# Stages of Talent Development in the Field of Creative Writing among Writers of Stories and Novels: The Influence of Chronological Age, Internal Factors, and Environmental Factors

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## Abstract

The study investigated the stages of talent development in the field of creative writing among story and novel writers, to examine the influence of chronological age, internal factors, and environmental factors. We used a qualitative methodology with a phenomenological design and conducted in-depth interviews with writers and novelists in the Kingdom of Saudi Arabia. There were 21 participants (18 males/3 females) whose ages ranged from 35 to 72 years, with an average age of 53 years. After processing the qualitative data, we identified three stages of talent development with different time frames. Each stage is affected by environmental and psychological factors that contribute to developing creative writing talent and reaching excellence. Through the analysis, we estimated the timing for the beginning and end of each stage and the factors that affect them; five factors affected the first stage, and three factors affected each of the second and third stages. We also found mutual correlations between some factors, and independence among others. Based on the findings, we discuss how these factors work according to the model's assumptions, and the assumptions that support participants' success in dealing with challenges and approaching exceptional excellence. Finally, we put forward a number of recommendations.

Keywords: Talent development, creative writing, internal factors, environmental factors.

## 1. Introduction

Creative writing is a form of creative product that involves different creative processes (Göçen, 2019), such as imagination, fluency (Albertson & Billingsley, 2000), and flexibility (Firmender et al., 2017). It has received some attention in the field of gifted education that explored methodologies for developing effective instructions to improve its quality (Garrett & Moltzen, 2011), evaluating the extent of its impact on academic growth (Bennett-Rappell & Northcote, 2016), and the formation of attitudes (Turkel & Cetinkaya, 2020).

A number of studies have reported positive results for intentional interventions on the development of creative writing (Firmender et al., 2017; Olthouse, 2014) that contribute to

improving attitudes toward writing, increasing motivation (Göçen, 2019; Turkel & Cetinkaya, 2020), and advancing academic achievement (Tok & Kandemir, 2015). The main goals of these interventions are not developing writing skills; rather, they seek to develop talent in this field. However, the appropriate methods are unclear. Previous scientific efforts may be a major reason for this: at the beginning of the twentieth century, attention was directed toward specific facets such as general abilities (Dai & Chen, 2013), at the expense of educational methods and practices (Subotnik et al., 2011). This is evident when reviewing educational practices and research findings. There is no real developmental path that takes into account the elements and components related to this field and its contexts. Some researchers have reported negative results for interventions to develop creative writing (Howe, 2016), stating that training programs can limit creative diversity, restrict imagination, and create homogeneous images of writers (Kearns, 2009); educational institutions have not been useful in the lives of a number of prominent writers, and in fact may have hindered their development (Gunersel, 2009); some of the more complex interventions are ineffective (from the point of view of some writers) because they do not go beyond the surface of developing creative writing (Morley, 2007); and some interventions have caused problems for creative growth.

These common issues across many fields, and the evolution of the concept of talent, have opened new directions for methodologies to develop talent. Intentional talent development processes take into account the surrounding context, accompanying interactions, and factors related to the self and the environment (Plucker & Barber, 2021). Research through the lens of talent development attempts to explain the inconsistency in the results describing the impacts of external interventions, which is a research gap in the field, by examining the diverse components within the context of the time needed to reach a level of outstanding achievement (Paul & Seward, 2016). It assumes that each talent area has a developmental path with differing time requirements and opportunities that society should provide (Subotnik et al., 2011), and it suggests that research studies should take a more consistent approach to knowing the levels of outstanding performance that the talented can reach and the means of reaching that level. Over the past period, between the emergence of talent development theories and the present, there are a limited number of fields that have been researched through this perspective, such as music (Preckel et al., 2020), STEM fields (Dai & Li, 2020), and academic talents (Gierczyk & Pfeiffer, 2021). This new approach has not yet been applied to creative writing. Fragmented previous studies were unable to provide an integrated vision that captures the reality and needs of the development methodology required by the talent of creative writing (Bazerman et al., 2017). With the lack of data to explain how talent development occurs in this field, it is difficult to design programming, which is what prompted this research study to identify how creative writing talents develop.

Research Question

The key Research Question was formulated as:

What are the stages of talent development in the field of creative writing among writers of stories and novels, and how are they influenced by chronological age, internal factors, and environmental factors?

Consequently, the study has two objectives:

1.      Identify the stages of talent development in the field of creative writing.

2.      Identify influential factors during the different stages that help develop talent in the field of creative writing.


## 2. Methodology

Due to the nature of the study and the need for data related to memories, the researchers relied on qualitative tools and methods to collect and analyze data (Creswell, 2015). The study aimed to describe the existing phenomenon as it is, without exposing it to any type of external intervention; to use this description to convey the nature of the complete experience; and to build a model that determines the path of talent development in the field of creative writing. It used a phenomenological design, since its goal is consistent with the underlying philosophy of the phenomenological approach (Williams, 2021), which focuses on building a deep understanding of the real and shared experience among participants, describing and interpreting it, and identifying its common elements (Creswell et al., 2007). The definition of the phenomenon is not built from previous concepts and literature; it is formed through the participants' own concepts and their point of view toward their own world (Eddles-Hirsch, 2015).

Study community

The study community was defined as a group of contemporary writers and novelists in the Kingdom of Saudi Arabia, who have produced their own creative writings, provided that these are published, either on paper or electronically, and have achieved literary accomplishments that are appreciated by society.

Participants

The participants included in the study consisted of 21 contemporary writers of stories and novels from Saudi Arabia who have published products (stories/novels) that are appreciated by society.

