NABIL AHMED ALKHADHER

THE WRITER

THE ELEVEN BOOK

THE CREATIVE PROJECT IN A CONFLICT SETTING

The Writer

The   Eleven Book

The Creative Project in a Conflict Setting

Nabil Ahmed Alkhadher

Book Title

Writing as a project

The Writer

The   Eleven Book

The Creative Project in a Conflict Setting

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Contents

Dedication

Some characters get so close to you that they almost become you, or some of your relatives or children.

I met him when he came to the foundation seeking some advice, and then I found in him an ambitious, loving, supportive and intelligent young man.

At that time, I was on the verge of leaving the Ebhar Foundation for Childhood and Creativity and on the verge of establishing the Guarantees for Rights and Freedoms Foundation, and at that time I did not find many characters who could support me and go with me on my new journey except him and it was him.

When he became the Executive Director of the Guarantees for Rights and Freedoms Foundation, he moved with strength, quality, comprehensiveness and intelligence, forming a strong name for the emerging foundation.

Some characters are not far from you, but can be considered your son.

I dedicate this booklet

<div align="center">

To the golden boy

Ahmed Al-Balaasi

Thank you

</div>

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
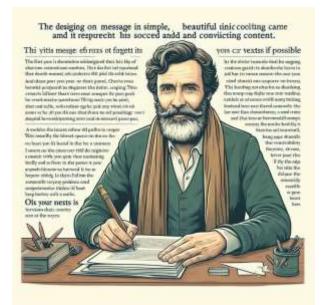
comprehensiveness, objectivity and credibility in dealing with the public, respecting their diversity and opinions, and the compatibility of the priorities of the creative project with the priorities of the community, and increasing the products of the creative project to meet the needs of the public, 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.

Creative project in conflict setting[1]

There are many reasons that can abort a creative project, which necessitates working to solve these problems. Among those reasons or problems that can be worked on, we mention:

Having a creative crisis

The most important reasons for the failure of the project are the existence of a creativity crisis among creative individuals, teams, institutions or creative networks, the existence of a crisis in the societies surrounding the creatives who underestimate the importance of creativity, its productions, its uniqueness and its impact, the existence of crises in government institutions related to creativity, creatives and creative industries and their lack of good and professional administrative practices, the lack of regulatory policies for creative work and its support, development, protection and raising the level of its quality, and some countries, especially poor ones, may resort to

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[1] https://www.albankaldawli.org/ar/topic/fragilityconflictviolence/overview

privatizing creative institutions from schools, institutes, institutions or spaces to cover their expenses, which makes this infrastructure beyond the scope of the ability of creatives to use and invest it for the benefit of creativity and for their benefit as creatives.

poor coordination

Among the reasons that require protecting the creative project from failure is the weak coordination between the project and governmental and non-governmental institutions and private sector institutions and companies that can contribute to supporting creativity and creating creative development in society. Even good coordination may not succeed in protecting the project from ending due to the lack of interest of the rest of the creators or those governmental, non-governmental or commercial institutions in supporting, financing and protecting it, either because of their lack of belief in the project in the first place or because of their interest in the conflict or war that the state and society are going through and diverting all attention to the conflict

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and not paying attention to creativity, creators and creative projects. Among the most important reasons for the failure of coordination is the lack or poor communication between the writer and his surroundings in general or the lack of sufficient means of communication for the creator to reach his surroundings or his inability to deal with the means of communication through which he can communicate with those around him who have the ability to support and protect him and protect the creative project.

Social changes

Negative social changes in the environment of the creative project are considered one of the most important problems that can abort the project. Wars and crises often contribute to a major negative change in the values, beliefs, behaviors and ethics of societies. It is important to protect the project and its society from civilizational slippage by working actively and through prior planning to advocate for maintaining good values, good morals and virtuous behaviors in society, and to advocate freedoms, democracy, renewal

and good competition in the field of creativity until society reaches the stage of peace.

Political, security and economic factors

Political, security and economic factors in countries that are going through a conflict phase and where creative people live in danger, whether these factors are the result of the collapse of the state system or its change from one system to another or its occurrence in internal wars or its exposure to wars from outside its surroundings, are among the most important reasons for the failure of the creative project, as conflicts or disputes result in crises at the level of governmental or non-governmental institutions or in the private sector that used to support, protect and develop the creative project, which reduces the presence of creativity in society and reduces sufficient training for creative people or those working with them in various institutions to bring the creative product and project to success, reduces knowledge of creativity, its tools, mechanisms, policies and procedures, and reduces societal demand for it, which reduces the quantity and quality of creativity as a whole, and the lack of creativity and creativity in general for

the system, development and supporting capital to eventually disintegrate due to the disintegration and absence of supporting and sponsoring institutions, whether governmental institutions, civil society institutions or private sector institutions, reduces good coordination, and limits communication and contact between them to determine the goals and creative priorities for all parties and determine the capabilities and methods of supporting them, and support the development of planning, organization and implementation of creative projects and institutions or those working with creativity, and achieve cooperation between all parties for It is in the public interest of them and the surrounding community.[2]

