737 https://ar.wikipedia.org/wiki/%D8%A7%D9%84%D8%AC%D9%85%D9%87%D9%88%D8%B1_%D8%A7%D9%84%D9%85%D8%B3%D8%AA%D9%87%D8%AF%D9%81

1738 <https://dghanma.com/%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D8%A7%D9%84%D8%AC%D9%85%D9%87%D9%88%D8%B1-%D8%A7%D9%84%D9%85%D8%B3%D8%AA%D9%87%D8%AF%D9%81/>

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inclinations, experiences, and the utilitarian, practical, symbolic, material, creative, and emotional functions that the creative product satisfies ¹⁷³⁹.

Consumers' search for creative products is a search for pleasure, joy, delight, and the desire to enjoy beauty and creative uniqueness or to understand ways to address some of their problems and emotions and provide emotional and imaginative outlets that help them endure emotional conflicts within them. Participating in reading the creative product may also provide a space for social interaction between consumers with each other, strengthening ties between them, sharing their impressions about the creative product, discussing its intellectual, aesthetic, and creative value, and presenting themselves as intellectuals, which gives them status and position with others. ¹⁷⁴⁰There are many roles played by creative, emotional, symbolic, social, and marketing processes in consumer behavior. One of them is if this consumer lacks the time or ability, whether in his opinion or in reality, to absorb information about the product, he will most likely make his decision based on imitation, recommendation, or compliance with the opinion of another person from among his friends or the writer's audience or the media and other windows through which the writer was able to reach the consumer or that the creative product is very famous or because of the writer's fame or because of the quality of the marketing or because of the intensive distribution of the creative product. Among the roles that creative, emotional, symbolic, social and marketing processes play in consumer behavior, there is a habit of some consumers buying creative products periodically for reading or for entertainment or for the sake of others and some of them buy the creative product because the product was available to him at the moment he had decided to buy a creative product. ¹⁷⁴¹

The basic task of marketing is to provide consumers with information that can be adapted to both the style and structure of the consumer's decision-making processes. The more experience a consumer has with a particular product or product category, the less likely he is to seek information from external sources and the less susceptible he is to temptation and incitement to purchase. Effective marketing strategy development depends to a large extent on a clear understanding of consumer decision-making processes. If the marketing manager does not fully understand these processes, any marketing initiative will be doomed to failure ¹⁷⁴². Consumers base their decisions on a limited amount of information, which has already been processed according to specific decision-making processes.

These processes, in turn, depend on the basic triad of person-product-situation. Among the factors that influence both the type and structure of decision-making processes are the consumer's previous experiences

¹⁷³⁹ <https://mahmoudalzeer.com/2023/08/27/how-to-market-to-your-target-audience/>

¹⁷⁴⁰ <https://www.slideshare.net/slideshow/6pdf-259517626/259517626>

¹⁷⁴¹ <https://www.meemapps.com/term/marketing-information>

¹⁷⁴² <https://www.marketingjournal.net/archives/2023.v5.i1.A.119>

and the degree of interest in the product. Creative, emotional, symbolic, social and marketing processes play a role in consumer behavior. There is the factor of repetition or the rate of consumption of creative products. Is the consumer effective in purchasing and consuming creative products or not? Does the consumer have loyalty ¹⁷⁴³to his creative product or not? Does the consumer have a degree of impulsiveness and stability that he shows through his purchasing behavior? What is the degree of satisfaction that he gets from purchasing the creative product? It is important for the creative project team to work on analyzing the changes and variations in preference for the writer's creative products among consumers, and to work on comparing the success of the project's product with competing products and understanding the reason for the success or failure of any of them, and understanding the importance of the role of each of the product and the creative project's marketing activities in achieving success, which requires them to have previous experiences and expertise, and for the information available to them to be good and comprehensive and help them make decisions regarding all the details of the writer's work, his product and the creative project ¹⁷⁴⁴.

Understanding the importance of marketing information¹⁷⁴⁵

Understanding marketing, understanding the nature of creative projects, understanding the creative product, understanding creative markets, and understanding the audience that follows and consumes creativity can only be achieved by the creative project team obtaining data and information about many factors that affect the creative project, understanding the creative preferences of the audience, who buys the creative product and why? How much is it bought, why, and whether there is a variable or geographical, socio-demographic, personal and psychological factors that help plan for the success of the creative project product, and how it can be used. As for the information on geographical factors, it is important that geographical factors provide information on cultural, climatic and environmental differences to help the creative project team develop and imagine a specific image of diverse consumers. Geographic factors are valuable tools for identifying and estimating the segments that make up the market. How far apart are the markets that the creative project needs to reach, what are the problems, obstacles and complexities in them? Will cities be targeted and not others or countries? Will the focus be on the countryside, the city or marginal cities? What are the criteria for ease of access to all these communities?¹⁷⁴⁶ Are there resources available that allow them to conduct studies of geographical factors and the extent of their impact on their product and creative project, and to build their marketing strategies to reach markets that have profitable and rewarding potential and contribute strongly to the success of the writer, his product and the creative project ¹⁷⁴⁷?

As for information on demographic factors, it is important to understand the composition of the target community of the creative project by obtaining information on age, gender, educational level, income, ethnic

¹⁷⁴³ <https://www.marketingjournal.net/archives/2023.v5.i1.A.119>

¹⁷⁴⁴ <https://www.alriyadh.com/2094139>

¹⁷⁴⁵ <https://www.xoxoday.com/ar/glossary/marketing-information-management>

¹⁷⁴⁶ https://ar.wikipedia.org/wiki/%D9%86%D8%B8%D8%A7%D9%85_%D8%A7%D9%84%D9%85%D8%B9%D9%84%D9%88%D9%85%D8%A7%D8%AA_%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82%D9%8A%D8%A9

¹⁷⁴⁷ <https://altaswieq.com/s/%D8%A3%D9%87%D9%85-%D8%A7%D9%84%D9%85%D8%B9%D9%84%D9%88%D9%85%D8%A7%D8%AA-%D8%B9%D9%86-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82>

background, number of children, language, religion, type of housing and work, understanding the categories of society and the ability to divide them into active or passive users of the product and creative project, and identifying the identity and personality of its audience with greater ease, and obtaining information that provides an explanation of why a large segment of the market adopts a certain behavior and benefiting from all information in the success of the creative project product.¹⁷⁴⁸ As for information on personal and psychological natural factors, it helps the creative project team understand how some people decide to buy a product, how they are concerned with the personal image they will reflect about themselves by buying the product, and whether consumer behavior is affected by factors related to age, gender or income, and what are the factors that influence the preference or choice of the creative product that may not be related to geographical, social or demographic factors. Information about personal and psychological factors helps to understand the audience, which contributes to their ability to present their creative product and plan to market the creative project within those criteria, which helps to achieve success. Among those factors is the general trend to buy a certain product because it is a current fashion in society, or the adoption of some products by some influencers in society, which prompts others to buy them, and what is the lifestyle of the target audience, and what is the impact of the lifestyle on their purchasing decisions¹⁷⁴⁹? Information about the psychological and personal nature of the audience helps the creative project team to divide them into groups according to the activities they engage in, the opinions they hold, the interests they display, what their activities, opinions and interests are, and information about factors based on the desired benefits of their creative product. The creative project team needs to understand and comprehend what causes these different levels of demand in the same market, why consumers do not buy the same type of product in the creative product arena, whether the specific benefits sought by consumers have been understood, whether this understanding has helped in developing better marketing strategies, whether the creative project team has understood the factors that most effectively describe the different levels of demand present in a particular market, and selected the factors that contribute to the success of the creative product, whether the various levels of demand for the creative product have been analyzed, and what are the strengths and weaknesses of those levels.¹⁷⁵⁰

Understanding the importance of successful marketing communication¹⁷⁵¹

It is very important to invest positively and fruitfully in communication and interaction to achieve the desired goals of the marketing plan. One of the basic questions that any communication plan must ask is: Is the communication plan a practical tool used to achieve the goals of the marketing plan? Who? What? To whom? How? When? With what results? Promises to start A number of additional questions can be put forward to

¹⁷⁴⁸ <https://rouwwad.com/o/%D9%85%D8%A7-%D9%87%D9%88-%D9%86%D8%B8%D8%A7%D9%85-%D8%A7%D9%84%D9%85%D8%B9%D9%84%D9%88%D9%85%D8%A7%D8%AA-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82%D9%8A%D8%A9>

¹⁷⁴⁹ <https://hbrarabic.com/%D8%A7%D9%84%D9%85%D9%81%D8%A7%D9%87%D9%8A%D9%85-%D8%A7%D9%84%D8%A5%D8%AF%D8%A7%D8%B1%D9%8A%D8%A9/%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D9%85%D8%B9%D9%84%D9%88%D9%85%D8%A7%D8%AA-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82/>

¹⁷⁵⁰ https://www.researchgate.net/profile/Tareq_Tamimi/publication/325922535_nzm_almlwmat_altswyqyt/links/5b2c6e1aa6fdcc8506bc8470/nzm-almlwmat-altswyqyt.pdf

