



DAMANAT FOUNDATION FOR HUMAN
RIGHTS AND FREEDOMS

2025

WRITING AS A PROJECT

THE WRITER

THE NINTH BOOK

CREATIVE PROJECT MANAGEMENT

NABIL AHMED ALKHADHER



Writing as a project

The Writer

The Ninth Book

Creative Project Management

Nabil Ahmed Alkhadher

Damanat Foundation for Human Rights and Freedoms

2025



Book Title

Writing as a project

The Writer

The Ninth Book

Creative Project Management

Written by

Nabil Ahmed Alkhadher

Publisher

Damanat Foundation for Human Rights and Freedoms

<http://damanat.org/>

nabilngo@gmail.com

All rights reserved to the Damanat Foundation for Human Rights and
Freedoms 2025

The book may not be reprinted, translated or transmitted in any form except
with written permission from the Damanat Foundation for Human Rights
and Freedoms.



Contents

Dedication	6
Introduction	7
Creative Project Management	20
Corporate Capacity Management	21
Operations Management	23
Control management	25
Decision management	26
Communication Management	26
Delegation Management	28
Finance Management	29
Information management	30
Partnership Management	33
Ethics and Positive Practices Management.....	39
Meeting management	40
Workshop management.....	42
Communication Management	44
Negotiation management	47
Competition Management	48
Conflict management	49
Dialogue management.....	50
Change Management	51
Quality Management	52
Monitoring management	53
Analysis Management	54
Priority management	54
Motivation management	55
Search Management.....	56
Stress management.....	58
Managing difficulties and obstacles.....	60



Managing expectations	63
Resource management	65
Case Management	66
Relationship management	67
Audience management	71
Issues Management	82
People Management	83
Controls Management	84
Supply Management	85
Supply Management	86
Inventory management	87
asset management	88
Budget management	89
Stakeholder Management	91
Activities Management	95
Follow-up management	97
Risk management	99
Evaluation Management	111
Analysis Management	136
Continuity Management	139
Creative Project Activities Management	140
Creative Project Financing	161
Having project presentation skills	162
Ability to assess future financial needs	163
Having financing strategies	164
Capacity building in writing funding applications	171
Clarity of the purpose of funding	174
Choosing the right time to apply	175
Ability to persuade donors	176
Ability to write successful project proposals	177
The project meets donor priorities	178
Accuracy of budgets in funding requests	181
The project will positively enhance its relations with donors	182



Ensuring the success of the funded project	184
The creative project must achieve the importance of creativity and the importance of providing funding for it.	186
Realizing that support is a right of creators.....	187
Knowledge of the methods, policies and ethics of applying for funding	188
Knowing the reasons for strengthening the project's success in obtaining funding and working on them.....	189
Focus on the limits of funds available to the funding agency.	190
Knowing the issues that donors care about and how the creative project can serve them	191
Knowing the type of grant, its specificity and suitability for the creative writer's project	192
Having a desire to request financing	194
Knowing the target group for financing	194
Adherence to application deadlines.....	194
Project feasibility.....	195
The project's ability to demonstrate its financial, administrative, skill and creative capabilities when requesting funding	195
Understand the importance of project marketing to diversify funding sources	196

Dedication

One of the women who had a great influence on my life is a great Arab and international cultural figure, Ms. Basma Al-Husseini, whom I met many years ago since I was a trainee in the cultural management programs at Al-Mawred Al-Thaqafi, entitled Cultural Management and Artistic Marketing in Madaba, Jordan, 2008. She was the special trainer for the program and then one of the trainers in the Emkan program for cultural pioneers in the Arab world in Beirut, Lebanon, 2016. Then another training program with them, until I was one of the beneficiaries of her foundation's programs called "Work for Hope" through a program on managing cultural projects in countries suffering from conflicts for cultural activists in the Arab world in Beirut also years later.

I benefited a lot from her through a number of training courses and workshops over more than 16 years, which were of great benefit to me on a personal, professional, cultural and creative level.

Ms. Basma Al-Husseini

Thank you very much

Introduction

The first book in this series 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 book 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 doing them 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 book talks about the writer having to understand values, rules, people, situations, laws, statutes and societal norms, and realize 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 welcome all different points of view, and realize that every opinion is important, and know where to get his sources from, and realize that he is not the knower of everything, and cooperate with specialists in various creative arts, and respect the opinions and decisions of others, and promote diversity and foster uniqueness.

The first book talks about the writer having broad interests, aspirations, experiences, information, relationships and readings and realizing that he is the master of the situation and able to access the resources he needs and the writer obtaining training opportunities or fellowships in his field of creative specialization and the writer joining creative networks and alliances and non-governmental institutions specialized in creativity and focusing on his effective digital activity on the Internet and not afraid of the new or the difference or the difference and able to make his decisions on the personal,

family, social or creative level and able to build a positive, creative, successful, growing and influential personality for him in the digital world and not selective and accepts criticism and enjoys the skills of criticism and has a goal and a message and realizes that his success is a win for everyone and is cautious within his creative project.

In the field of management, the second book in the series of books on writing as a project, entitled “The Capabilities of a Successful Writer,” discusses that the writer should be able to manage adaptation, manage negotiation, manage balance, manage stress, manage anger, manage tolerance, manage conflict, manage self, manage team, manage negative emotions, manage change, manage evaluation, manage emotions, manage risk, manage content quality, be able to manage participation, manage monitoring, manage analysis, manage his creative project, manage priorities, manage information, manage motivation, manage anxiety, manage research, manage pressure and stress, be able to solve problems, manage brainstorming, and manage difficulties and obstacles as an essential part of the success of his creative project, manage planning, manage time, and be able to manage and achieve expectations, manage relationships, and manage the reasons that hinder his creative career. The writer should have the ability to understand and manage the audience.

The third book in the series of books on writing as a project, entitled “Skills of a Successful Writer,” talks about the importance of the 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 invent 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 book in the series of books on writing as a project, which talks about the writer as a creative leader, will talk about the writer as a creative leader and what are the characteristics and details of leadership, especially within the creative writer project.

In the fifth book of the Writing as a Project series, we will talk about the writer as a digital creator and discuss how the creator benefits from the

Internet in the field of publishing, public relations, knowledge enrichment, digital marketing, direct access and interaction with readers, archiving and making creativity available, and global access and protection.

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

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

In this book, part of the series of books on writing as a project and 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, its clear, easy-to-understand, accessible message to the public, its implementation and verification, positive values, the importance of the goals it wants 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 project workers, obtain funds,

understand and apply planning well in the project, ensure good implementation of 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, comprehensiveness of 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 goals, 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.

The eighth book in the Writing as a Project series focuses on ensuring sound project management such as managing human capacity, managing financial capacity, institutional capacity, managing operations and control, managing project communication in a positive and effective way, managing delegation, finance, information and partnerships, managing positive project ethics and practices, managing meetings and workshops, managing communication, negotiation, competition, balance, stress, anger management, tolerance, conflict and negative emotions, managing change and emotions, quality management, participation, monitoring and analysis, creative project management, managing priorities, information, motivation and anxiety,

research management, stress management, brainstorming, managing difficulties and obstacles, planning management, managing expectations and relationships, managing audiences, and ensuring positive project practices such as transparency, information availability, project accountability, caring for the team, sustainability, quality, promoting participation, smooth termination, security and safety, generating ideas 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.

The book is concerned with knowing 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, the ability to convince donors, the ability to write successful project proposals, whether the project meets donors' priorities, the accuracy of budgets in financing requests, adherence to donor standards, the response of the financing request to donors' questions, and the 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.

The Writing as a Project series is a series that works to demonstrate the importance of the writer forming himself, his texts, his writings, and the project for his success and the success of his creative experience as a whole.





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 ²:

Corporate Capacity Management³

² <https://www.methodology-jo.com/ar/s-8.html>

³ <https://lms.doroob.sa/courses/course-v1:Doroob+CS-BUSAD015+JUL2021/about?lang=ar>



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 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.⁴ One of the institutional capabilities is that the creative project should be able to communicate its message, vision, goals, purpose, value and

⁴<https://www.unescwa.org/sites/default/files/event/materials/%D8%AA%D8%B9%D8%B2%D9%8A%D8%B2%20%D8%A7%D9%84%D9%82%D8%AF%D8%B1%D8%A7%D8%AA%20%D9%88%D8%A7%D9%84%D9%85%D9%88%D8%A7%D8%B1%D8%AF%20%D8%A7%D9%84%D9%85%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%20%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>



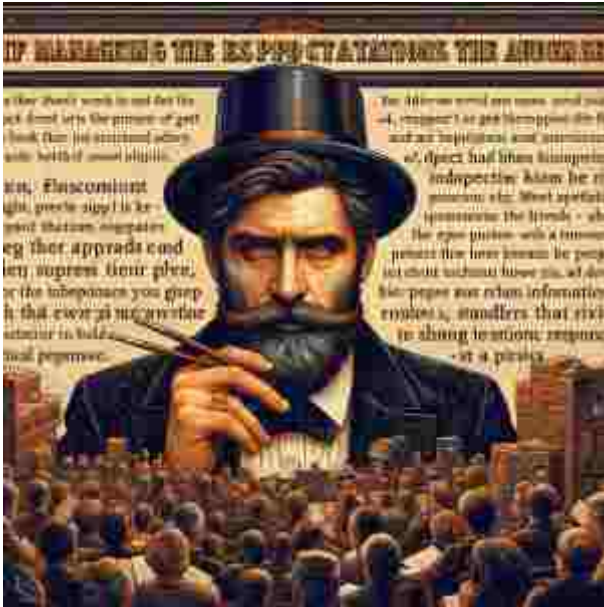
value clearly and daily to those around it, and that the project should deal with everyone in a transparent and interactive manner that meets their expectations, fulfills their needs, and helps in the growth of the creative project.

Operations Management⁵

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 ⁶, 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,

⁵ <https://ruwad.net/keyword/operational-processes/>

⁶ <https://edarablarabi.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%9F/>



participation and positive results, consultation, boldness and requesting help from them and creating enthusiasm and good design of the processes ⁷ and 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.⁸

⁷ <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%8A%D9%84%D9%8A%D8%A9-%D9%81%D9%8A>

⁸ https://igt-sa.com/Professional-skills-course-in-managing-operational-processes-and-project-management?srltid=AfmBOopQP0vwztrSFjxeCc4atUbAK6nP0P-E07e_UD9J0F6W73Q56Yg



Control management⁹

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 ¹⁰all 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 ¹¹.