Poor planning, implementation and production

The creative project needs to be protected in unsafe conditions or in a conflict situation by working on a set of important steps that protect it and work on

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[2]https://www.e3melbusiness.com/blog/%D8%A7%D9%84%D8%A7%D8%B3%D8%AA%D8%AB%D9%85 %D8%A7%D8%B1-% D9%88% D9%82%D8%AA-%D8%A7%D9%84%D8%AD%D8%B1%D9%88%D8%A8- %D9%88%D8%A7%D9%84%D8%A3% D8%B2%D9%85%D8%A7%D8%AA

designing and planning it with quality and continuity. Among these plans is that the creative project establishes a procedural and methodological framework, develops programs for organizational development, and comprehensively defines all the goals and priorities of the creator or creative project, works on developing strategic plans for the project, ensures the existence of organizational development, implements all details of the strategic plan, activates monitoring and evaluation at the beginning, middle and end of implementing the creative project, as well as learning from mistakes in exploration, developing experiences and learning from experience, and achieving organizational excellence until the project is completed, with interest in developing curricula and tools to achieve the project's activities and development in all administrative, accounting, organizational and capacity-building fields, quality of operations, and achieving the creative project's primary goal related to transferring the creative experience to the audience consuming creativity, which achieves the transfer of knowledge and achieves the enjoyment of creativity .

Inability to develop the project[3]

It is important for the project to work on developing all its aspects by building appropriate theoretical and methodological foundations in order to create an appropriate education and professional development system, defining the concept and structure of the project, determining the ways and forms of its achievement, developing a methodological and procedural approach, achieving excellence in its creative mission, building capacities in the fields of creativity from individuals, teams, institutions and creative networks and helping them through planning with them to become able to work and continue in it, creating relationships with policy makers at the local and national levels, motivating other creatives to aspire, compete and take initiative in the field of creative development, raising awareness of the importance of creativity in societies and the importance of creative projects in the development of those societies and their integration and solidarity to achieve the highest level of individual and

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[3] https://bakkah.com/ar/knowledge-center/basic-principles-project-management
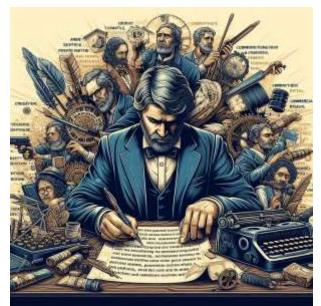
societal creativity, and working on continuous professionalism in the creative project and the surrounding society as a whole.

No project idea

It is important that the creative project as a whole includes the initial idea, and then begins designing the project and identifying the main actors and their role with a clear division of responsibilities between them and what is the project management method followed, and determining the roles such as which authority is entrusted, which is the funding body, who is implementing the project and its manager, team, partners and contributors, and what are the project's methodological, practical and executive frameworks and other frameworks followed, and what is the main methodological content and forms for its implementation, and what is the type of relationships between all the actors in it, and what are its work plans, and what are the methods of evaluating it, and are all the project's resources available, including money, people, knowledge, expertise and skills to achieve it, and achieve the appropriate mix for its success.

Lack of technical or human requirements

The availability of technical requirements, the appropriate number of the team to implement the project, the availability of evaluation criteria, and the achievement of its expected results are indicators of its success, in addition to other indicators such as the availability of the project, the absence of organizational excellence, critical thinking, the ability to improve work, readiness for it on the basis of partnership, readiness to accept change through dialogue, and contributing to the development of the values of democracy, pluralism, decentralization, and openness to accept regional and international cooperation, as well as the availability of procedural mechanisms, the process of coordinating decision-making, ensuring the flow of information, the presence of good management, the lack of fear to make the changes necessary for its success, and the availability of flexibility, creativity, experience, and accuracy in refining all its details.

Lack of participation in the project

When working on a creative project, it is important to ensure the participation of all its workers in making decisions about it, addressing all its problems, reducing tensions between those who implement its activities, strategic analysis of its environment, and the presence of a strong and good evaluation, especially the presence of a strong understanding and awareness of its idea and concepts, its leaders, elements, guidelines, activities, indicators, components, contents, partners, products, obstacles, challenges, achievements, studies, research, information, decisions, priorities, needs, requirements, supplies, programs, efforts, incentives, starting points, general determinants, standards, methodologies, plans, strategies, organizational developments, experiences, shortcomings, its location and importance, and awareness of its contribution to raising the level of knowledge and capabilities of its team, its successful creative methods in solving its problems, reaching its audience in a smooth, effective and successful manner, and its completion in the way it was planned or more successfully

than it was planned. It is important for the creative project to contain its tools that contribute to Achieve its activities.