¹⁷⁵¹ <https://eccceg.com/%D9%85%D8%A7-%D9%87%D9%88-%D8%A7%D9%84%D8%A7%D8%AA%D8%B5%D8%A7%D9%84-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82%D9%8A%D8%9F/>

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ensure a good communication plan for each category targeted by the writer and the creative project, primarily the audience. As for the questions that the writer and the creative project team can ¹⁷⁵²answer, how does the audience receive the creative product, how efficient is the project in the competitive arena, does the image presented by the company accurately reflect the desired image, what are the advantages of the creative product, what motivates the consumer to buy the product, which segment of the market or audience should be targeted, and who are the decision makers for purchasing the creative product? It is very important to know what media the audience refers to and trusts the targeted segment or segments, ¹⁷⁵³which written or electronic media will be the focus and which media should be used to reach the vast majority of target groups? Which promotional tools should be used more than others, personal selling, advertising, public relations or sales promotion, which codes should be used ¹⁷⁵⁴, color or symbol, and what unique features should be focused on and highlighted, fame, high status, ease of access, novelty, or exclusive rights? When should the product be launched, what are the deadlines for media advertising and newspaper advertisements, what is the best day for advertising, and what are the shopping habits or purchasing habits of the target market? Did the communication plan reach target groups who did not know about the product? Did the consumer actually buy the product? Was the consumer of the creative product identified as an educated person with a good income? How important is the private sector in the project budgets ¹⁷⁵⁵? What is the difference between the concept of demand and the concept of the market? What are the differences you see when comparing real demand with potential demand? Does the creative project have a competitive advantage? What was the impact of technological developments on the creative project? What is the difference between the concept of demand and the concept of the market? What are the differences when comparing real demand with potential demand? How can the current consumer usage rate be increased and the creative product sales increased? How can the market be penetrated and the product advertised? Having a good communication and contact plan in marketing is considered one of the important tools for the success of marketing activity in general ¹⁷⁵⁶.

Understanding Competition in Marketing

The success of the marketing plan for the creative project must be based on understanding the competition from other similar creative projects and creative products at the local, national, regional and international levels, or from television, the Internet or other activities carried out by the public, and answering the question of whether other creative products have become available and accessible to the public more easily and cheaply, and whether they are now easy to access through the Internet, and the extent of the interdependence of markets and the extended influence ¹⁷⁵⁷. It is important to study the competition from all its aspects and angles,

¹⁷⁵²https://ar.wikipedia.org/wiki/%D8%A7%D8%AA%D8%B5%D8%A7%D9%84%D8%A7%D8%AA_%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82%D8%A7%D9%84%D8%A7%D8%AA%D8%B5%D8%A7%D9%84-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82%D9%8A/

¹⁷⁵³ <https://g-dart.com/%D8%A7%D9%84%D8%A7%D8%AA%D8%B5%D8%A7%D9%84-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82%D9%8A/>

¹⁷⁵⁴https://mawdoo3.com/%D8%AA%D8%B9%D8%B1%D9%8A%D9%81_%D8%A7%D9%84%D8%A7%D8%AA%D8%B5%D8%A7%D9%84%D8%AA_%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82%D9%8A%D8%A9

¹⁷⁵⁵ <https://academy.hsoub.com/marketing/core-concepts-of-marketing/%D8%A7%D9%84%D8%A7%D8%AA%D8%B5%D8%A7%D9%84-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82%D9%8A-%D8%A7%D9%84%D9%85%D8%AA%D9%83%D8%A7%D9%85%D9%84-%D8%AA%D8%B9%D8%B1%D9%8A%D9%81%D9%87-%D9%88%D8%A3%D9%87%D8%AF%D8%A7%D9%81%D9%87-%D9%88%D8%A3%D9%86%D9%88%D8%A7%D8%B9%D9%87-r436/>

¹⁷⁵⁶ <https://www.ehabetesallum.com/%D9%85%D8%A7-%D8%A7%D9%84%D9%81%D8%B1%D9%82-%D8%A8%D9%8A%D9%86-%D8%A7%D9%84%D8%AA%D8%B1%D9%88%D9%8A%D8%AC-%D9%88%D8%A7%D9%84%D8%A7%D8%AA%D8%B5%D8%A7%D9%84%D8%A7%D8%AA-%D8%A7%D9%84%D8%AA%D8%B3%D9%88/>

¹⁷⁵⁷ <https://altaswieg.com/%D9%86%D8%B8%D9%85-%D8%A7%D9%84%D9%85%D8%B9%D9%84%D9%88%D9%85%D8%A7%D8%AA-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82%D9%8A%D8%A9>

Writing as a project

and to develop a strategy for competition and competitors by analyzing the interconnected relationships between them, and to know the impact of globalization on the competition for the writer's products and the creative project, and how similar creative products have become available more cheaply and easily accessible and enjoy distinctive marketing and massive spread. Global markets often seem very attractive, making competition in markets with significant weight very strong. A small number of multinational companies control a large number of creative products. These multinational companies diversify, intensify and plan their activities, where each company controls all creative works and products, including creative texts that title the products of the creative project. As long as we are talking about the global experience in the field of creativity and creators, we can talk a little about creativity and how it is widely spread in developed countries, and creativity and its terrible backwardness in underdeveloped countries.¹⁷⁵⁸

In general, creative people face many obstacles that make their creative work difficult, expensive and dangerous for them, not to mention the development of their creative work into a good, successful, comprehensive and integrated creative project.¹⁷⁵⁹ Among the obstacles that hinder creative people in underdeveloped countries are the existence of political, economic, legal and infrastructure barriers to creativity, the lack of advanced, good and growing creative industries in their surroundings, the lack of technological techniques that help create a cheap and good creative product, the lack of understanding of creativity and creative people and their important role in society, the lack of practices related to marketing or marketing creative products, the low support for creativity and creative people, the existence of products designed with special standards to meet diverse needs in the market that may not be characterized by high quality, the existence of many competing creative projects, the intensive existence of creative content, the lack of creative freedom, the tight control and supervision of some countries over creative operations, activities and products, the bias of creative work towards works of a personal nature to a large extent, and the existence of obstacles facing creative people in general that vary between political, creative and legal obstacles and the lack of supportive local rules and laws. At the same time, there are countries and societies that are still very new in the field of creative industries and need more time to become useful to the creative project¹⁷⁶⁰.

There are many strategies that can help the writer succeed in his product and creative project, including strategies to increase sales, raise profits, increase his market share, the size of the product and creative project and its fame, market penetration strategy, market development, product development, diversification of creative products, forming a more dynamic and lively distribution network, working on launching a new promotional campaign, or offering more distinctive prices and a diversification strategy based on diversifying creative products or diversifying the markets in which his creative products are published, and also working

¹⁷⁵⁸ https://meu.edu.jo/library/Theses/586112e152d80_1.pdf

¹⁷⁵⁹ <https://www.abogacia.es/ar/formacion/inicia-abogacia/2-montar-mi-despacho/5-oportunidades-de-negocio/plan-de-marketing-y-comunicacion/>

¹⁷⁶⁰ <https://advertising.amazon.com/ar-ae/blog/customer-centric-marketing>

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on obtaining a more diverse audience by addressing the audience in all its social, gender, age, economic, social and other human differences of the audience and knowing the creative project, its location, experience, product and the creative project from competitors, the market and the audience as a whole and developing plans that help him to put an additional advantage that puts his creative product out of competition, and benefit from their competitors, and understand the basic function of the market, and know the consequences of poor analysis of the market structure on the creative project, and determine its position in the market, and understand the market in general including competitors within the framework of the project's creativity, partners, the beneficiary audience, and the threat of alternative products. Understanding the principle of competitive advantage, working on uniqueness from one market to another, and taking a strong position that enables the creative project to stand out from others. Increasing the positive and competitive features in the fame of the writer, the quality of his creative experience, the quality of the creative product, and the strength of the creative project's activities such as marketing, promotion, advertising, distribution, price, product sponsorship, sales locations, general atmosphere, and ease of purchasing the creative product.¹⁷⁶¹

Understanding Marketing Partners¹⁷⁶²

It is important to understand the partners surrounding the creative project, whether individuals or institutions. Therefore, he must do a very strenuous job to understand all those varieties of individuals and institutions that may surround him, whether governmental or non-governmental institutions at the local, national, regional and international levels, and in all their literary types, publishing houses, media outlets, creative spaces, and many partners who may surround the creative project.¹⁷⁶³ It is possible to work on designing a map of stakeholders, which may be an informational, graphic or graphic map for all stakeholders who have a common interest with him in getting the text out to readers, and what are the ways to attract them to support and promote the text.¹⁷⁶⁴ After identifying and designing a map of stakeholders, the project needs to build a contact database with them, recording their data, the entities they work for, their websites, and their pages on social media, and recording all this information in a data file and updating it continuously, and working on investing in the names and entities that can help it achieve success with the text, and perhaps investing in the contact base they have and the social networks they are active in on the Internet or in reality to support the project and identify ways to communicate with partners, and take proactive measures, instead of just seeing what is happening and what will happen and making temporary, defensive, and unplanned reactions, and planning, researching, studying, building, and developing the creative project.¹⁷⁶⁵