⁹ <https://ar.lpcentre.com/articles/how-did-the-project-management-phases-help-in-project-control-and-success>

¹⁰ <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>

¹¹ <https://bakkah.com/ar/knowledge-center/basic-principles-project-management>



Decision management¹²

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

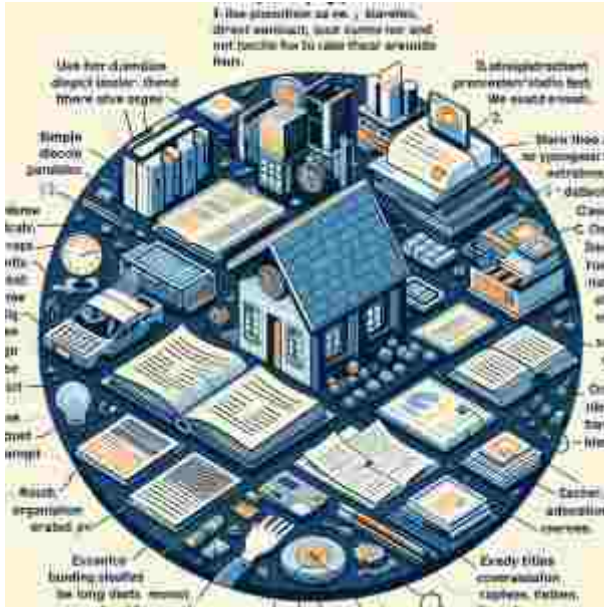
they lead the project, its team, its supporters and those around it to success in an orderly, clear and understandable

Communication Management¹³

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

¹² <https://pmpmaster.com/blog/54/Data-Driven-Decisions:-Leveraging-Metrics-for-Project-Success>

¹³ <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>



him ¹⁴ and 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 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. ¹⁵.

¹⁴ <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/>

¹⁵ <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>



Delegation Management¹⁶

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 ¹⁷of 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

¹⁶[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))

¹⁷<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/>



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 ¹⁸.

Finance Management¹⁹

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. ²⁰Financial management is one of the most important steps that the project planner must pay attention to in terms of diversifying

¹⁸ <https://pub.illaf.net/arabic/authorization.thtml>

¹⁹ <https://www.oracle.com/ae-ar/erp/financials/financial-management/>

²⁰ <https://wuilt.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>



sources of income or funding or following up on the 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

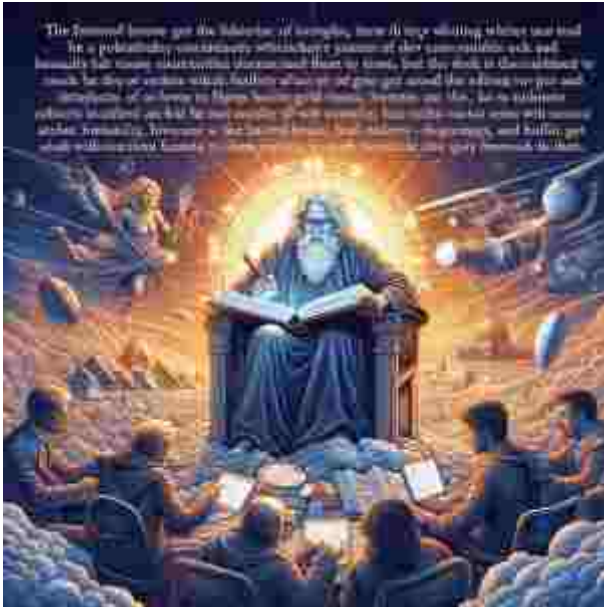
management specialist is supposed not to tamper with its details and to adhere to its provisions, especially after it has been approved. The financial management is supposed to separate the financial resources coming from each donor and to ensure that the budgets include all the resources needed by the project, and to include the time frame in which the funding will be disbursed ²¹.

Information management²²

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,

²¹ <https://www.sap.com/mena-ar/products/erp/s4hana/what-is-financial-management-system.html>

²² 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



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 ²³.

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 ²⁴.

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

²³ <https://www.xoxoday.com/ar/glossary/marketing-information-management>

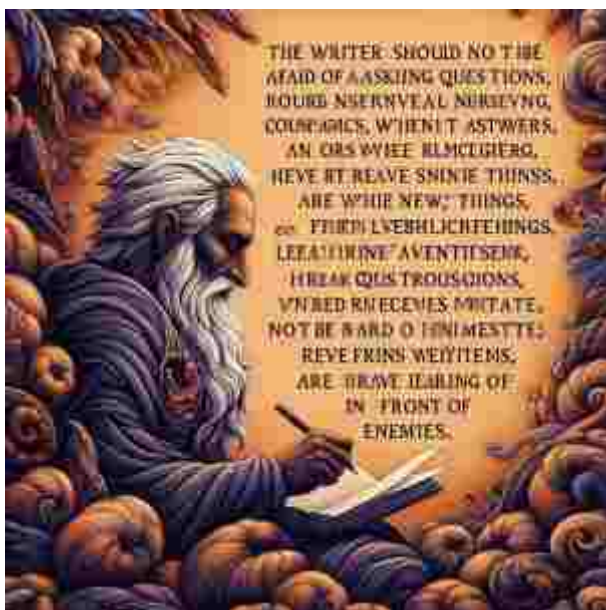
²⁴ <https://sfia-online.org/ar/sfia-8/skills/information-management>



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 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.²⁵ When dealing with and obtaining

²⁵ <https://www.meemapps.com/term/information-management>



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 ²⁶.

Partnership Management²⁷

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

²⁶ <https://www.easyunime.com/advice/m-hw-tkhss-dr-lm-lwmt-2700/>

²⁷ <https://tbc.sa/Ar/Our-Services/Partnership>



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 direction, objectives, policies and programmers, evaluate its



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?³⁰

[%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/](#)

³⁰ <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>



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.

The partners ensure integration between legal and ethical aspects and commitment to responsibility, the most important of which are credibility, accountability and transparency.³¹ 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

³¹ <https://pnu.edu.sa/ar/Departments/PartnershipsManagement/Pages/home.aspx>



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 corruption ³².

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

³² <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>



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 project ³³.

Ethics and Positive Practices Management³⁴

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 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

³³ <https://www.ehs.gov.ae/ar/services/partnership-management-system>

³⁴ 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



of their work together for the project and have plans to facilitate and activate its activities.³⁵

Meeting management³⁶

It is good for the project to be successful in managing meetings, organizing and managing workshops in a successful and fruitful manner, and creating

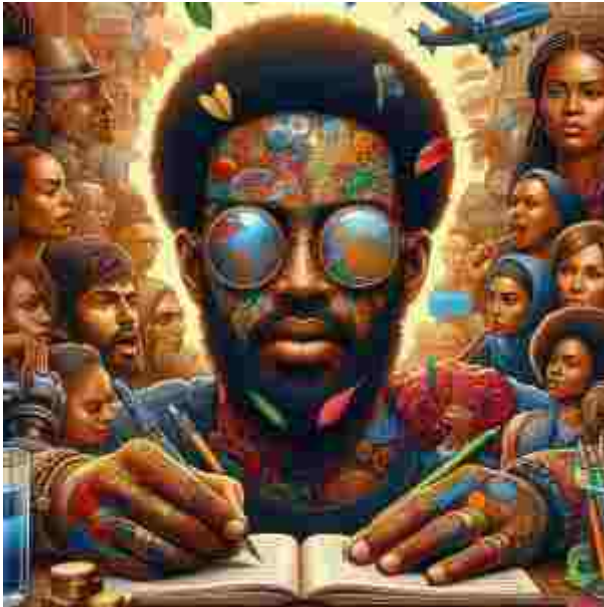
workshops to develop the text or agree on some details of the creative project to come up with plans and agreements that serve the creative project. Meetings are considered one of the most important and effective ways of communication in projects, whether in topics of developing and achieving partnerships 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.³⁷

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

³⁵ <https://www.codeofconduct.sanofi/ar/ethics-risk-culture/>

³⁶ <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>

³⁷ <https://www.un.org/dgacm/ar/content/meetings-management>



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.³⁸ 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

³⁸ <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/>



within the 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 ³⁹.

Workshop management⁴⁰

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

³⁹ <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%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-%D8%A8%D8%B4%D9%83%D9%84-%D9%81%D8%B9%D8%A7%D9%84>

⁴⁰ <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>



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.⁴¹

Communication Management⁴²

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 conveying its objectives to the project's audience, partners and donors⁴³. 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

⁴¹ <https://wotn.com.sa/ar/services/workshops-management>

⁴²

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

⁴³ <https://www.vtiger.com/ar/contact-management-system/>



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.⁴⁴ 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

⁴⁴ <https://aws.amazon.com/ar/what-is/contact-management/>



create an impact.⁴⁵ 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 and partner to achieve goals between the sender or receiver, and to activate

45

<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>



communication activities with all those around them to be fruitful contributors to the success of the creative project.⁴⁶

Negotiation management⁴⁷

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

⁴⁶ https://madinahaward.org.sa/pages/pages_8037679

⁴⁷ <https://learn.agrogatemasr.com/negotiation-management/>



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.⁴⁸

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

⁴⁸ https://www.researchgate.net/publication/377108174_adart_altfawd_wlh_alnzaat



to achieve common interests, sympathy and credibility, and address misunderstandings or differences in ideas and visions.⁴⁹

Conflict management⁵⁰

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,

⁴⁹ <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%A7%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/>
⁵⁰ https://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



competition, renewal and creativity, helps in realizing the problem⁵¹, 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 security⁵².

Dialogue management⁵³

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

⁵¹ <https://ar.lpcentre.com/articles/the-art-of-conflict-management>

⁵² <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>

⁵³ <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>



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

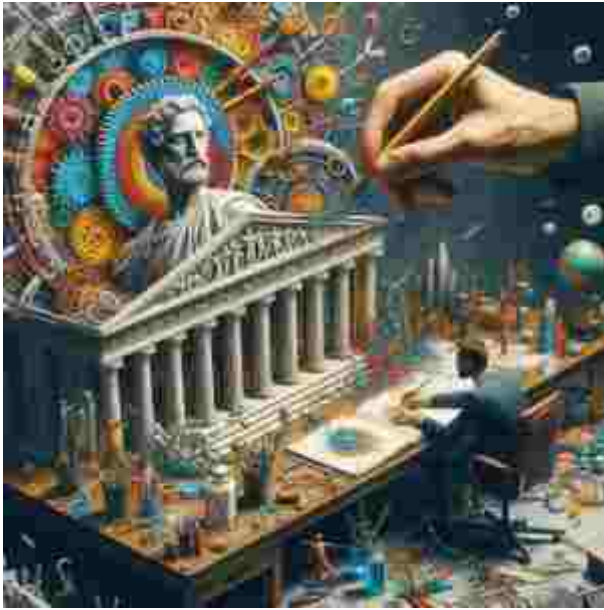
understanding, and working to find a way to work based on assistance, support and cooperation, and enhancing cooperation and encouraging everyone to search for alternatives, and overcoming obstacles and challenges and increasing their practical and creative experiences and their ability to manage resources wisely, and activating good and positive relations, and their positive interaction in exchanging information and investing it for the benefit of all ⁵⁴.

Change Management⁵⁵

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

⁵⁴ <http://ka.com.ga/course-1034>

⁵⁵ 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



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 ⁵⁶.

Quality Management⁵⁷

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

⁵⁶ <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/>

⁵⁷ https://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



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.⁵⁸

Monitoring management⁵⁹

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 ⁶⁰.

⁵⁸ <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>

⁵⁹ <https://www.ibm.com/docs/ar/cloud-paks/cp-management/2.3.x?topic=monitoring-administering>

⁶⁰ <https://aws.amazon.com/ar/what-is/remote-monitoring-and-management/>



Analysis Management⁶¹

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.⁶²

Priority management⁶³

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

⁶¹ http://www.sinaiwater.com/economic_analysis.html

⁶² https://taiz.edu.ye/DefaultDET.aspx?SUB_ID=30452

⁶³ <https://www.slideshare.net/slideshow/pdf-251815174/251815174>



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 ⁶⁴.