Inability to identify and provide project needs

The creative project must work to determine its needs and thus know what tools the project needs for implementation. Among the needs that any project, including the creative project, needs are the legitimacy of the project, its professional and cognitive validity, its comparability with other projects, its feasibility for implementation, its feasibility for evaluation, the availability of a mission, vision, message, values and goals for the project, its ability to change, develop and plan continuously, and that it encourages teamwork and creativity, enhances the environment of participation and consultation between the project team and its leaders, and achieves its own goal within the effective and successful operation of its activities, its ability to adapt to the conditions around it, borrowing the resulting effects, its suitability for application in the writer's local environment, the extent of its contribution to creativity, its ability to overcome crises, its inclusion of the clear and precise

tools it needs, its commitment to specific and clear standards when implementing, its subjection to evaluation, its contribution to community development, and with attention to the quality of its organizational and developmental management, its strategies and its motivation for positive behaviors in individual and group creative activities, and its contribution to increasing demand for creative products [4].

The project does not contain clear visions.

The project must contain clear and prior visions for all its activities and contain all the technical, temporal, geographical, strategic, structural, organizational, developmental, informational and educational maps. One of the first maps that the creative project must make is the map of the project idea and its connection to other ideas in the community of creatives around it or in society in general, who did it, how did he do it, and whether he achieved success in achieving it. Then we come to the second map in the

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[4] https://www.rowwad.net/home/course/%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-
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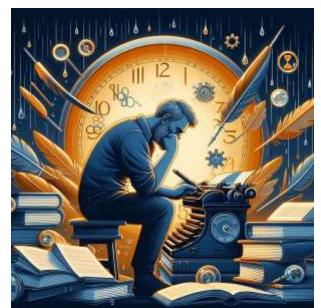%D8%A7%D9%84%D8%A5%D9%86%D8%B3%D8%A7%D9%86%D9 %8A%D8%A9/32

project, which is related to the message, vision, goals, values and priorities of the writer and the creative project, so that he has a map and a prior vision of all those priorities specific to the project, and then he can design his own map of what the project will reap through creativity, innovation, critical thinking, motivation, learning, organization, analysis and planning in a logical, objective and comprehensive creative manner, or with the output of the creative product itself, such as financial return, appreciation, fame and influence in society.

The fourth map can be specialized in evaluating the project and its details work to give an overview of the project, its experience, expertise, fame, and the extent of its development and maturity, and whether it enjoys different and positive relationships capable of helping it succeed or not, and work on developing a map and a prior vision of the details of the creative project such as planning and administrative processes, responsibilities of the work team, tools that help the work team implement, approaches followed in the project, proposed activities, products hoped for, planned developments to reach, achievements and work on developing a map or vision of its own creative

identity and how it can maintain, develop, and promote it among its audience, and work on another map about the partnerships it plans to weave and how it can obtain and activate them for the benefit of the project, and develop a broad, comprehensive and understandable map and vision of the political, social, economic and cultural conditions around it, especially if it lives in a society suffering from conflict and living in a security or humanitarian crisis, in addition to developing a map or vision of the project's structure, its capabilities, and its organizational, executive, communication, functional and interconnected aspects and its sources. Strengths, weaknesses, challenges and opportunities, as well as a map or visualization of decision-making levels, and another map or visualization of the laws, policies, regulations and procedures that the creative project will adhere to [5].

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[5] https://acpss.ahram.org.eg/News/17661.aspx

All of the above will not be done well without designing a map or vision for the information flow path in the project to allow for stable channels of information, facilitate the operation of the project, guarantee it in the future and activate the role of communication, archiving, documentation, monitoring and internal control of projects, achieve a high degree of quality in implementation and decision-making and absorb the project team and its partners, intensify communications with the world outside the project, and reduce the gaps between it and those around it, with the condition that this map or vision ensures that the information is useful, effective, transparent, objective and logical and allows everyone to participate, contributes to achieving the goals of the creative project, easily reaches the community or the public in general, contributes to analysis and quality of management and decision matrix and development of communication channels, and then comes the map or vision for the quality and evaluation of the project, which contains the mechanisms, elements, methods and tools that contribute to evaluating the quality of implementation of the activities of the creative project.

One of the most important mental maps or visions that can be worked on at the beginning of the project is the one that allows him to know the risks surrounding the project or the opportunities that the project can benefit from and the weaknesses that the project suffers from and how it can overcome them, and the strengths that distinguish the project and how to invest them in its favor, and to know how that map or vision can provide an analysis of the internal or external organizational elements, especially if the creative project operates in societies suffering from conflict and experiencing an internal crisis, so that it can protect itself and the project from its risks and benefit from the opportunities available around it due to the conflict, and design preventive activities against potential risks .