1761 <https://www.clickemarketing.com/%D9%85%D8%A7-%D9%87%D9%88-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D8%A7%D9%84%D8%AA%D8%B9%D8%A7%D9%88%D9%86%D9%8A-%D8%A3%D9%88-%D8%A7%D9%84%D9%85%D8%B4%D8%AA%D8%B1%D9%83/>

1762 <https://mohamedsamirsaid.com/building-relationships-with-business-partners/>

1763 <https://fastercapital.com/arabpreneur/%D8%A3%D9%85%D8%AB%D9%84%D8%A9-%D8%B9%D9%84%D9%89-%D8%B4%D8%B1%D9%83%D8%A7%D8%A1-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D9%83%D9%8A%D9%81-%D8%AA%D8%A4%D8%AF%D9%8A-%D8%B4%D8%B1%D8%A7%D9%83%D8%A7%D8%AA-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D8%A5%D9%84%D9%89-%D9%86%D9%85%D9%88-%D8%A7%D9%84%D8%A3%D8%B9%D9%85%D8%A7%D9%84.html>

1764 <https://support.tabby.ai/l/ar/category/8k046m4wh-360005486917>

1765 <https://fastercapital.com/arabpreneur/%D8%AA%D9%85%D9%83%D9%8A%D9%86-%D8%A7%D9%84%D8%B4%D8%B1%D9%83%D8%A7%D8%A1-%D9%81%D9%8A-%D9%85%D8%B4%D8%A7%D8%B1%D9%8A%D8%B9-%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D8%A7%D9%84%D9%82%D9%86%D9%88%D8%A7%D8%AA.html>

Writing as a project

In the case of the writer as a creative person, the writer must answer them before choosing one of them to start working on creating a partnership with, and among these questions are:

1. Does the publishing house publish creative texts similar to what the writer specializes in writing or the literary field in which he writes?
2. What literary forms is the publishing house excited about publishing?
3. Is the publishing house more interested in research, studies, critical and historical books, or do they specialize in publishing literary creations?¹⁷⁶⁶
4. Is the publishing house able to deal with the specificity of the literary product such as fantasy, romance, detective, mystical, action, adventure, or unsolved mysteries?¹⁷⁶⁷
5. What books has the publishing house published, who wrote them, who represent these writers, and what are their political, social and cultural affiliations?
6. What are the main concerns of the publishing house and its clients?
7. What are the possibilities of corresponding with the publishing house and succeeding in motivating it to print and publish his text?
8. Does the publishing house have a literary portfolio of books that they publish ¹⁷⁶⁸?
9. How important is each of the publishing houses he can work with in the local or regional writing community?
10. Does the publishing house you wish to partner with have a license to operate from the country they represent?
11. Is the house legally authorized to publish, print and participate in local, Arab and international book fairs?
12. Do they have successful experiences getting their products into the hands of readers?
13. Does the writer have a good knowledge of the publishing house he/she wishes to collaborate with?
14. Does the writer have knowledge of the publishing house, its plans and the desires it wants to meet from the creative writers it works with?
15. Can the book fulfill these desires for the publishing house to be enthusiastic about working with it?¹⁷⁶⁹
16. Does the writer have a well-written text that has a marketable concept, has a goal, is free of flaws, includes conflict and a message, and has a reasonable printing cost?

¹⁷⁶⁶<https://fastercapital.com/arabpreneur/%D8%A7%D9%84%D8%B1%D8%A7%D9%83%D8%A7%D8%AA-%D8%A7%D9%84%D8%A5%D8%B3%D8%AA%D8%B1%D8%A7%D8%AA%D9%8A%D8%AC%D9%8A%D8%A9-%D9%84%D9%86%D9%85%D9%88-%D8%A7%D9%84%D8%B3%D9%88%D9%82.html>

¹⁷⁶⁷ <https://ayemstore.com/blog/%D9%83%D9%8A%D9%81%D9%8A%D8%A9-%D8%A8%D9%86%D8%A7%D8%A1-%D8%B4%D8%A8%D9%83%D8%A9-%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D8%A8%D8%A7%D9%84%D8%B9%D9%85%D9%88%D9%84%D8%A9-%D9%82%D9%88%D9%8A%D8%A9-%D9%88%D9%81%D8%B9%D8%A7%D9%84%D8%A9-2024/a-824389304>

¹⁷⁶⁸<https://tadreebcom.net/Blog/%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D8%A7%D9%84%D8%A7%D8%A8%D8%AF%D8%A7%D8%B9%D9%8A-%D9%84%D8%AC%D8%B0%D8%A8-%D8%A7%D9%84%D9%85%D8%B3%D8%AA%D8%AB%D9%85%D8%B1%D9%8A%D9%86-%D9%88%D8%A7%D9%84%D8%B1%D9%83%D8%A7%D8%A1>

¹⁷⁶⁹<https://hafidoussous.com/%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/%D8%A7%D9%84%D8%A7%D8%AA%D8%B5%D8%A7%D9%84-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82%D9%8A/>

17. Is the writer willing to make appropriate changes to the text and able to collaborate smoothly?
18. Publishing houses are often not only interested in the text as is the case with the writer, but their interest is in a combination of art and commerce within what is called the creative industries, which include publishing as one of the important creative industries in societies. Therefore, the questions that revolve around publishing houses are:¹⁷⁷⁰
19. Why invest money in printing this text? And what will I get in return?
20. What does cooperating with this writer add financially and morally to the publishing house?
21. Does the author's text add to the publishing house's name and reputation among readers?
22. Does the text address the issues that the publishing house is interested in and for which it publishes?
23. What gains will the writer and the publishing house gain from their participation in publishing and promoting the text?
24. What are the jobs or personalities working in the publishing house that will have direct contact with the text and the writer in his relationship with the publishing house, and how can he communicate with them and develop a plan to create positive relationships with them?
25. What are the levels of expertise of those who will have direct contact with the text and the writer and who can critique, develop or contribute to the success due to their experience, ability and expertise in dealing with similar experiences?
26. What guarantees does the publishing house offer to the writer to produce his text in a good, distributable and attractive form for buyers to buy it ¹⁷⁷¹?
27. Does the publishing house have a good fan base of buyers because many readers often have certain preferences in the publishing houses they buy from because of their reputation over others in their literary circle?
28. Does the publishing house have literary advisory committees that need to read the text and then approve it and advise the publishing house on whether to approve it or not? How can we reach them and present the text to them in a good way that helps in their approval to support the text?
29. What is the type of contract that the writer gets, its terms and the materials contained within it, and knowing what are his responsibilities and duties towards the publishing house and what are the responsibilities and duties of the publishing house towards the writer's text and towards the writer himself?¹⁷⁷²
30. What is the form of the agreement, how are the profits from the sale of the book distributed, if any, and what are the shares of the publishing house and the writer?

¹⁷⁷⁰<https://measuritics.com/blog/%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D8%A7%D9%84%D9%85%D8%B4%D8%AA%D8%B1%D9%83/>

¹⁷⁷¹ <https://www.norablogs.blog/2022/11/types-of-media-marketing-owned-paid-earned.html?m=1>

¹⁷⁷² <https://www.ba-hammam.com/ar/%D8%A3%D9%87%D9%85%D9%8A%D8%A9-%D8%A7%D9%84%D8%A5%D8%B9%D9%84%D8%A7%D9%85-%D9%81%D9%8A-%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D8%A7%D9%84%D8%A3%D9%81%D9%83%D8%A7%D8%B1>

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31. What are the publishing methods adopted by the publishing house that have proven successful in the past with similar texts?
32. What are the materials that preserve the rights of the publishing house and the writer towards the public?
33. Are there any requests from the publishing house for the writer to represent it in book fairs and book events in his country and other countries to promote the book? And to what extent is the writer able to meet these requests?
34. How does a publishing house represent the writer, publish his book, defend it and promote it in its commercial environment and before the press, media and critics as a partner in the text?¹⁷⁷³
35. How much time does the publishing house need to produce a book that is well-printed and ready? Can it keep up with the cultural activity specializing in selling books, such as book fairs that can be held at the same time or after the book is printed?
36. What does the writer want from this monopolistic relationship? What are the benefits that accrue to him from it?
37. Does he want the publishing house to manage his professional and creative life, or does he need the freedom to write and dispose of his creations, each in his own way?
38. Is it better for a writer to have continuous support or to have the freedom to start over promoting the texts he submits to the same publishing house or another every time he finishes writing?