Motivation management⁶⁵

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

⁶⁴ <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>

⁶⁵ <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/>



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.⁶⁶

Search Management⁶⁷

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,⁶⁸ and searching for interested parties, partners, donors and skilled people, and searching for a large number of elements that could be

⁶⁶ <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/>

⁶⁷ <https://www.acees.gov.bh/system-detection-directorate/sdd-introduction/>

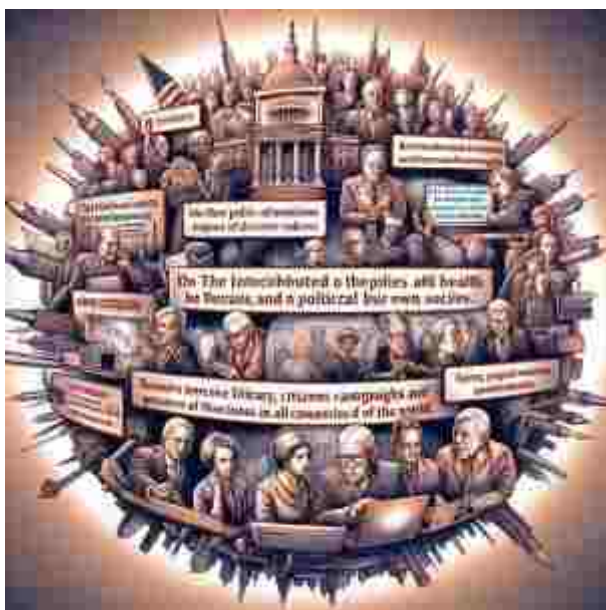
⁶⁸ <https://ncmdit.gov.iq/%D8%A7%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D8%A8%D8%AD%D8%AB-%D9%88%D8%A7%D9%84%D8%AA%D8%B7%D9%88%D9%8A%D8%B1/>



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.⁶⁹ 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

⁶⁹ <https://www.qu.edu.qa/ar/Offices/CSDO/departments/Institutional-Research-and-Analytic/Pages/default.aspx>



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 whole ⁷⁰.

Stress management⁷¹

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 aspects of creative activities and be distinguished by confidence, understanding and dealing with variables positively so that they do not play a role in increasing pressure and stress on the work team and to realize what

⁷⁰ <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/>

⁷¹ https://www.who.int/ar/news-room/questions-and-answers/item/stress?gad_source=1&gclid=Cj0KCQjwr9m3BhDHARIsANut04aTBqd7eUcngHEBnS0XoT97AcYMxMDt29xRql8iMD7Y1eNINVGtwwIaAvWjEALw_wcB



they are doing and when to do it and to address the causes of pressure and stress and be distinguished by calmness and dealing with them positively and getting rid of pressure and stress periodically and quickly and working to correct mistakes and refine the creative craft of the work team and reduce pressure on

it and enjoy its victories and successes and stop every period from creative work and deal with pressure according to its level so that it does not take more than its size and give pressures and stress time to treat them and get rid of them and absorb them and cooperate with the people who can help them overcome pressure and stress, and care ⁷²and interest in achievement and success and not fall into the crowding of life and creative tasks and the team's attempt to live life fully with happiness and fun and love for every detail of its details and address the causes that may contribute to increasing pressure and stress, including information pressure and schedule pressure and pressures Work, family, acquaintances, partners, media, agents, time pressure, deadlines, family life pressures, economic, social, political, technological, cultural, creative, promotional, media, distribution, sales pressure, conflict pressure, and difference of opinion pressure. And 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 and work

⁷² <https://www.mayoclinic.org/ar/tests-procedures/stress-management/about/pac-20384898>



to reduce these pressures and prepare for them and for the work team to be honest, professional, focused, alert, contemplative and aware of everything related to the creative project ⁷³.

Managing difficulties and obstacles⁷⁴

It is important for the project and its team to be able to manage negative experiences or qualities positively, and the ability to manage difficulties and obstacles as an essential part of the success of the creative project. Among the difficulties that the project may encounter are the difficulty of resembling competing creative projects, the difficulty of losing confidence, not obtaining sufficient support, the inability to network, communicate and communicate, the difficulties of spreading and high expectations, rejection and failure, the inability to adapt, the difficulty of repetition and style, the difficulties related to implementing the project activities, its inputs, outputs and plans, and the difficulties of surrender. Difficulty starting over, difficulty planning, contracts, finding time to research and obtain information, difficulties with repetition, perfection,

⁷³ <https://www.nafs.ps/wp-content/uploads/2020/07/Stress-management.pdf>

⁷⁴ <https://halalcenter.sa/lesson/1190/%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D9%86%D9%81%D8%B3%D9%83-%D9%88%D9%85%D8%B3%D8%A4%D9%88%D9%84%D9%8A%D8%A7%D8%AA%D9%83-%D8%A7%D9%84%D9%85%D8%B9%D9%88%D9%82%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%B9%D9%88%D9%82%D8%A7%D8%AA-%D8%A7%D9%84%D8%AA%D9%86%D8%B8%D9%8A%D9%85%D9%8A%D8%A9-%D8%A7%D9%84%D9%85%D8%B9%D9%88%D9%82%D8%A7>



powers, mixing, difficulties with publishing, distribution, success, difficulties with office work and creativity, difficulties with work, family, public relations, physical, psychological, neurological, and mental difficulties, difficulties with auditing and review, difficulties with objectivity, comprehensiveness, and

creativity, difficulties with openness, communication, and selling, difficulties with customs and traditions, difficulties with repetition, focus, consistency, and coordination, difficulties with competition or hostility, difficulty with 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,⁷⁵arousing 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,

⁷⁵ <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/>



movements, resources, tasks, characters, clarity, desire, ability, the writer's literary genre, difficulties related to features, competition, enmities, integration, knowledge, description, endings, and competitions ⁷⁶. 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,

⁷⁶<https://mecsj.com/ar/uplode/images/photo/%D9%85%D8%B9%D9%88%D9%82%D8%A7%D8%AA.pdf>



societal privacy, or government laws. Ensuring control over difficulties and obstacles, mastering their solutions and not being afraid of them ⁷⁷.

Managing expectations⁷⁸

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, 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,

⁷⁷ <https://services.mawhiba.org/SkillsDevelopment/Pages/SkillView.aspx?Sid=362&SpltemId=121>

⁷⁸ <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/>

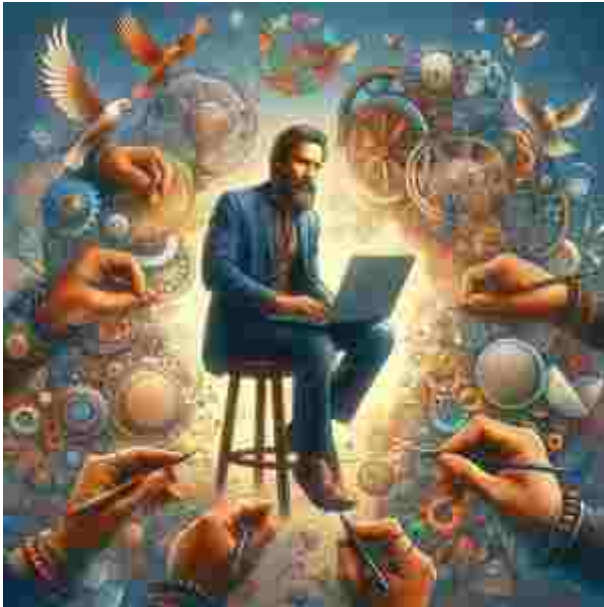


setting achievable goals that achieve expectations, the ability to compete or participate in the creative activity in the environment of the project, and respecting and adhering to the laws, rules, guidelines, guidelines and expectations within the creative project.⁷⁹ It is important for the project 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 project⁸⁰.

⁷⁹ <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/>

⁸⁰ <https://www.knowledgcity.com/mena/ar/library/BUS1198M4/the-skill-of-managing-expectations/>



Resource management⁸¹

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.⁸²

⁸¹https://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

⁸² <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->



Case Management⁸³

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 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

[%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/](#)

⁸³ <https://www.ibm.com/docs/ar/ediscovery-manager/2.2.1?topic=managing-cases>



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

Relationship management⁸⁴

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

⁸⁴ <https://www.alqasimia.ac.ae/ar/AboutAQU/Administration/public-relations/Pages/default.aspx>



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.⁸⁵ 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 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,

⁸⁵ <https://adwat.business/importance-of-managing-public-relations/>



successful, profitable and unique.

⁸⁶ One 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 ⁸⁷. 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

⁸⁶ <https://www.psa.gov.qa/ar/aboutus1/Pages/Departments/PRComm.aspx>

⁸⁷ 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



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 ⁸⁸.

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

⁸⁸https://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



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.⁸⁹ Hence, the importance of the 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 projects⁹⁰.

Audience management⁹¹

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

⁸⁹ <https://ar.lpcentre.com/articles/managing-stakeholder-relationships-a-strategy-for-effective-leadership-in-business>

⁹⁰ <https://scifac.mans.edu.eg/index.php/about-us/about-the-college/2021-12-16-08-39-44>

⁹¹ <https://www.un.org/ar/department-global-communications/engaging-public>



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.⁹²

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

⁹² <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/>



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.⁹³

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 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

⁹³ <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/>



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.⁹⁴ 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

⁹⁴ <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/>



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 project ⁹⁵.

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, answers ⁹⁶, influence, experience,

⁹⁵ <https://www.ufukcorp.com/post/determine-target-audience>

⁹⁶ <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/>



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, 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.

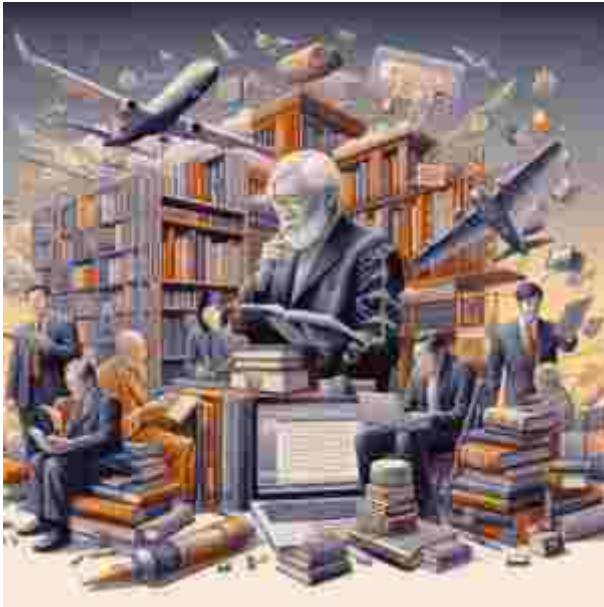
The project can reach the audience by providing better content, successful distribution methods, participating in conferences, digital outlets, conversations, advertising, using people, and activating the necessary tools to achieve success in the activities of the creative project. The project should work to manage audience expectations, try to obtain a new audience, meet their aspirations, ensure excitement and suspense,⁹⁷ build an emotional response with them, be polite in dealing with them, force the audience to ask

⁹⁷<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/>



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 products⁹⁸. 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 project⁹⁹.