Such technical and conceptual maps help the project to identify the weaknesses and strengths of the project, its quality and acceptance by the community, the availability of human, technical, material, financial, organizational, operational, informational and programmatic resources, the

internal or external environment of the project, the conditions for the success of partnerships, the political and social conditions in the overall region, national creative policies, regional and local creative policies, the current situation of the project and its surroundings, the situation of creativity, the creative market and creative consumption by the public [6].

Lack of project leadership

The project can benefit from the presence of a creative, well-planned, inspiring, talented and good leadership with planning, communication, negotiation, problem-solving, team leadership skills and other life, personal, practical and creative skills that also contribute to enriching its organizational culture, its ability to manage projects at the executive and financial levels, and at the level of relationships, research, marketing, working with the jewel, information management, overcoming challenges,

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[6] https://alsudania.news/%D9%85%D8%B4%D8%B1%D9%88%D8%B9-
%D8%A7%D9%84%D8%A8%D9%84%D9%8A %D9%84%D8%A9-%D9%85%D8%AD% D9%86-
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creating achievements, creative and productive competition, and able to create partnerships and build capacities, learn from creative experiences and creative projects of talents, enhance its contribution to creativity and creative networking, its ability to evaluate the project, and deal with the project with quality and skill, especially with its partners and its own team, with knowledge of the surrounding creative markets at the local, national, regional or international level, and to identify any training, study, educational or creative activities and deal with the project comprehensively and with knowledge of all its details and creative, administrative, project, financial, research, analytical, strategic, organizational, communication, alliance and evaluation levels. And to push to benefit from all of that for the benefit of the creative project.

The project's inability to evaluate its performance and correct its deviations

The reasons that may not guarantee the success of the creative project include the project's ability to evaluate its performance and correct its deviations
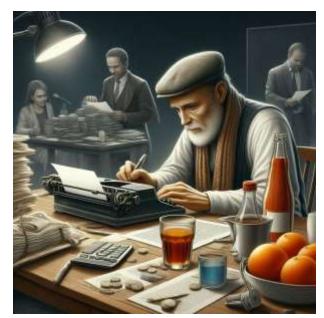
through evaluation and diagnosis methods, expected analytical outputs, analytical outputs, the formula for administrative capabilities, self-evaluation of the individual and the team, a map of historical progression, working on an organizational chart, analyzing the organizational structure and its communication channels, developing a decision-making process matrix, analyzing the decision-making process, distributing responsibilities, diagnosing and analyzing information channels, activating the process of individual and collective self-analysis of the administrative and organizational capabilities of the main workers and the relationships between them, the possibility of the project relying on one leader who is accepted, examining the self with a critical eye, and evaluation by the work team begins with self-evaluation, peers, forming roles and responsibilities and distributing them and reaching appropriate formulas for leading the project and the team, identifying the actors and those responsible for the basic management tasks such as production, management, and everyone's understanding of the project's activities and having a clear vision about the project's vision, mission, message and

activities. After the analysis process, the evaluation process begins, which is based on the previously identified goals and preparing the means Evaluation, a table showing the determinants, standards and indicators, identifying the standards and indicators that can be easily measured, setting standards of excellence and quality, setting relatively fixed determinants, connected to the identity of the project with the importance of the standards and indicators being subject to continuous development.[7]

Lack of implementation of project standards

It is important for the creative project to work on the indicators, standards and measures that the project must adhere to, determine the evaluation criteria, expectations of the main achievements, design direct measures for the capacity building process, improve the organization, build the project team's capacity for strategic planning, their activity in achieving a high degree of organizational stability, ensure the quality of the strategic plan, its

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[7]https://eccceg.com/%D8%A7%D9%84%D8%A7%D8%B3%D8%AA%D8%AB%D9%85%D8%A7%D8%B1-%D9%88% D9%82%D8%AA-%D8%A7%D9%84%D8%AD%D8%B1%D9%88%D8%A8/
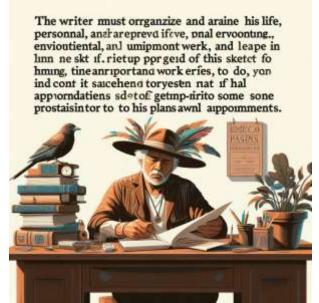
applicability, the presence of human resources that will implement it, work on more project resources and ensure its financial stability and the availability of technical, technological, financial, temporal and spatial resources. Activating the standards related to the project's efficiency and its ability to work in normal conditions and in crisis and emergency situations, developing good relations with all stakeholders around it, ensuring transparency and integrity, activating networking and communications related to the project and contributing to its success. The evaluation often uses different tools for work, including research, personal interviews, observation, analysis of situations, documents, comparison, and other tools.