The project must be prepared for everything it needs at every step, with ideas, knowledge, skills, and time that will ensure its success in reaching the public, and its readiness and preparedness for every detail of what it is doing, and it must not burn any of these stages because of its inability to participate in them or manage them in an appropriate manner, as every step is important for the project to reach the public successfully

The project must focus on the time factor, partnership, funding, activities, correspondence, negotiations, implementation, developing, activating and updating its network of relationships, and ultimately providing support. The project must be aware of its partners' needs, standards, methods, success of dissemination and marketing, ensuring quality and gains, and the project's compatibility with their policies, systems, orientations, and prior experience with the public's orientations and preferences, and knowing these needs and providing them with them. All of the above will not happen unless the project is worthy of attention, consistent, and has an amazing concept and idea, and growing, enjoyable and positive activities ¹⁷⁷⁴.

¹⁷⁷³ <https://www.softimpact.net/%D9%88%D8%B3%D8%A7%D8%A6%D9%84-%D8%A7%D9%84%D8%A5%D8%B9%D9%84%D8%A7%D9%85-%D8%A7%D9%84%D8%A7%D8%AC%D8%A%D9%85%D8%A7%D8%B9%D9%8A%D8%A9-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D9%88%D8%A7%D9%84%D8%AF%D8%B9%D8%A7%D9%8A/8/services/ar>

¹⁷⁷⁴ <https://specialties.bayt.com/ar/specialties/q/368754/%D9%85%D8%A7%D9%84%D8%B9%D9%84%D8%A7%D9%82%D8%A9-%D8%A8%D9%8A%D9%86-%D8%A7%D9%84%D8%A5%D8%B9%D9%84%D8%A7%D9%85-%D9%88%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82/>

Writing as a project

Understanding the importance of media for marketing¹⁷⁷⁵

It is very important for the project to have successful relations with the media as it is one of the most important activities that any person who owns a project can do for his life or for his commercial, life or creative activities. The project is considered one of the most important parties dealing with the media, which has always been and still is interested in creativity and its development and growth in society. The media is very interested in creators and monitors their activities and follows their creative outputs and conducts press, media or television interviews with them to learn through these media activities about the creators and the creativity they have brought to the world and inquire about the extent of its importance and role in individual and societal change and development in general. Many media outlets in developed countries put creativity at the top of their list of priorities in terms of conducting interviews with creative projects for writers, thinkers, film actors, visual and theatrical artists, and following the activities of creators whether through media coverage of the signing of a novel or the opening of a visual exhibition or the first showing of a particular film or the first showing of a particular play. Media professionals or those interested in creativity from cultural journalists or critics provide readings of creativity or criticism of the creative product and these readings are published or Criticism through the media, which reinforces the idea that the media is not only interested in the creative product, but also in what the creative product produces from other activities such as creative readings, creative parties, critical articles, or intellectual interviews. ¹⁷⁷⁶

The media is very important for the creative project as a whole, and therefore work must be done to ensure that the project's relations with the media are growing, good, and fruitful and serve the creative project as a whole, and that the approach to the media is professional and has policies and plans for dealing with the various media, and that these plans are clear and simple, and there is a financial provision to activate them that guarantees the media activity and fame that the project needs to reach its audience with its name, fame, works, and activities, promote its goals and ideas, and contribute to creative development, and motivate the media to follow up on the project's activities and evaluate them to become a clear and sustainable positive impact. ¹⁷⁷⁷The creative project can invest in all media tools such as press releases, news, conferences, events, meetings with media professionals, television screens, radio, and the Internet, with its social networks, websites, and news platforms, to reach its audience with its creativity, with the importance of verifying the accuracy of the news, credibility in activities, professionalism in forming the press release and its methods of publication, and transparency in the statements, interviews, and creative activities it carries out.

¹⁷⁷⁵ <https://dotdesign.me/%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D8%A7%D9%84%D8%A5%D8%B9%D9%84%D8%A7%D9%85%D9%8A/>

¹⁷⁷⁶ <https://mediaguide.fi/mediaguide/%D8%A7%D9%84%D8%A5%D8%B9%D9%84%D8%A7%D9%86-%D9%88%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82/>

¹⁷⁷⁷ <https://www.squ.edu.om/economics-ar/%D8%AE%D8%AF%D9%85%D8%A9-%D8%A7%D9%84%D9%85%D8%AC%D8%AA%D9%85%D8%B9/%D8%A7%D9%84%D8%A5%D8%B9%D9%84%D8%A7%D9%85-%D9%88%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82>

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The media is full of tools that the creative project can invest in its favor, and it needs the ability to use and invest those tools in its favor, including paper, visual, audio, and electronic tools in general.

Therefore, it is necessary to consider the media of importance and priority, and to develop plans and strategies to ensure access to them and benefit from them for the benefit of the creative project by working on designing a professional and comprehensive media strategy that ensures knowledge of the relevant parties interested in creative work and searching in the media for the intersection of goals between them and paving the way for creating common future goals between it and the media interested in creativity and its developments in society, and that the strategy ensures understanding the nature of the partners of the creative project, its audience, and the stakeholders surrounding it and knowing the best ways to address them. Media, whether individuals, other institutions or media institutions.¹⁷⁷⁸

It is necessary to work on building a good strategy to benefit from the media and its means in its environment, work on building a database for everyone who can benefit from the creative project to promote their creativity in its media outlet, such as television channels, radio stations, newspapers, websites, media institutions' pages, as well as individual media pages on social networks, to reach the point where the project's news becomes published, available and able to reach its audience, activate and achieve the goals and activities of the media strategy, maximize the project's network of relationships with media institutions and benefit from it by documenting the media success in its archive and republishing it on its website or page on social media to maximize the impact of media coverage on it and increase its special glow, and collect data on the media entities targeted in its media plan by increasing knowledge of them, their orientations, ways of communicating with them and good practices to encourage them to interact with the creative project.¹⁷⁷⁹ It is important for the creative project to have professionals in preparing press releases, preparing for media events or press conferences, building a distinctive page on social networks, or building a rich and interactive website on the Internet, and investing in new technologies in media work such as video production, photography, designing digital maps, planning media events, and archiving the history of the media and creative project. The media strategy is important for any project, including the project, because it supports its efforts and promotes its direction, vision, message, and goals in an honest, transparent, comprehensive, and objective manner, and contributes to activating the principle of sharing information with the media and the audience of the creative project¹⁷⁸⁰.

1778 <https://www.asip.cerist.dz/en/article/28327>

[illegible]

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1780https://www.kau.edu.sa/Files/0001866/files/23990_%D8%A7%D9%84%D8%B9%D%84%D8%A7%D9%82%D8%A7%D8%AA%20%D8%A7%D9%84%D8%AA%D8%A8%D8%A7%D8%AF%D9%84%D9%8A%D8%A9

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All of the above requires the creative project team to be credible and create a well-known and acceptable identity for itself in its environment, and helps media professionals and media institutions to better understand the project and contribute to their conviction of the usefulness of what it is doing, which motivates them to publish its news, opinions, participations and activities and work on creating systems and policies for media work, whether related to communication methods or dealing with media institutions or archiving methods, and developing its own media policies alongside the media strategy that it activates and reading studies and research that help it understand the world of media and develop plans for good and successful media utilization that contribute to forming its own media identity, activating its growing relationships with media institutions in society, and realizing that its active presence in the media is a strong support for reaching its audience in easy and inexpensive ways, and a quick way to increase its fame and reach its goals and messages to the public and its success, and to ensure that its creative message is convincing, good and supportive of the creative project and that it is easy, simple and understandable and its language is understandable, stable and connected, and can easily reach people and is honest and not exaggerated It addresses its audience, paints a picture in their minds about the project, enhances its experience and presence, and works to activate the project's details¹⁷⁸¹ and its ability to reach editors, editorial writers, broadcasters in official or private radio stations, broadcasters in television programs, those in charge of advertising and publicity, directors of radio and television stations, and photographers working in the media, and to be constantly active in enriching the media around it with press releases, press reports, publications, advertisements, banners, or press conferences related to the creative project.¹⁷⁸²

¹⁷⁸¹ https://igt-sa.com/Professional-skills-course-in-managing-operational-processes-and-project-management?srltid=AfmBOopQP0vwztrSFjxeCc4atUbAK6nP0P-E07e__UD9I0F6W73Q56Yg

¹⁷⁸² <https://fastercapital.com/arabpreneur/%D8%A7%D9%84%D8%AA%D8%AD%D9%83%D9%85-%D9%81%D9%8A-%D8%A7%D9%84%D9%85%D8%B4%D8%B1%D9%88%D8%B9-%D8%A7%D9%84%D8%BD9%8A%D8%B7%D8%B1%D8%A9-%D8%B9%D9%84%D9%89-%D8%AA%D8%AD%D9%84%D9%8A%D9%84-%D8%A7%D9%84%D9%85%D8B3%D8%A7%D8%B1-%D8%A7%D9%84%D8%AD%D8%B1%D8%AC%D8%A9.html>

Chapter Ten

Creative project in conflict setting¹⁷⁸³

There are many reasons that can abort a creative project, which necessitates working to solve these problems. Among those reasons or problems that can be worked on, we mention:

Having a creative crisis

The most important reasons for the failure of the project are the existence of a creativity crisis among creative individuals, teams, institutions or creative networks, the existence of a crisis in the societies surrounding the creatives who underestimate the importance of creativity, its productions, its uniqueness and its impact, the existence of crises in government institutions related to creativity, creatives and creative industries and their lack of good and professional administrative practices, the lack of regulatory policies for creative work and its support, development, protection and raising the level of its quality, and some countries, especially poor ones, may resort to privatizing creative institutions from schools, institutes, institutions or spaces to cover their expenses, which makes this infrastructure beyond the scope of the ability of creatives to use and invest it for the benefit of creativity and for their benefit as creatives.

poor coordination

Among the reasons that require protecting the creative project from failure is the weak coordination between the project and governmental and non-governmental institutions and private sector institutions and companies that can contribute to supporting creativity and creating creative development in society. Even good coordination may not succeed in protecting the project from ending due to the lack of interest of the rest of the creators or those governmental, non-governmental or commercial institutions in supporting, financing and protecting it, either because of their lack of belief in the project in the first place or because of their interest in the conflict or war that the state and society are going through and diverting all attention to the conflict and not paying attention to creativity, creators and creative projects. Among the most important reasons for the failure of coordination is the lack or poor communication between the writer and his surroundings in general or the lack of sufficient means of communication for the creator to reach his surroundings or his inability to deal with the means of communication through which he can communicate with those around him who have the ability to support and protect him and protect the creative project.

Social changes

Negative social changes in the environment of the creative project are considered one of the most important problems that can abort the project. Wars and crises often contribute to a major negative change in the values, beliefs, behaviors and ethics of societies. It is important to protect the project and its society from civilizational

¹⁷⁸³ <https://www.albankaldawli.org/ar/topic/fragilityconflictviolence/overview>

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slippage by working actively and through prior planning to advocate for maintaining good values, good morals and virtuous behaviors in society, and to advocate freedoms, democracy, renewal and good competition in the field of creativity until society reaches the stage of peace.

Political, security and economic factors

Political, security and economic factors in countries that are going through a conflict phase and where creative people live in danger, whether these factors are the result of the collapse of the state system or its change from one system to another or its occurrence in internal wars or its exposure to wars from outside its surroundings, are among the most important reasons for the failure of the creative project, as conflicts or disputes result in crises at the level of governmental or non-governmental institutions or in the private sector that used to support, protect and develop the creative project, which reduces the presence of creativity in society and reduces sufficient training for creative people or those working with them in various institutions to bring the creative product and project to success, reduces knowledge of creativity, its tools, mechanisms, policies and procedures, and reduces societal demand for it, which reduces the quantity and quality of creativity as a whole, and the lack of creativity and creativity in general for the system, development and supporting capital to eventually disintegrate due to the disintegration and absence of supporting and sponsoring institutions, whether governmental institutions, civil society institutions or private sector institutions, reduces good coordination, and limits communication and contact between them to determine the goals and creative priorities for all parties and determine the capabilities and methods of supporting them, and support the development of planning, organization and implementation of creative projects and institutions or those working with creativity, and achieve cooperation between all parties for It is in the public interest of them and the surrounding community.¹⁷⁸⁴

Poor planning, implementation and production

The creative project needs to be protected in unsafe conditions or in a conflict situation by working on a set of important steps that protect it and work on designing and planning it with quality and continuity. Among these plans is that the creative project establishes a procedural and methodological framework, develops programs for organizational development, and comprehensively defines all the goals and priorities of the creator or creative project, works on developing strategic plans for the project, ensures the existence of organizational development, implements all details of the strategic plan, activates monitoring and evaluation at the beginning, middle and end of implementing the creative project, as well as learning from mistakes in exploration, developing experiences and learning from experience, and achieving organizational excellence until the project is completed, with interest in developing curricula and tools to achieve the project's activities and development in all administrative, accounting, organizational and capacity-building fields, quality of

¹⁷⁸⁴<https://www.e3melbusiness.com/blog/%D8%A7%D9%84%D8%A7%D8%B3%D8%AA%D8%AB%D9%85%D8%A7%D8%B1-%D9%88%D9%82%D8%AA-%D8%A7%D9%84%D8%AD%D8%B1%D9%88%D8%A8-%D9%88%D8%A7%D9%84%D8%A3%D8%B2%D9%85%D8%A7%D8%AA>

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operations, and achieving the creative project's primary goal related to transferring the creative experience to the audience consuming creativity, which achieves the transfer of knowledge and achieves the enjoyment of creativity .

Inability to develop the project¹⁷⁸⁵

It is important for the project to work on developing all its aspects by building appropriate theoretical and methodological foundations in order to create an appropriate education and professional development system, defining the concept and structure of the project, determining the ways and forms of its achievement, developing a methodological and procedural approach, achieving excellence in its creative mission, building capacities in the fields of creativity from individuals, teams, institutions and creative networks and helping them through planning with them to become able to work and continue in it, creating relationships with policy makers at the local and national levels, motivating other creatives to aspire, compete and take initiative in the field of creative development, raising awareness of the importance of creativity in societies and the importance of creative projects in the development of those societies and their integration and solidarity to achieve the highest level of individual and societal creativity, and working on continuous professionalism in the creative project and the surrounding society as a whole.

No project idea

It is important that the creative project as a whole includes the initial idea, and then begins designing the project and identifying the main actors and their role with a clear division of responsibilities between them and what is the project management method followed, and determining the roles such as which authority is entrusted, which is the funding body, who is implementing the project and its manager, team, partners and contributors, and what are the project's methodological, practical and executive frameworks and other frameworks followed, and what is the main methodological content and forms for its implementation, and what is the type of relationships between all the actors in it, and what are its work plans, and what are the methods of evaluating it, and are all the project's resources available, including money, people, knowledge, expertise and skills to achieve it, and achieve the appropriate mix for its success.

Lack of technical or human requirements

The availability of technical requirements, the appropriate number of the team to implement the project, the availability of evaluation criteria, and the achievement of its expected results are indicators of its success, in addition to other indicators such as the availability of the project, the absence of organizational excellence, critical thinking, the ability to improve work, readiness for it on the basis of partnership, readiness to accept change through dialogue, and contributing to the development of the values of democracy, pluralism,

¹⁷⁸⁵ <https://bakkah.com/ar/knowledge-center/basic-principles-project-management>

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decentralization, and openness to accept regional and international cooperation, as well as the availability of procedural mechanisms, the process of coordinating decision-making, ensuring the flow of information, the presence of good management, the lack of fear to make the changes necessary for its success, and the availability of flexibility, creativity, experience, and accuracy in refining all its details.

Lack of participation in the project

When working on a creative project, it is important to ensure the participation of all its workers in making decisions about it, addressing all its problems, reducing tensions between those who implement its activities, strategic analysis of its environment, and the presence of a strong and good evaluation, especially the presence of a strong understanding and awareness of its idea and concepts, its leaders, elements, guidelines, activities, indicators, components, contents, partners, products, obstacles, challenges, achievements, studies, research, information, decisions, priorities, needs, requirements, supplies, programs, efforts, incentives, starting points, general determinants, standards, methodologies, plans, strategies, organizational developments, experiences, shortcomings, its location and importance, and awareness of its contribution to raising the level of knowledge and capabilities of its team, its successful creative methods in solving its problems, reaching its audience in a smooth, effective and successful manner, and its completion in the way it was planned or more successfully than it was planned. It is important for the creative project to contain its tools that contribute to Achieve its activities.

Inability to identify and provide project needs

The creative project must work to determine its needs and thus know what tools the project needs for implementation. Among the needs that any project, including the creative project, needs are the legitimacy of the project, its professional and cognitive validity, its comparability with other projects, its feasibility for implementation, its feasibility for evaluation, the availability of a mission, vision, message, values and goals for the project, its ability to change, develop and plan continuously, and that it encourages teamwork and creativity, enhances the environment of participation and consultation between the project team and its leaders, and achieves its own goal within the effective and successful operation of its activities, its ability to adapt to the conditions around it, borrowing the resulting effects, its suitability for application in the writer's local environment, the extent of its contribution to creativity, its ability to overcome crises, its inclusion of the clear and precise tools it needs, its commitment to specific and clear standards when implementing, its subjection to evaluation, its contribution to community development, and with attention to the quality of its organizational and developmental management, its strategies and its motivation for positive behaviors in individual and group creative activities, and its contribution to increasing demand for creative products ¹⁷⁸⁶.

1786 <https://www.rowwad.net/home/course/%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D9%85%D8%B4%D8%A7%D8%B1%D9%8A%D8%B9-%D8%A7%D9%84%D8%A5%D9%86%D8%B3%D8%A7%D9%86%D9%8A%D8%A9/32>

The project does not contain clear visions.