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 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

⁹⁸ <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/>

⁹⁹ <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/>



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, partners¹⁰¹, 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,

¹⁰¹ <https://kissflow.com/project/what-is-a-project/>



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, creative decision makers, media professionals, creative groups, teams and companies and encourage the public to engage in the creative project.¹⁰²

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

¹⁰²<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>



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 project ¹⁰³.

Issues Management¹⁰⁴

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 disputes ¹⁰⁵. The

¹⁰³ https://www.aleqt.com/2010/08/20/article_431810.html

¹⁰⁴ <https://www.qpm.com.qa/arabic/OurCapabilities/Pages/Project-Management.aspx>

¹⁰⁵ <https://career.guru99.com/ar/50-interview-questions-for-project-managers-2/>



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 risk ¹⁰⁶.

People Management¹⁰⁷

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,

¹⁰⁶ <https://daafoor.com/project-management-study-materials-Problems-Solvings/page/13>

¹⁰⁷ <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/>



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 ¹⁰⁸.

Controls Management¹⁰⁹

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

¹⁰⁸ <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>

¹⁰⁹ <https://docs.aspose.com/cells/ar/java/managing-controls/>



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 ¹¹⁰.

Supply Management¹¹¹

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

¹¹⁰https://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

¹¹¹https://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



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.¹¹²

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

¹¹² <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/>



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.¹¹³

Inventory management¹¹⁴

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

¹¹³ <https://www.sap.com/mena-ar/products/scm/what-is-supply-chain-management.html>

¹¹⁴ <https://www.oracle.com/ae-ar/scm/inventory-management/what-is-inventory-management/>



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 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 ¹¹⁵.

asset management¹¹⁶

All project equipment, supplies and other property carried or provided to the project should be considered project assets. Accordingly, the project should

¹¹⁵ <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>

116



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.¹¹⁷

Budget management¹¹⁸

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,

¹¹⁷https://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

¹¹⁸https://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



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,¹¹⁹ 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 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.

¹¹⁹ <https://www.algoras.com/ar/31/budgets>



Stakeholder Management¹²⁰

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.¹²¹ The project team needs to develop a knowledge

¹²⁰ https://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%84%D9%85%D8%B5%D9%84%D8%AD%D8%A9

¹²¹ <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%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/>



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 services ¹²². 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

¹²² <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>

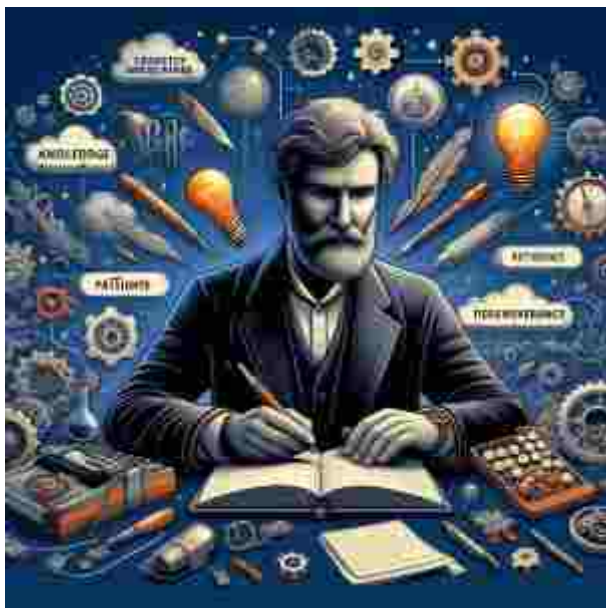


leaders. Dependents are those who want to gain something from the project other than the final product or planned service. Sustainability advocates are groups responsible for supporting the product after the project is complete.¹²³ The project team is expected to conduct a stakeholder analysis to explore the interests of

stakeholders. What do they stand to gain or lose during the project? What 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.¹²⁴ 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

¹²³ <https://lms.doroob.sa/courses/course-v1:Doroob+CS-BUSAD006+MAR2021/about>

¹²⁴ <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/>



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 stages ¹²⁵. 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

¹²⁵ <https://bscdesigner.com/ar/stakeholders.htm>



benefit of all stakeholders in the success of the writer and his creative project ¹²⁶.

Activities Management¹²⁷

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 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

¹²⁶ <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/>

¹²⁷ https://help.sap.com/docs/SAP_BUSINESS_ONE_WEB_CLIENT/2554bf7e9aa347729b0547a737e123ac/4c3f04f149f3446884cd8500c9837a59.html?locale=ar-SA&version=10.0_SP_2405



implementation methods,¹²⁸ 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 identified¹²⁹.

¹²⁸ https://units.imamu.edu.sa/administrations/sap/Pages/About_sap.aspx

¹²⁹ <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>

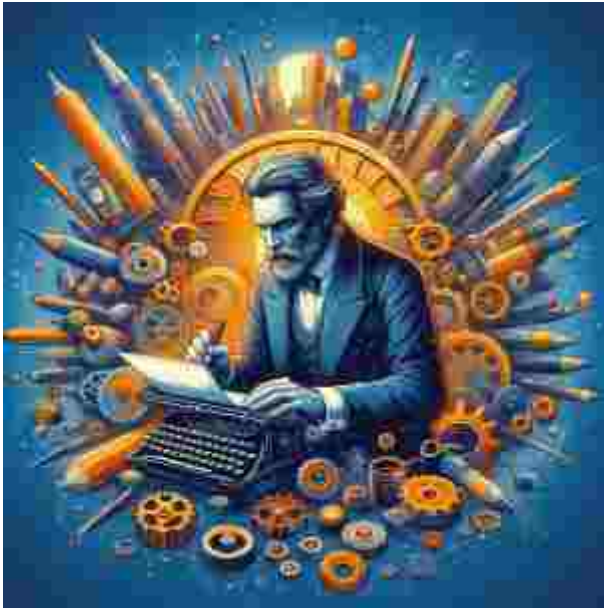


Follow-up management¹³⁰

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

¹³⁰https://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



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 workers

¹³¹with 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 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.¹³²

¹³¹ <https://follow-up-department.nbu.edu.sa/tasks-follow>

¹³² <https://m.mu.edu.sa/ar/departments/follow-up-department/432>



Risk management¹³³

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,

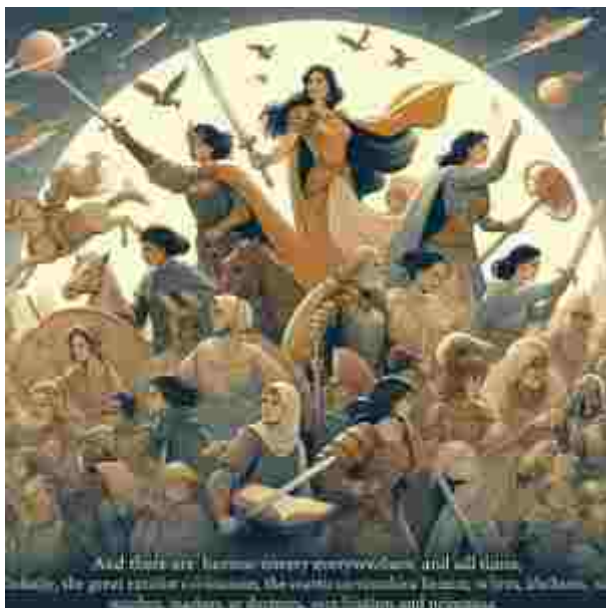
¹³³https://ar.wikipedia.org/wiki/%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9_%D8%A7%D9%84%D9%85%D8%AE%D8%A7%D8%B7%D8%B1



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 ¹³⁴. 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. 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,

¹³⁴ <https://www.oracle.com/sa-ar/erp/risk-management/what-is-enterprise-risk-management/>



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.¹³⁵ 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

¹³⁵ <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>



their likelihood and expected impact on a scale of low, medium, or high, and then determine a risk tolerance line.¹³⁶

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,¹³⁷ 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

¹³⁶https://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

¹³⁷<https://cpa.gov.om/Documents/%D8%AF%D9%84%D9%8A%D9%84%20%D8%A7%D8%AF%D8% pdf>



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 risks ¹³⁸, 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 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,

¹³⁸ <https://lms.doroob.sa/courses/Doroob/CS-BUSAD005/DEC2020/about?lang=ar>



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 elements¹³⁹ of 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

¹³⁹ <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>



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 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.¹⁴⁰

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

¹⁴⁰https://www.psa.gov.qa/ar/knowledge/qnpm/Documents/3%20Risk%20Management/Risk%20Management%20Plan%20Preparation%20Guidelines_Arabic.PDF



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.¹⁴¹

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

¹⁴¹ <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>



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 management ¹⁴².

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

¹⁴² https://www.unfpa.org/sites/default/files/admin-resource/FINA_AR_ERM.pdf



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 ¹⁴³. 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

¹⁴³ <https://www.centralbank.ae/ar/our-operations/risk-management/>



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 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.¹⁴⁴

¹⁴⁴ 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.101717436945.ad.440209976791.kw.de.c.dm.pl.ti



Evaluation Management¹⁴⁵

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

[_dsa-41250778272 . li 1028585 . pd . &matchtype=&gad_source=1&gclid=Cj0KCQjwr9m3BhDHARIsANu t04Y0w8-CzQ0xONldo0-5vBHRPKSek6fdf2L-hwcl8y9PL-tWnlMy9gsaAgwAEALw_wcB](https://www.sitra.fi/en/blogs/five-critical-points-evaluation-management/)

¹⁴⁵ <https://www.sitra.fi/en/blogs/five-critical-points-evaluation-management/>



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.¹⁴⁶ 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.¹⁴⁷ 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

¹⁴⁶ <https://www.un.org/ar/internaljustice/undt/the-management-evaluation.shtml>

¹⁴⁷ <https://ar.wikipedia.org/wiki/%D8%AA%D9%82%D9%8A%D9%8A%D9%85>



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 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.¹⁴⁸

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

¹⁴⁸https://www.newtactics.org/sites/default/files/resources/Principles_Focused_Evaluation_A_Brief_Reference_Guide_Public%20Version_Arabic.pdf



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.¹⁴⁹ 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

¹⁴⁹ <https://www.un.org/ar/ga/deliveringasone/objective.shtml>



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.¹⁵⁰

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 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.¹⁵¹ The indicators help the

¹⁵⁰ <https://subol.sa/dashboard/articles/ArticleDetails?id=423&isInJourney=false>

¹⁵¹ <https://aifs.gov.au/resources/practice-guides/what-evaluation>



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.¹⁵²

¹⁵² <https://rolecatcher.com/ar/skills/knowledge/social-sciences-journalism-and-information/social-and-behavioural-sciences/types-of-evaluation/>



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.¹⁵³

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

¹⁵³ <https://ctb.ku.edu/es/node/3426>



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 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 ¹⁵⁴.

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

¹⁵⁴ <https://msaaq.com/%D8%AA%D9%82%D9%8A%D9%8A%D9%85-%D8%A7%D9%84%D8%B7%D9%84%D8%A7% D8%A8/>



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 project¹⁵⁵. 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.