Weakness of the project's ability to follow up on its activities and monitor their effectiveness

One of the activities that ensure the quality of the project and its management is the project's ability to follow up on its activities and monitor their effectiveness by preparing the project team to follow up and monitor the

implementation of the strategic plan, discover and deal with the defects in it, and always return the plan to its path, develop it and rewrite it if it becomes inappropriate for the current situation, and monitor negative developments that threaten the project in any way, whether related to money, human resources, strategic plans, activities or public relations related to the creative project, and the project's management to ensure that It is consistent with the vision, mission, purpose, and activities of the project, the funds available to it, the situation of the surrounding community, what are the expected results from it, and the financial flows and expenses related to the project activities, which must proceed in a good, coordinated and consistent manner, with the condition of knowing the appropriate methods of planning and its main purpose.

Lack of creative project management

One of the skills that indicate the success of a creative project is the ability to manage creativity. Management is a dynamic, vital, and continuous process, whether in times of peace or crises. Managing creativity has become

extremely important on the individual level of the writer or for institutions, as everyone who works on creativity needs to have a growing knowledge of the means of communication, production tools, and available funding.[8]

It is important for the management to be aware of all developments taking place at the social, economic, political, cultural and creative levels and to know how to invest them for the benefit of the project, and to keep pace with the existing and new needs and programs around it that are related to its work and the project, including creative management, at the forefront of which is building its creative, administrative and programmatic capabilities and raising personal and creative efficiency in managing the project, developing its administrative methods, developing resources and improving the results of the creative project, working on accumulating knowledge and growing its own experiences and the project, and enhancing its tangible positive effects on the level of the private creative project and its management in all different

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[8] https://institute.aljazeera.net/ar/course/11215

circumstances and its success in marketing and increasing its awareness of creative issues in its environment and its ability to manage it, market it, document it, promote it and its financing methods, and its knowledge of creative policies and creative projects that are being achieved in its environment as a whole, and its understanding of creativity, its importance, its impact, its positives and negatives and the factors affecting its improvement, success or failure.

The success of the project is guaranteed by its management having knowledge of management methods and functions, and having negotiation skills, team building skills, problem solving skills, and skills Delegation and granting of powers, managing meetings and sessions, ability to manage change, good knowledge of audience building, documentation and media, marketing and its concepts, nature, mix, strategies, plans and reasons for its success, attracting different segments of the audience, availability of skills to attract funding, mobilization of resources including the ability to write a project proposal, knowledge of the components of a funding request, work to identify opportunities and challenges in external and internal funding

sources, and knowledge of the creative policies within which the creative project operates as a whole.

Weak ability of the project to grow and develop

The criteria that indicate the success of project management are the ability of the creative project to grow and develop, the existence of good strategic plans for its activities, the existence of its vision, mission and objectives, the existence of funds for its achievement, the existence of an organizational culture and good leadership for it, the management of the creative project and understanding the nature of the creative project and its role in generating and discovering creativity and stimulating ideas and inspiring and motivating research, learning and knowledge, and understanding the past, present and future.[9]

The most important reason for the success of a creative project in times of crisis, which may be war or a security or political situation that is unfavorable

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[9] https://fastercapital.com/arabpreneur/%D8%B9%D9%82%D9%84%D9%8A%D8%A9-
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to the creative process it is carrying out, is to work on strengthening the project's ability to plan creative projects in times of crisis.

Many countries, especially in the Arab world, are going through a series of conflicts, wars, and political, humanitarian, social, and economic crises. The project lives in a state of crisis with the surrounding community, living in and coexisting with the same circumstances. These circumstances and issues affect the project, and therefore the project team must realize the value of strategic planning in unstable circumstances, and what are the necessary conditions for preparing a strategic plan and predicting future scenarios specific to its local, creative, political, security, and military environment, and designing future scenarios that attempt to understand the conflict and best practices for dealing with it, and working on designing programming strategies, organizational competitiveness, quality achievement strategies, networking strategies, public engagement strategies, and ensuring sustainability in addition to development scenarios, strategies for developing human, financial, and technical resources, developing information and financing, databases, public relations, and marketing

strategies, and dealing with state institutions, the private sector, and the voluntary sector who live in the conflict situation that the creative project lives .

There are many reasons why it is important to work on long-term strategic planning in unstable environments to achieve stability, security, flexibility, and readiness for changes in the external creative project environment and to work on designing diverse and adaptable activities that are successful in gaining wider audiences, capable of generating income, and sustainability in unstable conditions. The process of preparing a strategic plan in a crisis situation requires a lot of time and effort, but it is considered one of the most important tasks that ensure the success of the project. The project team's good planning ensures that the project proceeds according to a sound approach and good organization that enhances participation and partnership and contributes to improving the quality of the creative product and the creative project as a whole.

There are many turbulent atmospheres, dramatic changes, and sudden political or economic shocks that occur around the creative project and affect

its creations and works, which requires the project team to be aware of them and have designed and planned responses to respond to them strongly, positively, and confidently, and increase its strength in dealing with the turbulent environment around it, and charting the path for its future and the future of its creative project, and to believe in the value of strategic planning in unstable circumstances and not to be drawn into focusing on solving the immediate risks around them and around the project, and to ensure relevant treatment of the changes around them, and to understand the extent of their impact on the writer and the creative project [10].