The project must contain clear and prior visions for all its activities and contain all the technical, temporal, geographical, strategic, structural, organizational, developmental, informational and educational maps. One of the first maps that the creative project must make is the map of the project idea and its connection to other ideas in the community of creatives around it or in society in general, who did it, how did he do it, and whether he achieved success in achieving it. Then we come to the second map in the project, which is related to the message, vision, goals, values and priorities of the writer and the creative project, so that he has a map and a prior vision of all those priorities specific to the project, and then he can design his own map of what the project will reap through creativity, innovation, critical thinking, motivation, learning, organization, analysis and planning in a logical, objective and comprehensive creative manner, or with the output of the creative product itself, such as financial return, appreciation, fame and influence in society.

The fourth map can be specialized in evaluating the project and its details work to give an overview of the project, its experience, expertise, fame, and the extent of its development and maturity, and whether it enjoys different and positive relationships capable of helping it succeed or not, and work on developing a map and a prior vision of the details of the creative project such as planning and administrative processes, responsibilities of the work team, tools that help the work team implement, approaches followed in the project, proposed activities, products hoped for, planned developments to reach, achievements and work on developing a map or vision of its own creative identity and how it can maintain, develop, and promote it among its audience, and work on another map about the partnerships it plans to weave and how it can obtain and activate them for the benefit of the project, and develop a broad, comprehensive and understandable map and vision of the political, social, economic and cultural conditions around it, especially if it lives in a society suffering from conflict and living in a security or humanitarian crisis, in addition to developing a map or vision of the project's structure, its capabilities, and its organizational, executive, communication, functional and interconnected aspects and its sources. Strengths, weaknesses, challenges and opportunities, as well as a map or visualization of decision-making levels, and another map or visualization of the laws, policies, regulations and procedures that the creative project will adhere to ¹⁷⁸⁷.

All of the above will not be done well without designing a map or vision for the information flow path in the project to allow for stable channels of information, facilitate the operation of the project, guarantee it in the future and activate the role of communication, archiving, documentation, monitoring and internal control of projects, achieve a high degree of quality in implementation and decision-making and absorb the project team and its partners, intensify communications with the world outside the project, and reduce the gaps between it and those around it, with the condition that this map or vision ensures that the information is useful,

¹⁷⁸⁷ <https://acpss.ahram.org.eg/News/17661.aspx>

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effective, transparent, objective and logical and allows everyone to participate, contributes to achieving the goals of the creative project, easily reaches the community or the public in general, contributes to analysis and quality of management and decision matrix and development of communication channels, and then comes the map or vision for the quality and evaluation of the project, which contains the mechanisms, elements, methods and tools that contribute to evaluating the quality of implementation of the activities of the creative project.

One of the most important mental maps or visions that can be worked on at the beginning of the project is the one that allows him to know the risks surrounding the project or the opportunities that the project can benefit from and the weaknesses that the project suffers from and how it can overcome them, and the strengths that distinguish the project and how to invest them in its favor, and to know how that map or vision can provide an analysis of the internal or external organizational elements, especially if the creative project operates in societies suffering from conflict and experiencing an internal crisis, so that it can protect itself and the project from its risks and benefit from the opportunities available around it due to the conflict, and design preventive activities against potential risks .

Such technical and conceptual maps help the project to identify the weaknesses and strengths of the project, its quality and acceptance by the community, the availability of human, technical, material, financial, organizational, operational, informational and programmatic resources, the internal or external environment of the project, the conditions for the success of partnerships, the political and social conditions in the overall region, national creative policies, regional and local creative policies, the current situation of the project and its surroundings, the situation of creativity, the creative market and creative consumption by the public ¹⁷⁸⁸.

Lack of project leadership

The project can benefit from the presence of a creative, well-planned, inspiring, talented and good leadership with planning, communication, negotiation, problem-solving, team leadership skills and other life, personal, practical and creative skills that also contribute to enriching its organizational culture, its ability to manage projects at the executive and financial levels, and at the level of relationships, research, marketing, working with the jewel, information management, overcoming challenges, creating achievements, creative and productive competition, and able to create partnerships and build capacities, learn from creative experiences and creative projects of talents, enhance its contribution to creativity and creative networking, its ability to evaluate the project, and deal with the project with quality and skill, especially with its partners and its own team, with knowledge of the surrounding creative markets at the local, national, regional or international level, and to identify any training, study, educational or creative activities and deal with the project

1788 <https://alsudania.news/%D9%85%D8%B4%D8%B1%D9%88%D8%B9-%D8%A7%D9%84%D8%A8%D9%84%D9%8A%D9%84%D8%A9-%D9%85%D8%AD%D9%86-%D8%A7%D9%84%D8%AD%D8%B1%D9%88%D8%A8-%D8%AA%D9%88%D9%84%D8%AF-%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9%D8%A7%D8%AA/>

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comprehensively and with knowledge of all its details and creative, administrative, project, financial, research, analytical, strategic, organizational, communication, alliance and evaluation levels. And to push to benefit from all of that for the benefit of the creative project.

The project's inability to evaluate its performance and correct its deviations

The reasons that may not guarantee the success of the creative project include the project's ability to evaluate its performance and correct its deviations through evaluation and diagnosis methods, expected analytical outputs, analytical outputs, the formula for administrative capabilities, self-evaluation of the individual and the team, a map of historical progression, working on an organizational chart, analyzing the organizational structure and its communication channels, developing a decision-making process matrix, analyzing the decision-making process, distributing responsibilities, diagnosing and analyzing information channels, activating the process of individual and collective self-analysis of the administrative and organizational capabilities of the main workers and the relationships between them, the possibility of the project relying on one leader who is accepted, examining the self with a critical eye, and evaluation by the work team begins with self-evaluation, peers, forming roles and responsibilities and distributing them and reaching appropriate formulas for leading the project and the team, identifying the actors and those responsible for the basic management tasks such as production, management, and everyone's understanding of the project's activities and having a clear vision about the project's vision, mission, message and activities. After the analysis process, the evaluation process begins, which is based on the previously identified goals and preparing the means Evaluation, a table showing the determinants, standards and indicators, identifying the standards and indicators that can be easily measured, setting standards of excellence and quality, setting relatively fixed determinants, connected to the identity of the project with the importance of the standards and indicators being subject to continuous development.¹⁷⁸⁹

Lack of implementation of project standards

It is important for the creative project to work on the indicators, standards and measures that the project must adhere to, determine the evaluation criteria, expectations of the main achievements, design direct measures for the capacity building process, improve the organization, build the project team's capacity for strategic planning, their activity in achieving a high degree of organizational stability, ensure the quality of the strategic plan, its applicability, the presence of human resources that will implement it, work on more project resources and ensure its financial stability and the availability of technical, technological, financial, temporal and spatial resources. Activating the standards related to the project's efficiency and its ability to work in normal conditions and in crisis and emergency situations, developing good relations with all stakeholders around it, ensuring transparency and integrity, activating networking and communications related to the project and

¹⁷⁸⁹<https://eccceg.com/%D8%A7%D9%84%D8%A7%D8%B3%D8%AA%D8%AB%D9%85%D8%A7%D8%B1-%D9%88%D9%82%D8%AA-%D8%A7%D9%84%D8%AD%D8%B1%D9%88%D8%A8/>

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contributing to its success. The evaluation often uses different tools for work, including research, personal interviews, observation, analysis of situations, documents, comparison, and other tools.

Weakness of the project's ability to follow up on its activities and monitor their effectiveness

One of the activities that ensure the quality of the project and its management is the project's ability to follow up on its activities and monitor their effectiveness by preparing the project team to follow up and monitor the implementation of the strategic plan, discover and deal with the defects in it, and always return the plan to its path, develop it and rewrite it if it becomes inappropriate for the current situation, and monitor negative developments that threaten the project in any way, whether related to money, human resources, strategic plans, activities or public relations related to the creative project, and the project's management to ensure that It is consistent with the vision, mission, purpose, and activities of the project, the funds available to it, the situation of the surrounding community, what are the expected results from it, and the financial flows and expenses related to the project activities, which must proceed in a good, coordinated and consistent manner, with the condition of knowing the appropriate methods of planning and its main purpose.

Lack of creative project management

One of the skills that indicate the success of a creative project is the ability to manage creativity. Management is a dynamic, vital, and continuous process, whether in times of peace or crises. Managing creativity has become extremely important on the individual level of the writer or for institutions, as everyone who works on creativity needs to have a growing knowledge of the means of communication, production tools, and available funding.¹⁷⁹⁰

It is important for the management to be aware of all developments taking place at the social, economic, political, cultural and creative levels and to know how to invest them for the benefit of the project, and to keep pace with the existing and new needs and programs around it that are related to its work and the project, including creative management, at the forefront of which is building its creative, administrative and programmatic capabilities and raising personal and creative efficiency in managing the project, developing its administrative methods, developing resources and improving the results of the creative project, working on accumulating knowledge and growing its own experiences and the project, and enhancing its tangible positive effects on the level of the private creative project and its management in all different circumstances and its success in marketing and increasing its awareness of creative issues in its environment and its ability to manage it, market it, document it, promote it and its financing methods, and its knowledge of creative policies and creative projects that are being achieved in its environment as a whole, and its understanding of creativity, its importance, its impact, its positives and negatives and the factors affecting its improvement, success or failure.