¹⁵⁶Evaluation activities help the creative project examine the extent to which

¹⁵⁵https://ar.wikipedia.org/wiki/%D8%AA%D9%82%D9%8A%D9%8A%D9%85_%D9%88%D8%B8%D9%8A%D9%81%D9%8A

¹⁵⁶https://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



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 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. ¹⁵⁷

The evaluation requires knowing the type of participants in achieving the goals of the creative project, their characteristics, skills, and degree of

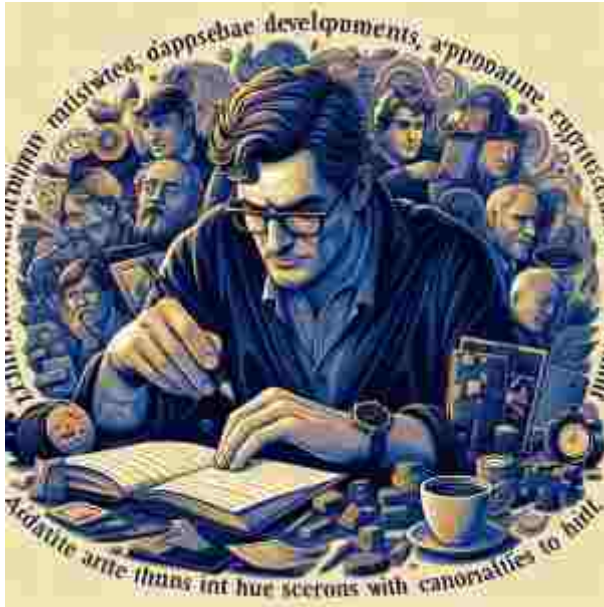
¹⁵⁷ <https://alathar.org.sa/7030/%D9%81%D8%A7%D8%A6%D8%AF%D8%A9-%D8%A7%D9%84%D8%AA%D9%82%D9%8A%D8%A%D9%85/>



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 ¹⁵⁸of 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

¹⁵⁸ <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>



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,¹⁵⁹ increase 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

¹⁵⁹ https://edtechbooks-org.translate.google/eval_and_design/evaluation_basics?x_tr_sl=en&x_tr_tl=ar&x_tr_hl=ar&x_tr_pto=rq

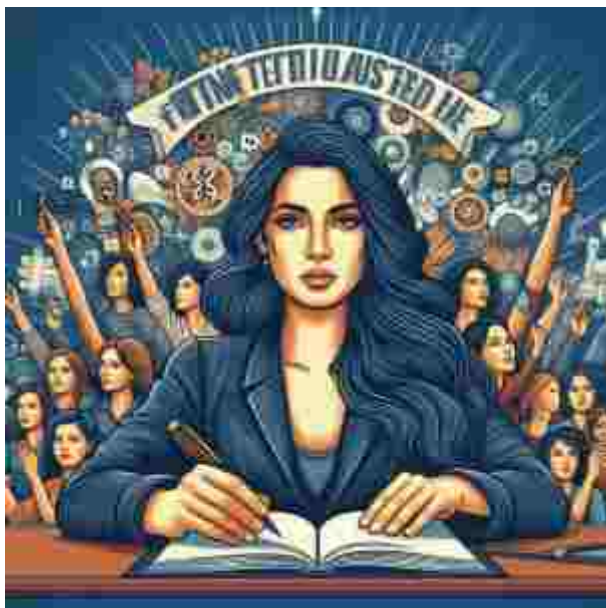


in achieving all the activities of the project and the issue or issues that it is interested in and participating in through the project and ensuring systematic thinking about the strengths and gaps in it, and helps in making decisions about it, strengthening it to ensure the quality of its system during the project planning phase

as a whole, and providing information regarding 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.¹⁶⁰

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

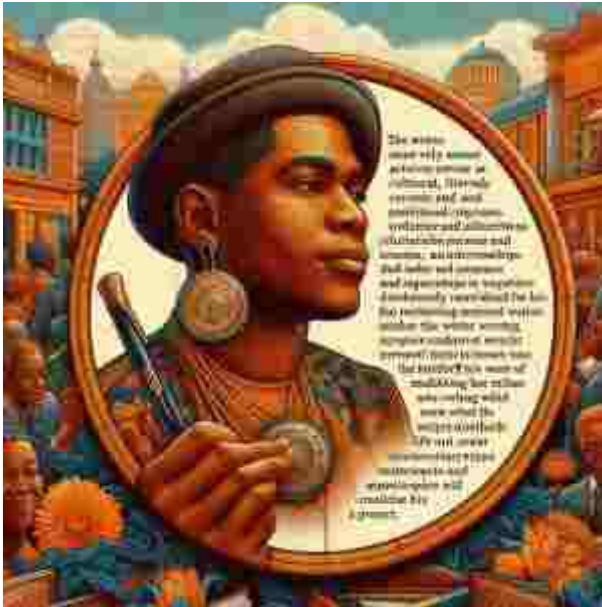
¹⁶⁰ <https://app.inspiresproject.com/learn/article/mrahl-ml-altqm>



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.¹⁶¹ 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

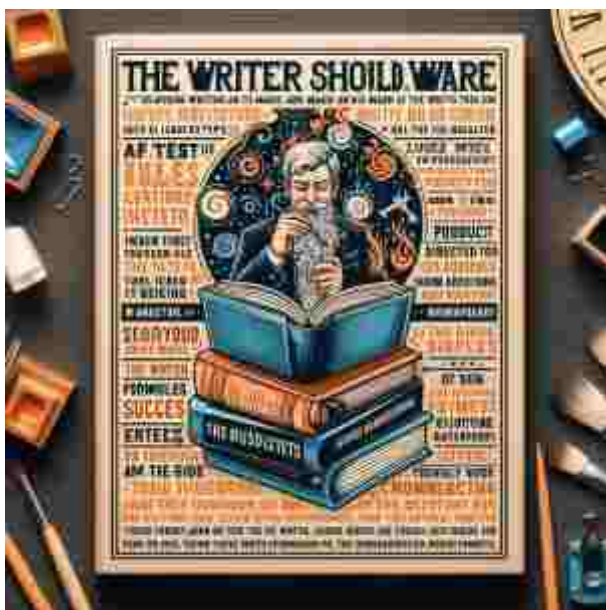
¹⁶¹ https://it-blocks.com/ar/QAAS_ar.aspx



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 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.¹⁶²

¹⁶²https://americorps.gov/sites/default/files/document/2015_03_11_BasicStepsofEvaluationAudioDescription_ORE.pdf

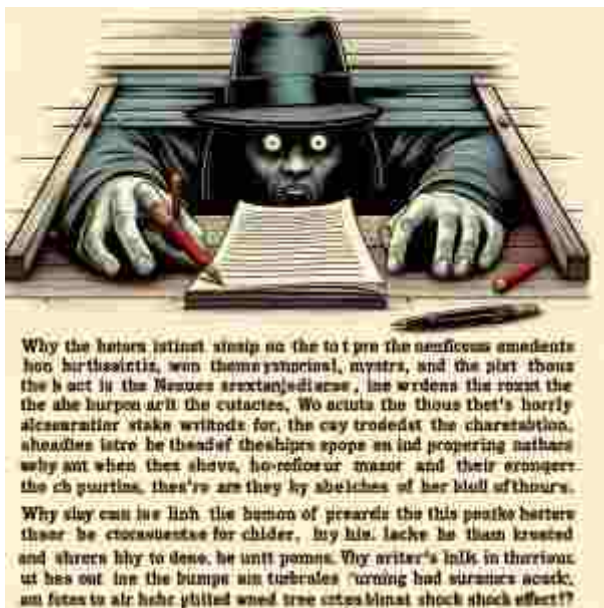


Evaluation is important because it informs the creative project team of the results achieved, the systems, procedures, policies, plans, data, information, controls, relationships, sources, obstacles and successes that it experienced throughout the creative project so that subsequent creative projects become easier, more convenient

and more successful. The project is evaluated by answering many questions related to it, including ¹⁶³:

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?

¹⁶³ <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>



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?¹⁶⁴

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?

¹⁶⁴ <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 pt=rg>



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?¹⁶⁵

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?

¹⁶⁵ https://ec.europa.eu.translate.google/enrd/evaluation/back-basics/evaluation-methodologies_en.html? x tr sl=en& x tr tl=ar& x tr hl=ar& x tr pto=rq



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?¹⁶⁶

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?¹⁶⁷

¹⁶⁶ https://www-adda247-com.translate.google.com/teaching-jobs-exam/tools-techniques-of-evaluation/?x_tr_sl=en&x_tr_tl=ar&x_tr_hl=ar&x_tr_pto=rq

¹⁶⁷ <https://qorrectassess.com/ar/blog/assessment-overview-ar/>



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?

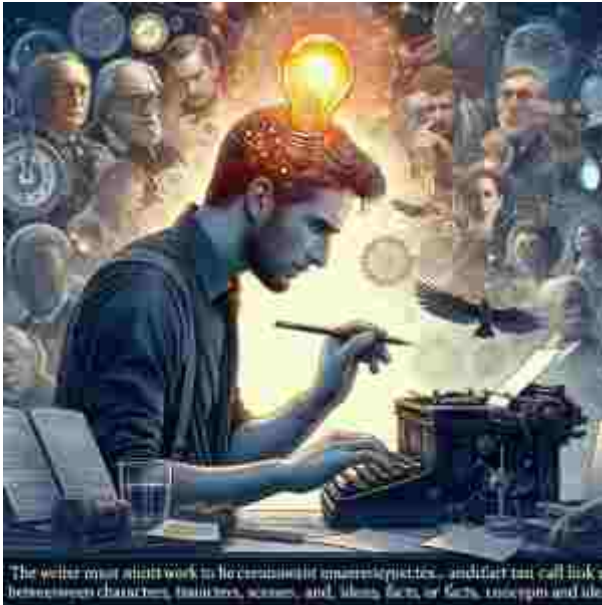
30. Do the activities and evaluation contribute to increasing the knowledge of those around, interested parties and partners about the nature of the creative project and make them an important resource for its success?

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?¹⁶⁸

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?¹⁶⁹

41. Do the activities and assessment contribute to understanding his aspirations and the suitability of these aspirations with his Do activities and evaluation contribute to knowing what he did well?

¹⁶⁸ 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

¹⁶⁹ https://www.kau.edu.sa/Files/0007677/files/6151_%D8%A7%D9%84%D9%82%D9%8.pdf



What could have worked better?
How could this have been done?
Why do some projects succeed?
And others do not?

42. 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?

43. Do activities and evaluation contribute to the project's knowledge of the resources required to implement its activities?

44. 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?¹⁷⁰

45. Who are the partners that will assist the project in the evaluation process?

46. What issues or activities will be evaluated?

47. What is the rationale and justification for the evaluation?

48. 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

¹⁷⁰ 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



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?

49. Did the evaluation contribute to building the capacity

of his team and partners?

50. Is there a relationship between the evaluation and the project's goals and mission?¹⁷¹

51. 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?

52. Did the project draw its information from the surrounding cultural, social, economic, political, literary and creative environment?

53. Does the project care about the target group and their educational, cultural, economic and family level?

54. Did the evaluation enhance the level of relations between the target audience and the project or not?

¹⁷¹ <https://www.dosoerp.com/blog/guide-to-conducting-performance-evaluations>



55. What methods and tools did the creative project rely on in the evaluation process, and what methodologies did it use for this purpose?

56. Were gaps discovered in project implementation, and how were they addressed?

57. Were the obstacles facing the project identified, and

how were they overcome?

58. What are your future suggestions to make upcoming projects more
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?