There are some conditions necessary for preparing a strategic plan in unstable situations, the most important of which is the availability of a team with administrative, organizational, and decision-making skills, the ability to determine appropriate approaches, places, and times for creative work, the

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[10] https://fastercapital.com/arabpreneur/%D9%85%D8%B9%D8%AF%D9%84-%D8%A7%D9%84%D9%86%D9%85%D9%88--%D9%83%D9%8A%D9%81%D9%8A%D8%A9-%D8%AA%D9%82%D8%AF%D9%8A %D8% B1-%D9%85%D8%B9%D8%AF%D9%84-%D9%86%D9%85%D9%88-%D8%A7%D9%84%D9%85%D8%B4%D8% B1%D9%88%D8%B9-%D8%A7%D9%84%D8%A7%D8%B3%D8%AA%D8%AB%D9%85%D8%A7%D8%B1%D9% 8A.html
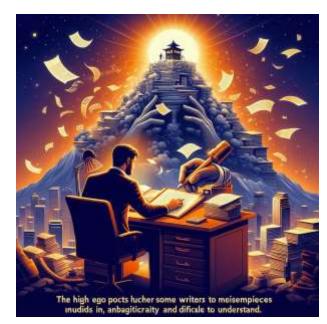
ability to discuss proposed options and choose the most appropriate ones, highlight positive positions for strategic planning, set precise outlines for preparations for strategic planning, set a time frame for each stage of this project, involve all stakeholders who have the required experience, define the roles and responsibilities of each individual separately, define methods for preparing reports and monitoring the process, encourage analysis, debates, and proposals aimed at improvement, prepare a mechanism for the official approval of the final document, and predict future scenarios related to the unstable environment surrounding the creative project .

What is wrong with an unstable environment is the inability to form stable visions, activities and goals. We must constantly work to develop and modify those visions, goals and activities to be compatible with political, security, military and economic changes within those situations in which positions, trends and loyalties change faster than the ability to respond to them, and work to design the strategies and scenarios necessary for each variable surrounding the project and identify alternative options and work on them

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within questions and answers to those variables and deal with them faster. Those questions are like:

1. What are the possible political options?

2. What is the country's position on international relations, and what are the country's economic potential?

3. What is the energy base available in the country?

4. What kind of technology is being used at the moment?

5. What are the demographic trends in the region and surrounding areas?

6. What is the social structure of the population?

7. What level of education have you reached or what level of education is available?

8. What are the core values that characterize public discourse in the country?

9. What is the prevailing political culture in the country?

In unstable situations, the creative project must have several scenarios at once to choose the most appropriate one for each variable in the environment. The most important of these scenarios is the integration

scenario. This scenario is based on a high degree of optimism and leads to modernization and coordination in line with the project environment's orientations. It assumes high levels of stability, openness, cooperation, support, and inclusiveness, and a positive environment in many political, economic, and social standards. There is also the disintegration scenario, which is the most pessimistic scenario, as it assumes a widening gap between the project and its environment, and the impossibility of stability around the project. There is also the shared interest scenario, which is a scenario that depends on the real potential for cooperation based on interest based on linguistic and value convergence, positive relationships, and available markets. All of these scenarios must be real and possible scenarios and actually contribute to the success of the creative project [11].

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[11]https://www.nationshield.ae/index.php/home/details/research/%D8%A8%D9%86%D8%A7%D8%A1-%D8%A7%D9%84%D8%AF% D9%88%D9%84 %D8%A9-%D9%81%D9%8A-%D8%A3%D9%88%D8%B6%D8%A7%D8%B9-%D8%BA%D9%8A%D9%80%D8% B1-%D9%85%D8%B3%D8%AA%D9%82%D8%B1%D8%A9/ar

Strategic planning is needed in stable situations with a great deal of innovation, multidimensional joint thinking, the opportunity to choose from a range of highly precise strategic options, take full advantage of available advantages, and find solutions to the weaknesses of the creative project and its unstable environment.

There are a set of characteristics that define good, implementable management: good administrative and organizational practices, monitoring and following up on strategic planning with non-authoritarian leadership capable of distributing administrative tasks to assistants, having administrative flexibility to prevent overburdening workers, ensuring distinguished project programming, good selection of places and times for creative activity, ensuring aesthetic distinction, stimulating creativity, ensuring creative quality, achieving goals, transferring knowledge, recognizing risks and threats from the external environment, and the ability to overcome them, and ensuring continuity and sustainability of creative project activities .