¹⁷⁹⁰ <https://institute.aljazeera.net/ar/course/11215>

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The success of the project is guaranteed by its management having knowledge of management methods and functions, and having negotiation skills, team building skills, problem solving skills, and skills Delegation and granting of powers, managing meetings and sessions, ability to manage change, good knowledge of audience building, documentation and media, marketing and its concepts, nature, mix, strategies, plans and reasons for its success, attracting different segments of the audience, availability of skills to attract funding, mobilization of resources including the ability to write a project proposal, knowledge of the components of a funding request, work to identify opportunities and challenges in external and internal funding sources, and knowledge of the creative policies within which the creative project operates as a whole.

Weak ability of the project to grow and develop

The criteria that indicate the success of project management are the ability of the creative project to grow and develop, the existence of good strategic plans for its activities, the existence of its vision, mission and objectives, the existence of funds for its achievement, the existence of an organizational culture and good leadership for it, the management of the creative project and understanding the nature of the creative project and its role in generating and discovering creativity and stimulating ideas and inspiring and motivating research, learning and knowledge, and understanding the past, present and future.¹⁷⁹¹

The most important reason for the success of a creative project in times of crisis, which may be war or a security or political situation that is unfavorable to the creative process it is carrying out, is to work on strengthening the project's ability to plan creative projects in times of crisis.

Many countries, especially in the Arab world, are going through a series of conflicts, wars, and political, humanitarian, social, and economic crises. The project lives in a state of crisis with the surrounding community, living in and coexisting with the same circumstances. These circumstances and issues affect the project, and therefore the project team must realize the value of strategic planning in unstable circumstances, and what are the necessary conditions for preparing a strategic plan and predicting future scenarios specific to its local, creative, political, security, and military environment, and designing future scenarios that attempt to understand the conflict and best practices for dealing with it, and working on designing programming strategies, organizational competitiveness, quality achievement strategies, networking strategies, public engagement strategies, and ensuring sustainability in addition to development scenarios, strategies for developing human, financial, and technical resources, developing information and financing, databases, public relations, and marketing strategies, and dealing with state institutions, the private sector, and the voluntary sector who live in the conflict situation that the creative project lives .

¹⁷⁹¹ <https://fastercapital.com/arabpreneur/%D8%B9%D9%82%D9%84%D9%8A%D8%A9-%D8%A7%D9%84%D9%86%D9%85%D9%88-%D9%81%D8%AA%D8%AD-%D8%A7%D9%84%D8%A5%D9%85%D9%83%D8%A7%D9%86%D8%A7%D8%AA-%D8%B9%D9%82%D9%84%D9%8A%D8%A9-%D8%A7%D9%84%D9%86%D9%85%D9%88-%D9%84%D8%A3%D8%B5%D8%AD%D8%A7%D8%A8-%D8%A7%D9%84%D9%85%D8%B4%D8%A7%D8%B1%D9%8A%D8%B9.html>

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There are many reasons why it is important to work on long-term strategic planning in unstable environments to achieve stability, security, flexibility, and readiness for changes in the external creative project environment and to work on designing diverse and adaptable activities that are successful in gaining wider audiences, capable of generating income, and sustainability in unstable conditions. The process of preparing a strategic plan in a crisis situation requires a lot of time and effort, but it is considered one of the most important tasks that ensure the success of the project. The project team's good planning ensures that the project proceeds according to a sound approach and good organization that enhances participation and partnership and contributes to improving the quality of the creative product and the creative project as a whole.

There are many turbulent atmospheres, dramatic changes, and sudden political or economic shocks that occur around the creative project and affect its creations and works, which requires the project team to be aware of them and have designed and planned responses to respond to them strongly, positively, and confidently, and increase its strength in dealing with the turbulent environment around it, and charting the path for its future and the future of its creative project, and to believe in the value of strategic planning in unstable circumstances and not to be drawn into focusing on solving the immediate risks around them and around the project, and to ensure relevant treatment of the changes around them, and to understand the extent of their impact on the writer and the creative project ¹⁷⁹².

There are some conditions necessary for preparing a strategic plan in unstable situations, the most important of which is the availability of a team with administrative, organizational, and decision-making skills, the ability to determine appropriate approaches, places, and times for creative work, the ability to discuss proposed options and choose the most appropriate ones, highlight positive positions for strategic planning, set precise outlines for preparations for strategic planning, set a time frame for each stage of this project, involve all stakeholders who have the required experience, define the roles and responsibilities of each individual separately, define methods for preparing reports and monitoring the process, encourage analysis, debates, and proposals aimed at improvement, prepare a mechanism for the official approval of the final document, and predict future scenarios related to the unstable environment surrounding the creative project .

What is wrong with an unstable environment is the inability to form stable visions, activities and goals. We must constantly work to develop and modify those visions, goals and activities to be compatible with political, security, military and economic changes within those situations in which positions, trends and loyalties change faster than the ability to respond to them, and work to design the strategies and scenarios necessary for each variable surrounding the project and identify alternative options and work on them within questions and answers to those variables and deal with them faster. Those questions are like:

1792 <https://fastercapital.com/arabpreneur/%D9%85%D8%B9%D8%AF%D9%84-%D8%A7%D9%84%D9%86%D9%85%D9%88-%D9%83%D9%8A%D9%81%D9%8A%D8%A9-%D8%AA%D9%82%D8%AF%D9%8A-%D8%B1-%D9%85%D8%B9%D8%AF%D9%84-%D9%86%D9%85%D9%88-%D8%A7%D9%84%D9%85%D8%B4%D8-%B1%D9%88%D8%B9-%D8%A7%D9%84%D8%A7%D8%B3%D8%AA%D8%AB%D9%85%D8%A7%D8%B1%D9%8A.html>

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1. What are the possible political options?
2. What is the country's position on international relations, and what are the country's economic potential?
3. What is the energy base available in the country?
4. What kind of technology is being used at the moment?
5. What are the demographic trends in the region and surrounding areas?
6. What is the social structure of the population?
7. What level of education have you reached or what level of education is available?
8. What are the core values that characterize public discourse in the country?
9. What is the prevailing political culture in the country?

In unstable situations, the creative project must have several scenarios at once to choose the most appropriate one for each variable in the environment. The most important of these scenarios is the integration scenario. This scenario is based on a high degree of optimism and leads to modernization and coordination in line with the project environment's orientations. It assumes high levels of stability, openness, cooperation, support, and inclusiveness, and a positive environment in many political, economic, and social standards. There is also the disintegration scenario, which is the most pessimistic scenario, as it assumes a widening gap between the project and its environment, and the impossibility of stability around the project. There is also the shared interest scenario, which is a scenario that depends on the real potential for cooperation based on interest based on linguistic and value convergence, positive relationships, and available markets. All of these scenarios must be real and possible scenarios and actually contribute to the success of the creative project ¹⁷⁹³.

Strategic planning is needed in stable situations with a great deal of innovation, multidimensional joint thinking, the opportunity to choose from a range of highly precise strategic options, take full advantage of available advantages, and find solutions to the weaknesses of the creative project and its unstable environment.

There are a set of characteristics that define good, implementable management: good administrative and organizational practices, monitoring and following up on strategic planning with non-authoritarian leadership capable of distributing administrative tasks to assistants, having administrative flexibility to prevent overburdening workers, ensuring distinguished project programming, good selection of places and times for creative activity, ensuring aesthetic distinction, stimulating creativity, ensuring creative quality, achieving goals, transferring knowledge, recognizing risks and threats from the external environment, and the ability to overcome them, and ensuring continuity and sustainability of creative project activities .

¹⁷⁹³<https://www.nationshield.ae/index.php/home/details/research/%D8%A8%D9%86%D8%A7%D8%A1-%D8%A7%D9%84%D8%AF%D9%88%D9%84%D8%A9-%D9%81%D9%8A-%D8%A3%D9%88%D8%B6%D8%A7%D8%B9-%D8%BA%D9%8A%D9%80%D8%B1-%D9%85%D8%B3%D8%AA%D9%82%D8%B1%D8%A9/ar>

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Good adaptable management emphasizes the need for continuous evaluation of the success achieved, stresses the need to think about the future, discourages the routine approach to strategic planning, works on periodically defining work methods, identifying crossroads and turning points related to the organization of the project, analyzing means, solutions and good organizational practices, monitoring and following up on strategic planning, designing means and procedures for searching for immediate and appropriate solutions, ensuring the existence of a regular and flexible organizational structure, providing non-authoritarian leadership, working to distribute tasks well among the team and being distinguished by administrative flexibility: to prevent exhaustion and alienation of workers .¹⁷⁹⁴

Good methods for successfully implementing the strategic planning approach include focusing on working within good adaptable management, organizational diagnosis and capacity building, creative development, developing capabilities, enhancing the level of evaluation standards, enhancing good organizational practices, achieving excellence, encouraging the spirit of creativity, innovation and adaptation, monitoring and following up on strategic planning, working on designing means and procedures to reach new immediate solutions, enhancing good practices and analyzing them in order to know what potential they have for the future of the project, in addition to identifying ways to deal with methods of activity not specified in the strategic plan, measures to support excellence, strengthening organizational culture, identifying the radiant axis of creativity, enhancing the flexible organizational structure, and developing rapid methods of dealing within the creative project environment.