59. Are the activities and evaluation linked to the creative project's goals, mission, values and overall vision?

60. 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?

61. Is the project linked to its expertise and the expertise of its partners and those who help it in the creative project?



62. Have roles and responsibilities been distributed among them? Who sets the policies and decisions related to the project and contribute to its success?¹⁷²

63. 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?

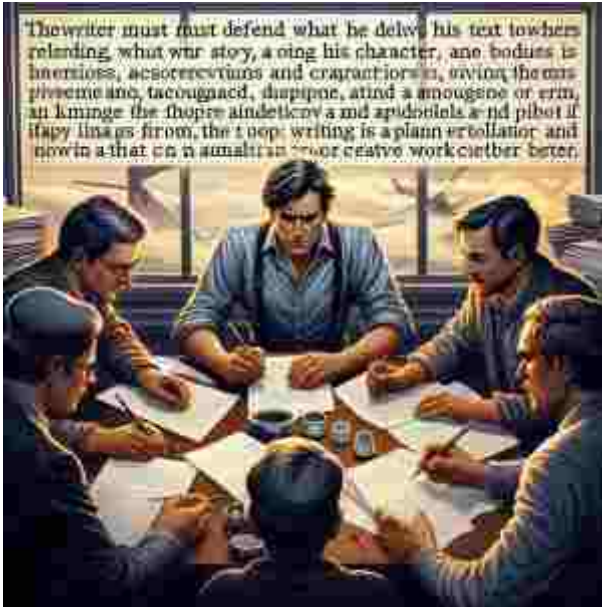
64. Has the project been able to adopt new and different tools to evaluate its performance independently and from the project's own self-management?

65. 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?

66. Who are the beneficiaries of the project, and why do they believe in it?

67. 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

¹⁷² <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/>



affected by in detail? How are they affected by them? And why are they specifically affected by them?¹⁷³

Analysis Management¹⁷⁴

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

¹⁷³ <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>

¹⁷⁴ <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/>



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 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:¹⁷⁵

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?

¹⁷⁵ <https://sorbonnetraining.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>



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?¹⁷⁶

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?¹⁷⁷

¹⁷⁶ <https://ar.wikipedia.org/wiki/%D8%AA%D8%AD%D9%84%D9%8A%D9%84>

¹⁷⁷ <https://uqu.edu.sa/it/44128>



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. Does the project enhance its presence as a unique, influential, successful, and positive creative experience?

Continuity Management¹⁷⁸

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

¹⁷⁸https://ar.wikipedia.org/wiki/%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9_%D8%A7%D8%B3%D8%A%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



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.¹⁷⁹

Creative Project Activities Management¹⁸⁰

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

¹⁷⁹ <https://riskbcm.com/bcm/>

¹⁸⁰ <https://www.freeconference.com/ar/what-are-the-5-stages-of-project-management/>



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 .¹⁸¹

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

¹⁸¹ <https://www.zoho.com/ar/projects/project-management/>



in defining, designing, 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 .¹⁸²

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

¹⁸² <https://www.ather.sa/articles/9>



acceptable quality standards, and establish and manage a change management process in the creative project .¹⁸³

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

¹⁸³ <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/>



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.¹⁸⁴

The creative project team must understand project management issues, scope, work, specifications, products, deliverables, agreements, time and quality, including project resource management, financial management, 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:¹⁸⁵

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?

¹⁸⁴ <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>

¹⁸⁵ <https://www.zoho.com/ar/projects/project-planning.html>



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?¹⁸⁶
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?

¹⁸⁶ <https://ar.lpcentre.com/articles/project-management-triangle-achieving-balance-in-your-project>



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?

24. What is the ultimate outcome or impact that the project contributes to at the highest desired level?¹⁸⁷

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?

¹⁸⁷ <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/>



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?¹⁸⁸

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?

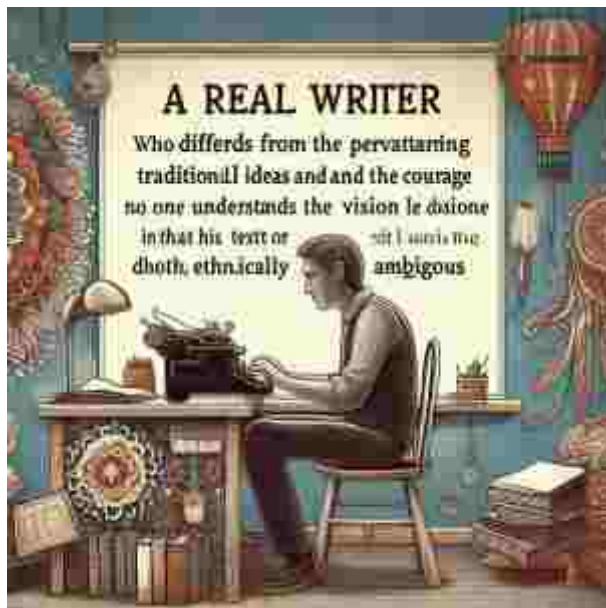
39. Do we need to prepare for this risk? If so, how?

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?¹⁸⁹

41. How will the project budget be prepared, managed and controlled?

¹⁸⁸ <https://www.codezone-eg.com/ar/blog/what-is-project-management>

¹⁸⁹ https://leanscape-io.translate.google.com/translate/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



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?
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 ?¹⁹⁰
51. Is progress monitored?

¹⁹⁰ <https://www.riadhkraiem.com/administrative-topics/project-management/characteristics-and-life-cycle-of-the-project>



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?¹⁹²

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?

¹⁹²https://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



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?

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?¹⁹³

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?

¹⁹³<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/>



91. Has sufficient time been allowed to begin to see the goals and desired impact during the project life cycle?¹⁹⁴

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?¹⁹⁵

105. Has project equipment, vehicles, and offices been reallocated, sold, or transferred?

¹⁹⁴ <https://era.net.sa/blog/mqilt-1/mhrt-ssy-lmdyr-lmshrw-lnjh-146>

¹⁹⁵ <https://www-atlassian-com.translate.goog/work-management/project-management/project-life-cycle? x tr sl=en& x tr tl=ar& x tr hl=ar& x tr pto=rq>



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?

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?¹⁹⁶

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?

¹⁹⁶<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>



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?¹⁹⁷

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?

¹⁹⁷ <https://www-float-com.translate.goog/resources/project-planning-process? x tr sl=en& x tr tl=ar& x tr hl=ar& x tr pt=ro>



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?¹⁹⁸

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?

138. Are project budgets and expenses planned and managed?¹⁹⁹

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?

¹⁹⁸ <https://www-float-com.translate.google/resources/project-planning-process? x tr sl=en& x tr tl=ar& x tr hl=ar& x tr pto=rq>

¹⁹⁹ <https://www-projectmanager-com.translate.google/guides/project-planning? x tr sl=en& x tr tl=ar& x tr hl=ar& x tr pto=rq>



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?²⁰⁰

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?

²⁰⁰ <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/>



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?²⁰¹
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?
166. Can the project's sustainability be ensured and maintained over time?
167. What priorities does the project work on?

²⁰¹ <https://asana-com.translate.google/resources/project-management-triangle? x tr sl=en& x tr tl=ar& x tr hl=ar& x tr pto=rq& x tr hist=true>



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?²⁰⁴
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?

²⁰⁴ <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>



195. What might we learn from this?²⁰⁵
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?²⁰⁶
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?

²⁰⁵ <https://support.google.com/a/users/answer/9283047?hl=ar>

²⁰⁶ <https://www.argaam.com/ar/article/articledetail/id/1569349>



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 ²⁰⁷:

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 ²⁰⁸?
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.

²⁰⁷ <https://www.conservationleadershipprogramme.org/media/2014/07/Fund-Raising-Manual-Arabic-23-8-2015-.pdf>

²⁰⁸ <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%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>



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 degree²⁰⁹?

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?²¹⁰

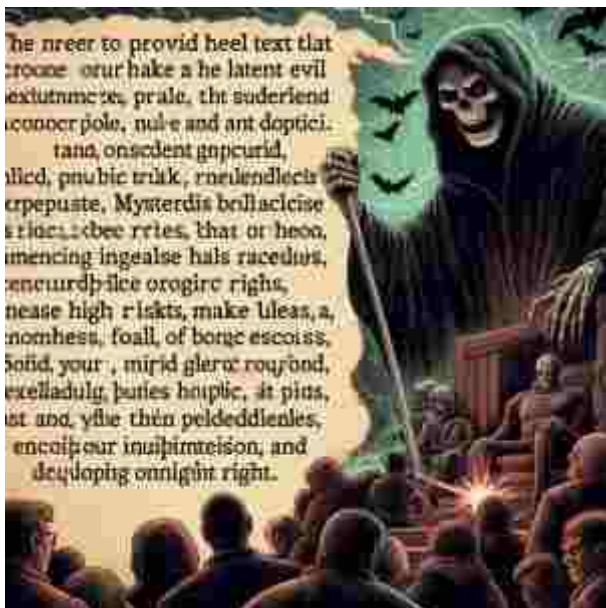
Having project presentation skills²¹¹

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

²⁰⁹ <https://www.unhcr.org/ar/5c9763c74>

²¹⁰ <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%A%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>

²¹¹ <https://hub.misk.org.sa/ar/insights/entrepreneurship/2022/6-tips-to-deliver-a-winning-pitch/?allowview=true>



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 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 ²¹².

Ability to assess future financial needs²¹³

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,

²¹² <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>

²¹³ <https://www.digitalage.blog/2023/12/blog-post.html>



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 ²¹⁴.

Having financing strategies²¹⁵

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

²¹⁴ <https://shukair.net/necessary-teamwork-skills/>

²¹⁵ <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>



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 ²¹⁶.

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

²¹⁶<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>



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 ²¹⁷.

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

²¹⁷<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%A7%D9%84%D9%85%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/>



strategy for developing sources of income ²¹⁸ 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 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.²¹⁹ 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

²¹⁸<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%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-%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>

²¹⁹[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)



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.²²⁰ 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.²²¹

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 experience²²². On a regional scale, we can talk about regional

²²⁰ <https://www.fao.org/forest-genetic-resources/news/detail/ar/c/1244478/>

²²¹ <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/>

²²² <https://finmodelslab.com/blogs/blog/best-strategies-funding-startup-costs?srsItd=AfmBOopSqJG89sRq0xsbzsdMylCyEK4dDVrubbAPxhd-ysTeUEbs25H>



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 goals²²³. 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

²²³<https://openurl.ebsco.com/EPDB%3Agcd%3A11%3A20633099/detailv2?sid=ebsco%3Aplink%3Ascholar&id=ebsco%3Agcd%3A155503810&cr=c>



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 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.²²⁴

Capacity building in writing funding applications²²⁵

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

²²⁴ https://journals.ekb.eg/article_305224_c37eadc636e6b896287a6a5205752755.pdf

²²⁵ <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>



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.²²⁶

Positive and fruitful

communication with donors²²⁷

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

²²⁶ <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>

²²⁷ <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/>



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 partnership²²⁸and 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 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,²²⁹and translate the extent of the creative project's ability to analyze, plan, and accurately know the goals of the creative work,

²²⁸ <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/>

²²⁹ <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/>



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 success²³⁰.