Good adaptable management emphasizes the need for continuous evaluation of the success achieved, stresses the need to think about the future, discourages the routine approach to strategic planning, works on periodically defining work methods, identifying crossroads and turning points related to the organization of the project, analyzing means, solutions and good organizational practices, monitoring and following up on strategic planning, designing means and procedures for searching for immediate and appropriate solutions, ensuring the existence of a regular and flexible organizational structure, providing non-authoritarian leadership, working to distribute tasks well among the team and being distinguished by administrative flexibility: to prevent exhaustion and alienation of workers .[12]

Good methods for successfully implementing the strategic planning approach include focusing on working within good adaptable management,

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[12]https://fastercapital.com/arabpreneur/%D8%A7%D9%84%D8%A3%D9%86%D8%B8%D9%85%D8%A9-%D8%A7%D9%84%D9%82%D8%A7%D8%A8%D9%84%D8%A9-%D9%84%D9%84%D8%B9%D9%83%D8% B3--% D8%A7%D9%84%D8%AA%D9%83%D9%8A%D9%81-%D9%85%D9%86-%D8%A3%D8%AC%D9%84-%D8%A7 %D9%84%D9%86%D8%AC%D8%A7%D8%AD-%D8%A7%D9%84%D9%85%D8%B3%D8%AA%D8%AF%D8%A7% D9%85.html

organizational diagnosis and capacity building, creative development, developing capabilities, enhancing the level of evaluation standards, 8 enhancing good organizational practices, achieving excellence, encouraging the spirit of creativity, innovation and adaptation, monitoring and following up on strategic planning, working on designing means and procedures to reach new immediate solutions, enhancing good practices and analyzing them in order to know what potential they have for the future of the project, in addition to identifying ways to deal with methods of activity not specified in the strategic plan, measures to support excellence, strengthening organizational culture, identifying the radiant axis of creativity, enhancing the flexible organizational structure, and developing rapid methods of dealing within the creative project environment.

The process of adaptation and change may negatively affect the balance, organization, implementation of strategies and activities, their movement, vitality, development, evolution and the extent of their adaptation. Therefore, it is necessary to give more independence in the creative work within the

creative project, and to ensure continued growth, maintaining the appropriate level of quality, and many of the works and activities carried out by non-authoritarian leadership that works to distribute tasks democratically to the work team in a non-authoritarian manner from the leadership that enjoys attractiveness, administrative flexibility, and enjoys the availability of good work plans, measures and incentives for the work team that ensure its motivation to carry out all activities of the creative project in a distinctive manner .

The project team must conduct a comprehensive analysis of all the project's work and activities, including studies, discussions, understanding of creative concepts, enhancing good administrative and organizational features, and working to achieve creative excellence. Therefore, it is vital that the strategic plan sets the parameters on which the project's achievements will be evaluated during the specific period in which it is planned, including the expected goals and results and the parameters necessary to evaluate programming and creative excellence, judge aesthetic excellence, the project's contribution to stimulating creativity, cultural quality and the extent

to which the program is linked to the required objectives, the extent to which the innovation approach is applied in programs and the means of achieving it, the degree of success in transferring knowledge, and the degree of sustainability and the ability to cooperate with all partners for the benefit of the creative project .

It is important for the creative project team to work on stimulating creativity in their surrounding community, reducing the neglect of creativity, ensuring the achievement of new creative projects, activating the involvement of local creatives and realizing their ideas, motivating young people to be creative, presenting their work to the public, ensuring cultural quality and the extent to which the project is linked to the required objectives by knowing the extent of its professional connection, the extent to which the creative project is linked from the perspective of the public interest and creativity as a whole, its connection to the project development plans and its needs, the development of its own standards, and those linked to its resources, needs and plans, ensuring the integration of the creative process of the project as a

whole, the optimal arrangement of all activities of the creative project, its time period or the creative movement it follows, realizing the extent of the consistency of activities, determining the standards and indicators within the creative quality determinant, and the extent to which activities are linked to the project goal in the unstable circumstances surrounding the creative project [13].

Among the innovative methods for developing programmers and implementing these programmers, we find the method of innovation in programmers and the means of achieving them, the existence of new forms of creative activities, the existence of new forms of programmers and the means of achieving them to be truly effective in society, ensuring the quality of the creative content and product and the quality of the project's activities, working within new methods in the project, evaluating the quality of the

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[13] https://fastercapital.com/arabpreneur/%D8%AF%D9%88%D8%B1-
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services provided using new methods of evaluation, ensuring success in transferring knowledge and creative skills, and the positive experience of the creative project as a whole.