The process of adaptation and change may negatively affect the balance, organization, implementation of strategies and activities, their movement, vitality, development, evolution and the extent of their adaptation. Therefore, it is necessary to give more independence in the creative work within the creative project, and to ensure continued growth, maintaining the appropriate level of quality, and many of the works and activities carried out by non-authoritarian leadership that works to distribute tasks democratically to the work team in a non-authoritarian manner from the leadership that enjoys attractiveness, administrative flexibility, and enjoys the availability of good work plans, measures and incentives for the work team that ensure its motivation to carry out all activities of the creative project in a distinctive manner .

The project team must conduct a comprehensive analysis of all the project's work and activities, including studies, discussions, understanding of creative concepts, enhancing good administrative and organizational features, and working to achieve creative excellence. Therefore, it is vital that the strategic plan sets the parameters on which the project's achievements will be evaluated during the specific period in which it is planned, including the expected goals and results and the parameters necessary to evaluate programming and creative excellence, judge aesthetic excellence, the project's contribution to stimulating creativity, cultural

¹⁷⁹⁴<https://fastercapital.com/arabpreneur/%D8%A7%D9%84%D8%A3%D9%86%D8%B8%D9%85%D8%A9-%D8%A7%D9%84%D9%82%D8%A7%D8%A8%D9%84%D8%A9-%D9%84%D9%84%D8%B9%D9%83%D8%B3-%D8%A7%D9%84%D8AA%D9%83%D9%8A%D9%81-%D9%85%D9%86-%D8%A3%D8AC%D9%84-%D8%A7%D9%84%D9%86%D8AC%D8%A7%D8AD-%D8%A7%D9%84%D9%85%D8%B3%D8AA%D8AF%D8A7%D9%85.html>

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quality and the extent to which the program is linked to the required objectives, the extent to which the innovation approach is applied in programs and the means of achieving it, the degree of success in transferring knowledge, and the degree of sustainability and the ability to cooperate with all partners for the benefit of the creative project .

It is important for the creative project team to work on stimulating creativity in their surrounding community, reducing the neglect of creativity, ensuring the achievement of new creative projects, activating the involvement of local creatives and realizing their ideas, motivating young people to be creative, presenting their work to the public, ensuring cultural quality and the extent to which the project is linked to the required objectives by knowing the extent of its professional connection, the extent to which the creative project is linked from the perspective of the public interest and creativity as a whole, its connection to the project development plans and its needs, the development of its own standards, and those linked to its resources, needs and plans, ensuring the integration of the creative process of the project as a whole, the optimal arrangement of all activities of the creative project, its time period or the creative movement it follows, realizing the extent of the consistency of activities, determining the standards and indicators within the creative quality determinant, and the extent to which activities are linked to the project goal in the unstable circumstances surrounding the creative project .¹⁷⁹⁵

Among the innovative methods for developing programmers and implementing these programmers, we find the method of innovation in programmers and the means of achieving them, the existence of new forms of creative activities, the existence of new forms of programmers and the means of achieving them to be truly effective in society, ensuring the quality of the creative content and product and the quality of the project's activities, working within new methods in the project, evaluating the quality of the services provided using new methods of evaluation, ensuring success in transferring knowledge and creative skills, and the positive experience of the creative project as a whole.

The reasons that support the success of a creative project in an unstable environment include the degree of self-sustainability, the ability to survive, grow, develop and be independent, self-respect and self-confidence, ensuring financial and creative success, enhancing the creative status of the creative project, enhancing its creative reputation among its audience, increasing its attractiveness to decision-makers, partners, the public and the media, enhancing its position on creative policies in its unstable creative and social environment, enhancing its ability to participate in decision-making related to its community and its active participation in public discussions in its environment, intensifying its participation in its general creative and social environment, its success in reaching local, national, regional and international support institutions in favor of the project and striving to harmonize the internal forms and the comprehensive operating model for the

1795 <https://fastercapital.com/arabpreneur/%D8%AF%D9%88%D8%B1-%D8%A7%D9%84%D9%82%D8%AF%D8%B1%D8%A9-%D8%B9%D9%84%D9%89-%D8%A7%D9%84%D8%AA%D9%83%D9%8A%D9%81-%D9%81%D9%8A-%D8%A7%D9%84%D8%B4%D8%B1%D9%83%D8%A7%D8%AA-%D8%A7%D9%84%D9%86%D8%A7%D8%B4%D8%A6%D8%A9-%D9%85%D9%82%D8%AF%D9%85%D8%A9.html>

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project, the consistency of the contents of the project program with the creative priorities, recognizing the new needs and requirements to identify new topics in creative policies, working to call for creative pluralism as one of the special priorities in creative policies, enhancing the evaluation of the quality of creative activity in the writer's creative project, especially in unstable circumstances, choosing the content of the program, and the appropriate means to implement it in a distinctive, creative and appropriate manner for unstable circumstances. The surrounding environment, targets all human groups in society, benefits from all available communication tools and forms, and understands all creative, societal, ethnic, religious, or ideological and political groups in the society surrounding the creative project ¹⁷⁹⁶.

It is important to work on developing the ability to receive different types of audiences, developing communication methods to reach different groups of audiences, developing marketing activities, focusing on receiving specific categories of audiences associated with the creative project, increasing the audience's sensitivity to creativity, maintaining the achieved level of availability and contributing to the creative project experience, making the creative product available to the audience, ensuring openness at all levels, working on expanding the creative market to the maximum extent possible, enhancing the level of availability for creative products, ensuring the promotion of creative diversity, enabling the audience to participate, ensuring effectiveness outside the framework of the main axis of the project as a form of creative decentralization, and effective investment in the available creative infrastructure.

It is important to note that any project in society, including the creative project, that operates in an unstable social, political or creative environment may find it difficult to motivate others to cooperate with its entire creative environment at all levels, with the spread of conspiracy theories, war and exploitation in situations of war, crises and unstable situations, although cooperation with individual or institutional creative experiences in other countries works to strengthen the creative project . In these difficult circumstances, the project must remove all obstacles and use technology and the Internet to activate its communication and relationships with individual and institutional experiences outside its social and creative environment, develop a special methodology for establishing and maintaining international communications, increase the effectiveness of international cooperation between the project and similar experiences in other countries, participate in regional and international creative projects that positively affect the project, and stimulate the involvement of individuals and groups from other countries and from other communities in the activities of the creative project . Good adaptable management assumes that it is necessary to consider the practices that appear automatically as a reaction to the difficulties and risks coming from the external environment, and work to develop the project from scratch to a center of excellence, understand the available opportunities and risks, and choose The axis of creative radiation, which will focus primarily on strategies, and interest in the first planning period that gives the creative project an opportunity to verify the solutions that have been chosen,

¹⁷⁹⁶ <https://fastercapital.com/arabpreneur/%D8%A3%D9%87%D9%85-%D8%A7%D9%84%D8%A3%D8%B3%D8%A8%D8%A7%D8%A8-%D9%84%D8%A5%D8%B7%D9%84%D8%A7%D9%82-%D9%85%D8%B4%D8%B1%D9%88%D8%B9-%D8%AC%D8%AF%D9%8A%D8%AF.html>

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and works to facilitate capacity development, establish a standard of quality of work and creative achievement, ensure the excellence of the project, enhance its participation with broader international and regional cooperation projects, participate in international creative forums and forums, reach a high level of competitiveness in unstable conditions, and the need to strengthen, organize and achieve quality in the creative sector, and contribute to the economic, social, political and creative ¹⁷⁹⁷.

Working in unstable conditions is very difficult for anyone in society, and it is even more difficult for creative people who are seen as disruptors in societies because of their lack of agreement with governments, especially authoritarian ones. Therefore, the creative project's activities should not be stopped because of these conditions, but rather its creative activity should be intensified to be an effective participant in the period that the society around it is experiencing.

¹⁷⁹⁷ <https://fastercapital.com/arabpreneur/%D8%AA%D9%85%D9%83%D9%8A%D9%86-%D8%A7%D9%84%D9%85%D8%A8%D8%A F%D8%B9%D9%8A%D9%86-%D9%83%D9%8A%D9%81-%D8%AA%D8%B9%D9%85%D9%84-%D8%B1%D9%8A%D8%A7%D8%AF%D8%A9-%D8 %A7%D9%84%D8%A3%D8%B9%D9%85%D8%A7%D9%84-%D8%B9%D9%84%D9%89-%D8%AA%D8%AD%D9 %88%D9%8A%D9%84-%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.html>



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