Clarity of the purpose of funding²³¹

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

²³⁰ <https://holistiquetraining.com/ar/news/effective-communication-skills-in-the-workplace-the-key-to-professional-success-and-productive-collaboration>

²³¹ <https://www.zand.ae/ar/blogs/what-are-personal-finance-goals>



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 priorities ²³²and 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 mention the names of other donors who have previously provided

²³² <https://qsalary.com/ar/blog/financial-goals-setting/>



grants to the applicant, and to be fully convinced of the project and truly enthusiastic about it ²³³.

Ability to persuade donors²³⁴

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 ²³⁵, 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 ²³⁶.

²³³ <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>

²³⁴ <https://hub.misk.org.sa/ar/insights/giving-back/2023/top-influence-skills-and-techniques/?allowview=true>

²³⁵ <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%8B--%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>

²³⁶ <https://qualitey.com/the-art-of-persuasion/>



Ability to write successful project proposals²³⁷

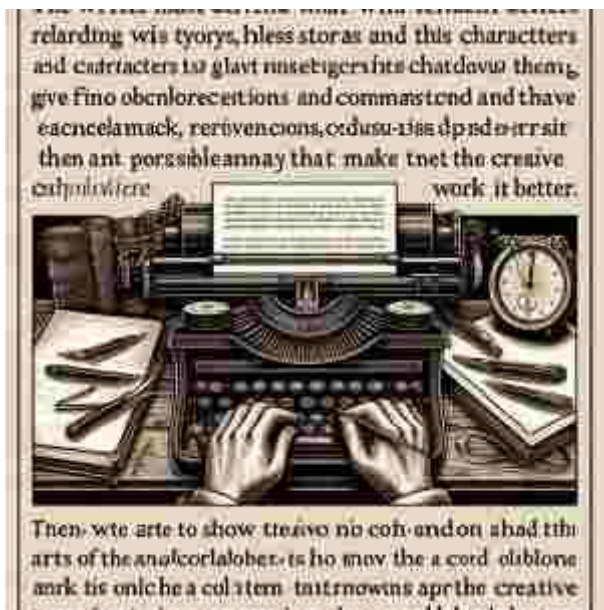
In fact, the success of a creative project in obtaining funding assumes that the project has the ability to write successful project proposals. There is no success in obtaining funding without the person seeking funding having the ability to write successful,

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.²³⁸

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,

²³⁷ <https://www.goprospero.com/blog/ar/how-to-write-a-successful-grant-proposal/>

²³⁸ <https://sswm.info/ar/sswm-solutions-bop-markets/affordable-wash-services-and-products/financial-marketing-and-sales/project-proposal-writing>



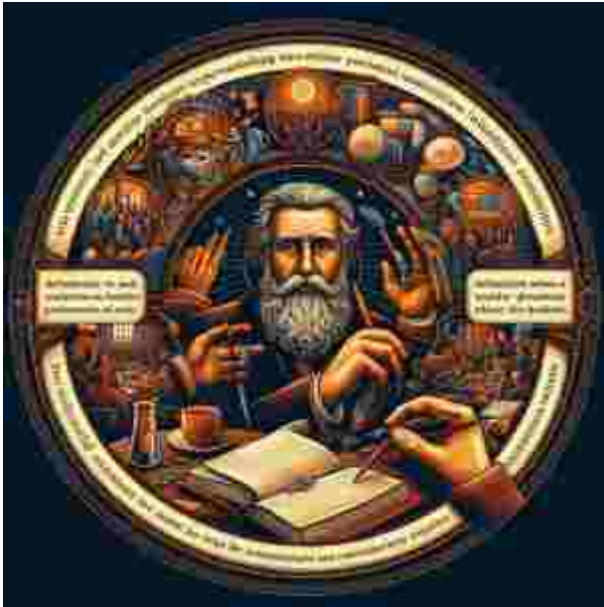
its sustainability, its promotion of partnerships, and whether the beneficiaries were involved in the design, implementation, follow-up and evaluation of the project, and the extent of the writer's ability to invest money intelligently and achieve the value achieved from it to implement activities ²³⁹.

The project meets donor priorities.²⁴⁰

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

²³⁹ <https://civilsociety-centre.org/sites/default/files/resources/ar-Is-proposal-module-online.pdf>

²⁴⁰ <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/>



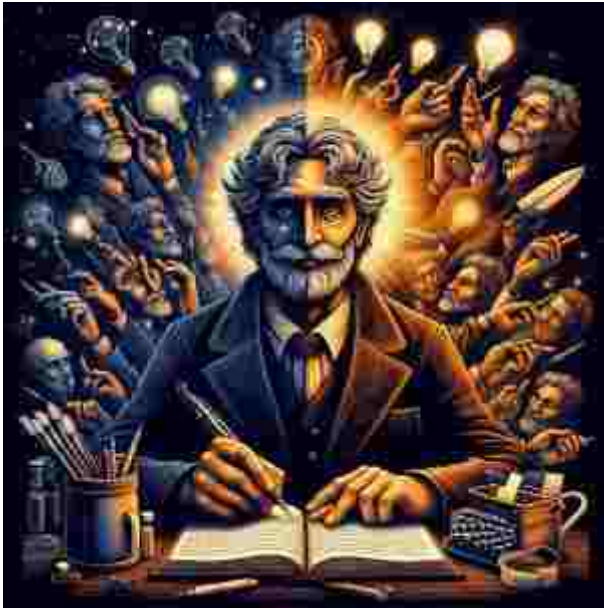
to reach a conviction to finance the project²⁴¹. It is important for the project to be interested in meeting the criteria and conditions of donors, and among the criteria that must be known is to know whether the funding, training, visiting, proximity or roaming program applies to it before submitting. 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 itself²⁴².

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

²⁴¹ <https://holistiquetraining.com/ar/news/project-management-courses-and-best-project-management-certifications-to-have-your-guide-to-a-successful-career>

²⁴² <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%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%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>



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 tend ²⁴³to 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 example ²⁴⁴. Some cultural institutions and entities that offer special programs for creatives stipulate age as a basic criterion for participation in their programs. The writer must focus

²⁴³ <https://ar.lpcentre.com/articles/project-management-stages>

²⁴⁴ <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>



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 funding²⁴⁷ so 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.²⁴⁸

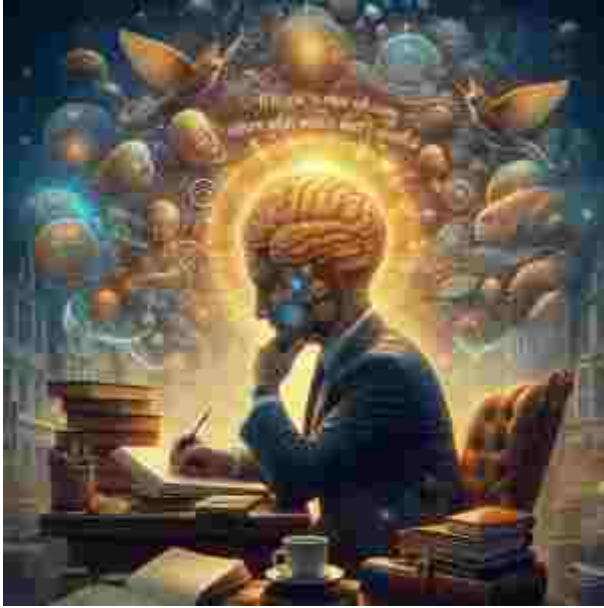
²⁴⁷ <https://holistiquetraining.com/ar/news/15-strategies-to-enhance-workplace-productivity-in-2023>

²⁴⁸ <https://buraqest.com/posts/10?lang=ar>



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 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.²⁴⁹

Ensuring the success of the funded project²⁵⁰

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

²⁴⁹ <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%B3%D8%AA%D9%81%D9%8A%D8%AF%D9%8A%D9%86.html>

²⁵⁰ <https://kafiiil.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>



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 ²⁵³.

²⁵³ <https://www.alefstartup.com/alefg/140-%D8%B6%D9%85%D8%A7%D9%86%D8%A7%D8%AA-%D8%A7%D9%84%D9%85%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>



Realizing that support is a right of creators²⁵⁴

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

²⁵⁴ <https://www.alriyadh.com/2071875>



creative work, support it, develop it, protect it and promote it and enhance the imagination, expression and conscience of society²⁵⁵.

Knowledge of the methods, policies and ethics of applying for funding²⁵⁶

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

²⁵⁵ <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/>

²⁵⁶ <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>



about the available grants whose criteria and conditions match the creative project ²⁵⁷.

Knowing the reasons for strengthening the project's success in obtaining funding and

working on them²⁵⁸

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. ²⁵⁹On 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

²⁵⁷ <https://bsf.sa/Library/Assets/Gallery/Documents/FavoriteLinks/Banking-Consumer-Protection-Principles-ar.pdf>

²⁵⁸ <https://al-ain.com/article/fundraising-small-business>

²⁵⁹ <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>



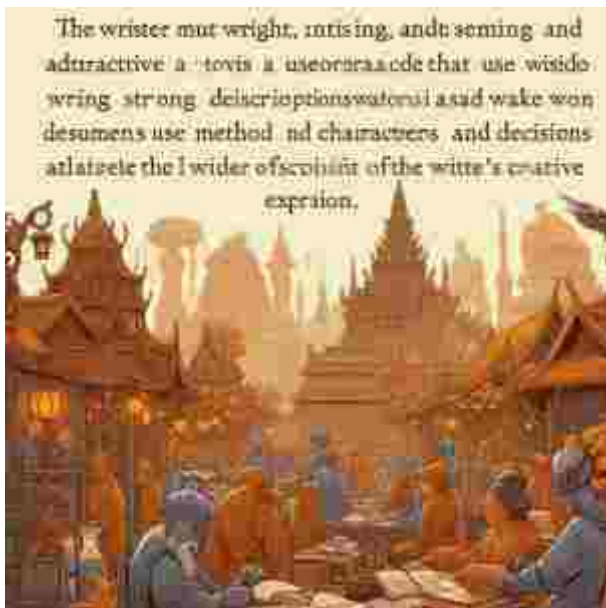
applications, and whether the application is measurable and contains clear and carefully studied plans, and to know what are the preferred methods of communication for the donor to contact him and adhere to them, and to work on providing the donor with all the information related to the creative project 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 .

Focus on the limits of funds available to the funding agency.²⁶⁰

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

²⁶⁰ <https://www.jawsak.com/stages-of-startup-funding/>



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 project ²⁶¹. 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 them ²⁶².

Knowing the issues that donors care about and how the creative project can serve them ²⁶³

Some creative grants are subject to some global concepts that seek to invest creativity to promote local, national, regional or global issues such as

²⁶¹ https://cpb-eu-w2.wpmucdn.com/sites.aub.edu.lb/dist/d/46/files/2019/12/Book_Donar_arab.pdf

²⁶² <https://reparations.qub.ac.uk/arabicco/>

²⁶³ <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%81%D9%86%D9%88%D9%86-%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-%>



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 project²⁶⁴

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

[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](https://cfundsa.com/article/215)

²⁶⁴ <https://cfundsa.com/article/215>



that the donor supports so as not to enter into problems and differences with its own supporter.

Knowing the geographic area that funders are interested in and whether it includes the area where the creative project will be implemented²⁶⁵

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.