The reasons that support the success of a creative project in an unstable environment include the degree of self-sustainability, the ability to survive, grow, develop and be independent, self-respect and self-confidence, ensuring financial and creative success, enhancing the creative status of the creative project, enhancing its creative reputation among its audience, increasing its attractiveness to decision-makers, partners, the public and the media, enhancing its position on creative policies in its unstable creative and social environment, enhancing its ability to participate in decision-making related to its community and its active participation in public discussions in its environment, intensifying its participation in its general creative and social environment, its success in reaching local, national, regional and international support institutions in favor of the project and striving to harmonize the internal forms and the comprehensive operating model for the project, the consistency of the contents of the project program with the

creative priorities, recognizing the new needs and requirements to identify new topics in creative policies, working to call for creative pluralism as one of the special priorities in creative policies, enhancing the evaluation of the quality of creative activity in the writer's creative project, especially in unstable circumstances, choosing the content of the program, and the appropriate means to implement it in a distinctive, creative and appropriate manner for unstable circumstances. The surrounding environment, targets all human groups in society, benefits from all available communication tools and forms, and understands all creative, societal, ethnic, religious, or ideological and political groups in the society surrounding the creative project [14].

It is important to work on developing the ability to receive different types of audiences, developing communication methods to reach different groups of audiences, developing marketing activities, focusing on receiving specific

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[14] https://fastercapital.com/arabpreneur/%D8%A3%D9%87%D9%85-
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categories of audiences associated with the creative project, increasing the audience's sensitivity to creativity, maintaining the achieved level of availability and contributing to the creative project experience, making the creative product available to the audience, ensuring openness at all levels, working on expanding the creative market to the maximum extent possible, enhancing the level of availability for creative products, ensuring the promotion of creative diversity, enabling the audience to participate, ensuring effectiveness outside the framework of the main axis of the project as a form of creative decentralization, and effective investment in the available creative infrastructure.

It is important to note that any project in society, including the creative project, that operates in an unstable social, political or creative environment may find it difficult to motivate others to cooperate with its entire creative environment at all levels, with the spread of conspiracy theories, war and exploitation in situations of war, crises and unstable situations, although cooperation with individual or institutional creative experiences in other

countries works to strengthen the creative project . In these difficult circumstances, the project must remove all obstacles and use technology and the Internet to activate its communication and relationships with individual 8 and institutional experiences outside its social and creative environment, develop a special methodology for establishing and maintaining international communications, increase the effectiveness of international cooperation between the project and similar experiences in other countries, participate in regional and international creative projects that positively affect the project, and stimulate the involvement of individuals and groups from other countries and from other communities in the activities of the creative project . Good adaptable management assumes that it is necessary to consider the practices that appear automatically as a reaction to the difficulties and risks coming from the external environment, and work to develop the project from scratch to a center of excellence, understand the available opportunities and risks, and choose The axis of creative radiation, which will focus primarily on strategies, and interest in the first planning period that gives the creative project an opportunity to verify the solutions

that have been chosen, and works to facilitate capacity development, establish a standard of quality of work and creative achievement, ensure the excellence of the project, enhance its participation with broader international and regional cooperation projects, participate in international creative forums and forums, reach a high level of competitiveness in unstable conditions, and the need to strengthen, organize and achieve quality in the creative sector, and contribute to the economic, social, political and creative [15].

Working in unstable conditions is very difficult for anyone in society, and it is even more difficult for creative people who are seen as disruptors in societies because of their lack of agreement with governments, especially authoritarian ones. Therefore, the creative project's activities should not be stopped because of these conditions, but rather its creative activity should be

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[15] https://fastercapital.com/arabpreneur/%D8%AA%D9%85%D9%83%D9%8A%D9%86-%D8%A7%D9%84%D9%85%D8%A8%D8%A F%D8%B9%D9%8A%D9%86--%D9%83%D9%8A%D9%81-%D8%AA%D8%B9%D9%85%D9%84-%D8%B1%D9%8A%D8%A7%D8%AF%D8%A9-%D8%A7%D9%84%D8%A3%D8%B9%D9%85%D8%A7%D9%84-%D8%B9%D9%84%D9%89-%D8%AA%D8%AD%D9 %88%D9%8A%D9%84-%D8%A7%D9%84%D8%B5%D9%86%D8%A7%D8%B9%D8%A7%D8%AA-%D8%A7%D9 %84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9%D9%8A%D8%A9.html
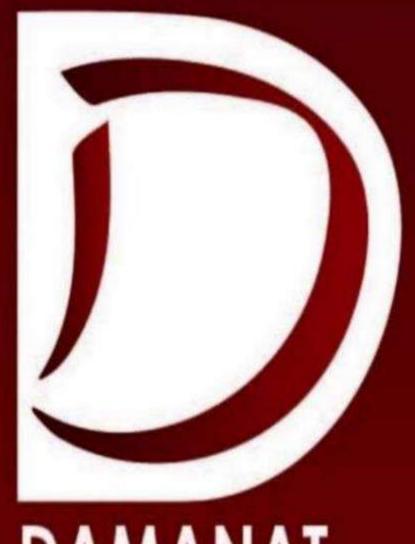
intensified to be an effective participant in the period that the society around it is experiencing.

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