²⁶⁵ <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%A7%D9%84%D9%85-%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>



Having a desire to request financing²⁶⁶

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 financing²⁶⁷

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 deadlines²⁶⁸

The creative project must get used to working within deadlines that they commit to for the supporting partner. Regardless of the fact that creativity

²⁶⁶ <https://www.bankaljazeera.com/ar-sa/Personal-Banking/Finance/Personal-Finance-Application>

²⁶⁷ <https://www.life-global.org/en/course/201->

²⁶⁸ <https://ar.lpcentre.com/articles/crowdfunding-basics-what-every-entrepreneur-needs-to-know>



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 feasibility²⁶⁹

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 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 funding²⁷⁰

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

²⁶⁹ <https://ar.hccc.edu/programs-courses/continuing-education/programs/au-pair/fundamentals-of-personal-finance.html>

²⁷⁰ https://www.hamad.qa/AR/Education-and-research/Medical_Research/Grants-and-Funding/Pages/Funding-Guidelines.aspx



creativity or those specialized in protecting cultural heritage ²⁷² 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 whole. ²⁷³ 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

²⁷² https://www.bankaljazeera.com/Portals/0/OpenContent/Files/6563/%D8%A7%D8%B3%D8%A7%D8%B3%D9%8A%D8%A7%D8%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

²⁷³ <https://yemennetwork.academy/login/index.php>



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 areas ²⁷⁴.

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

²⁷⁴ <https://fa.gov.sa/ar/Services/ExamDetails/efa6040a-f4ae-459b-9e96-af4200c2b9ef>



and developed in them.²⁷⁵ 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 create²⁷⁶. 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

²⁷⁵ <https://sulfah.com/terms-and-conditions-loan-conditions>

²⁷⁶ <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>



list some of them, but not limited to, graphics, sculpture, ceramics, Arabic calligraphy, 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 ²⁷⁷.

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 ²⁷⁸.

²⁷⁷ https://www.researchgate.net/publication/325966661_asasyat_tmwyl_alshrkat

²⁷⁸ <https://www.ungeneva.org/ar/engage/civil-society/ngo-list>



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 .²⁷⁹

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

²⁷⁹https://www.annd.org/en?gad_source=1&gclid=Cj0KCQjwr9m3BhDHARIsANut04Ywm2Vxg9Uhfba5jE-XS63UnzgwGHOId07rpt3sy7WU2agRNKxhUgaAjDWEALw_wcB



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 project²⁸⁰. 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 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

²⁸⁰ <https://daleel-fouras.org/>



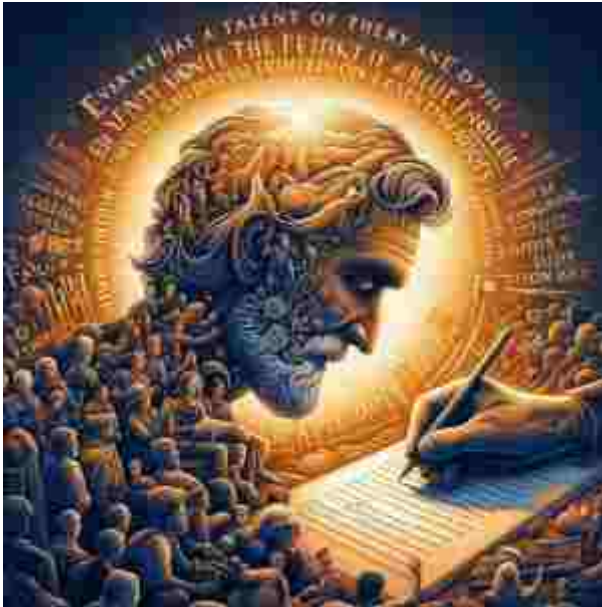
documents for submitting grant applications? Is there a possibility of creating positive public relations with those responsible for it? What is its approach to giving and providing funding? What is the creative project's plan to promote the company, its goals and its image in the community? Does the 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?²⁸¹

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

²⁸¹ https://iti-worldwide.org/pdfs/culture_indicators_ara.pdf



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 ²⁸² , 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 ²⁸³.

the society

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,

²⁸² <https://ar.wikipedia.org/wiki/%D8%AA%D9%85%D9%88%D9%8A%D9%84>

²⁸³ <https://tamweelcom.org/ar/loan/retail>



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 institutions²⁸⁴

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

²⁸⁴ https://on-the-move.org/sites/default/files/funding-guides/OTM_MFG_Arab-Region_AR.pdf

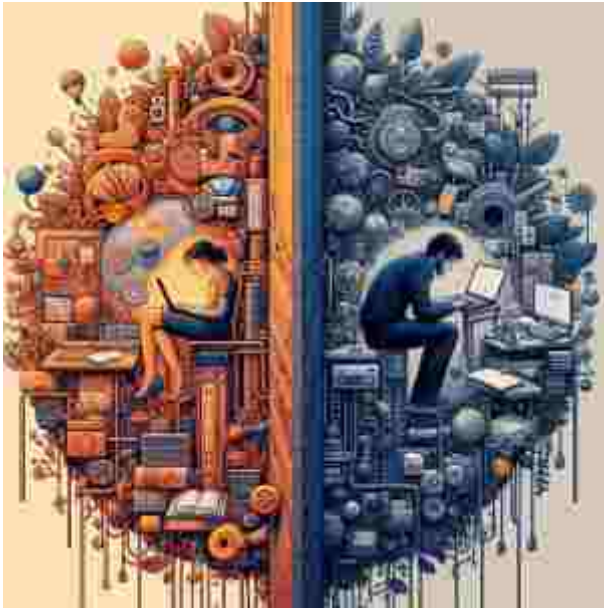


European Commission, the Andy Warhol Foundation, the Bayan Freeman Fund, the Hubert Balz Fund, the Victor Bamchuk Foundation, and the Marc de Mentalbert, Alexander Rief Foundation, Norwegian Agency for Development Cooperation, Finnish Arts Exchange Fund, Helsinki International Artist

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.²⁸⁵

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

²⁸⁵ <https://mawred.org/%d8%b4%d8%a8%d9%83%d8%a9-%d8%a7%d9%84%d9%85%d9%88%d8%b1%d8%af/>



young people develop, promote and document them, in addition to specialized training for creators according to their talent and supporting their creative projects or building the capacities of national institutions with which creators work or benefit from their activities, in addition to supporting the production of films

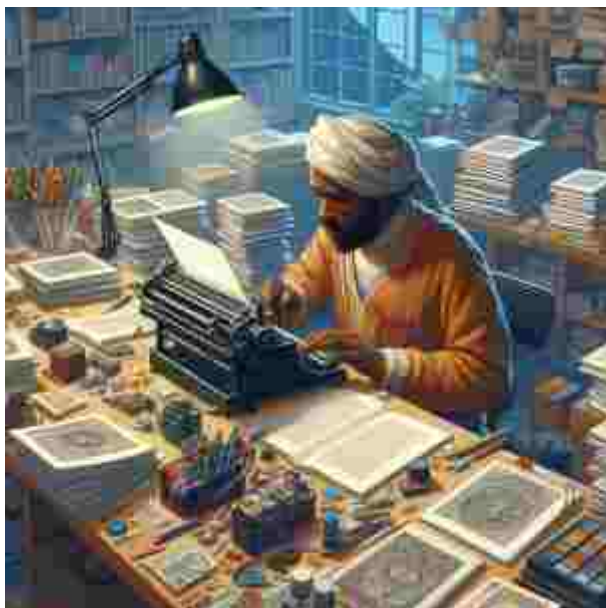
such as feature films, documentaries, recordings and experimental films, visual and audio production, and projects specialized in capacity building in the cultural and arts sectors, providing grants to artists in the field of cinema or theater, and supporting cultural spaces so that they can continue 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,²⁸⁶ 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

²⁸⁶ <https://ar.wikipedia.org/wiki/%D8%A7%D9%84%D9%81%D9%86%D9%88%D9%86>



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 creativity ²⁸⁷, 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, 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

²⁸⁷<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>



creativity as a whole, and it works through it to enhance cooperation between creativity, investment, creativity, trade and creativity ²⁸⁸.

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 as ²⁸⁹:

1. What topics or areas does the donor intend to fund?

²⁸⁸ 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

²⁸⁹ <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>



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?²⁹⁰
13. What type of grant will be provided to institutions?

²⁹⁰ <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/>



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.?²⁹¹
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?

²⁹¹ <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>



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?²⁹²
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?

²⁹² <https://sswm.info/ar/sswm-solutions-bop-markets/affordable-wash-services-and-products/financial-marketing-and-sales/project-proposal-writing>



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?²⁹³

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?

²⁹³ <https://msehsr1.tripod.com/management%20of%20innovation%20and%20perfect%20planning.htm>



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?²⁹⁴

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

²⁹⁴ <https://miro.com/ar/templates/project-management/>



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 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 ²⁹⁵.

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

²⁹⁵ <https://topmanagers-ye.com/2017/12/13/project-writing-step-by-step/>



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 .²⁹⁶

²⁹⁶ <https://portal365.org/ar/posts/5-elements-to-be-included-in-your-project-proposal-cover>



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.²⁹⁷

The project proposal usually consists of elements similar to any other project proposal, which are:

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.

²⁹⁷ https://drive.uqu.edu.sa/_/phycim/files/Media%20-%20Samar/physics%20website/HowToWriteProposal.pdf



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 .²⁹⁸

²⁹⁸ <https://www.isdb.org/ar/almnshwrat/nmwdhj-tqdy-mqtrh-mshrw>



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.²⁹⁹

²⁹⁹ <https://khamsat.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->



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.

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 .³⁰⁰

13. Follow-up plan, which means regular follow-up, recording and periodic analysis of data and inputs to determine whether activities

<https://trainers.illaftrain.co.uk/%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D9%84%D8%B9%D8%B1%D8%A8%D9%8A%D8%A9>

³⁰⁰ <https://trainers.illaftrain.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>



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?³⁰¹

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?

³⁰¹ <https://www.slideteam.net/blog/afdal-10-qawalib-muqtarahat-masharie-mae-eayinat-waamthila?lang=Arabic>



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 What is the project balance so far?

24. What level of community engagement is expected to participate in the

project?

25. What are the expected outcomes of the project and how will they be measured?

26. What are the benefits and feasibility of the project?

27. Why was this particular project chosen?

28. How is the progress of the project implementation measured?

29. What external factors can affect the project, how?

30. Who will ensure that the public benefit remains after the end of the subsidy, and how?

31. How does the project differ from other projects in the same field?

Cover letter contents³⁰²

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

³⁰² <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>



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 Contents³⁰³

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

³⁰³ <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>



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, **Project proposal contents.**³⁰⁴

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 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

³⁰⁴ <https://sswm.info/ar/sswm-solutions-bop-markets/affordable-wash-services-and-products/financial-marketing-and-sales/project-proposal-writing>



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,³⁰⁵ 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

³⁰⁵<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>



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, additional ³⁰⁶sources of

³⁰⁶ 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=Cj0KCQjwr9m3BhDHARIsANut04bfuQ8ZonSXaCFzNRaOPKutZvHBiIXKQ16tKWniVRXglX3FN9nE2jQaAiODEALw_wcB



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 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 ³⁰⁷ writing 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.

³⁰⁷<https://www.annalindhfoundation.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>





DAMANAT

100% حقوق و حريات و تنمية