In-depth interviews

The researchers used in-depth interviews to collect data. This type of individual interview involves a deep exploration of the reality of the participants' experiences, ideas, and attitudes on a specific topic (Boyce & Neale, 2006).

Apparent validity of interview design

To assess the apparent validity of the interview design, a group of arbitrators  reviewed the interview questions from a structural perspective, determined how appropriate the questions were to the target group, assessed their ability to obtain the required data, and evaluated the psychological and ethical aspects. Arbitrators were also asked to provide comments and insights appropriate to further develop the tool.

After completing the communication phase and obtaining the opinions of the arbitrators, the researchers used Cohen's Kappa equation, a widely used, reliable equation, to calculate the

percentage of agreement between the arbitrators (Delgado & Tibau, 2019). This step ensured the objectivity and reliability of the qualitative data. The researchers modified, retained, or deleted questions based on the percentage of agreement, according to the significance of the Kappa coefficient, as detailed below.

A question was kept unchanged if it had an agreement of 80% or more on its validity. Questions were deleted if they had an agreement of 80% or more on their invalidity or there was a disagreement between -60% and -40%. Questions were modified based on the importance of the data that would be obtained through them and the extent of their connection to the theory on which the study is based. Some differences that had a weak agreement (2% or less) were ignored unless the arbitrator had a strong, scientifically supported point of view that convinced the researchers. The arbitration results are presented in Table 1.

Table 1: Percentage of agreement of the arbitrators on the qualitative interview questions

| Evaluation Criteria | 100% agreed it was valid and appropriate | Agreed that it needs to be modified by 40% | Agreed that it needs to be modified by 30% | Agreed that it needs to be modified by 20% | Agreed that it needs to be modified by 10% |
|---|---|---|---|---|---|
| First: Personal data | (1, 2, 3, 4, 5, 6, 7, 8) | - | - | - | - |
| Second: The writer's social and economic data | (9, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24) | - | - | - | (10) |
| Third: History of educational development | (25, 26, 32, 33, 34, 35, 36) | (34) | | (27, 29, 30) | (28, 31, 36, 37, 38) |
| Fourth: Interests and hobbies | (41, 44) | - | - | - | (40, 42, 43, 45) |
| Fifth: History of discovery | (49, 50) | - | - | - | (46, 47, 48, 51) |
| Sixth: The level of genetic indications in the family | (52, 54, 56) | - | - | - | (53, 55) |
| Seventh: The personal characteristics of the writer | - | - | - | (58) | (56, 57, 59) |
| Eighth: Development and care stage | (60, 61, 62, 64, 65, 68, 73, 74, 76) | - | (69, 70, 71, 72, 75) | - | (63, 66, 67, 77) |
| Ninth: Production and publishing stage | (79, 82, 83) | - | (80, 87) | (78, 81) | (84, 85, 86) |
| Tenth: The stage of excellence in performance | (88, 91, 92, 96) | - | - | (89, 93, 94, 95, 97) | (90, 98) |
| General suggestions for the entire questionnaire | • Modify the wording of the question from "whether" to "how."<br>• Add questions related to the science of writing stories and novels. | | | | |

Based on the results of the arbitration, the researchers made the proposed amendments. After calculating the apparent validity, the modified interview model consisted of 10 main axes: personal data, social life, economic data, educational growth history, interests and hobbies, discoveries, development and care stage, production and publication stage, excellence stage, and personal and behavioral characteristics. Each main axis included detailed questions.

According to Seidman (2006), this type of interview requires the participant to start narrating their memories from the past and move to their present personal experiences. As such, interviews that last less than 90 minutes may not allow participants to narrate and present their stories and past experiences with enough depth or useful detail. Therefore, the researchers suggested 90 to 120 minutes as an appropriate length for the in-depth interviews.

Processing methods used in the study

In-depth interview analysis

The interviews were analyzed using the constant comparative analysis technique in six phases:

1.    Data transcribing

2.    Reading and reflection

3.    Open coding with continuous comparison

4.    Category integration

5.    Setting boundaries for the theory and producing topics

6.    Theory writing

The audio transcription program Transkriptor, which supports the Arabic language, was used to convert audio clips into written sentences. All audio recordings were converted to written Word versions. After completing the analysis procedures and extracting topics for the theory, the topics were then verified, and the theory was formulated in its final form.

Ensuring analysis reliability

Reliability refers to the extent to which an instrument can obtain consistent data when the measurement process is repeated. In the coding process, reliability refers to the extent to which analysts can repeatedly obtain the same coding units for the data when analyzing it again in the same way (Aguinis & Solarino, 2019). To verify the reliability of this qualitative data, the consistency rate of the analysis was calculated over a period of time.

## 3. Results

The results of the interviews were analyzed to determine the stages of talent development in the field of creative writing according to the theory of the large model. This identified three successive stages in which talent development occurs: the potential stage, followed by the competence stage, and then the experience stage (Subotnik et al., 2011).

When special capacities and abilities develop, writers move to a stage of competence; competence, when further developed, becomes a stage of experience and creativity. However, the development of these stages differs in detail and time according to the specific field of talent. The researchers analyzed the experiences of the participants to identify the stages of talent development in the field of creative writing, and to identify the timing of these stages and the factors that lead to their development. The results of the analysis are presented below.

Stage One: preparation and motivation stage (reading stage)

This stage corresponds to the stage of capability development in the model. It includes all the factors that lead to discovering specific capabilities, acquiring basic skills, working to develop and enhance them, and increasing motivation for creative writing.

The time frame for this stage did not differ significantly among participants. According to the interviews, acquiring writing skills begins early, starting approximately in the third grade of primary school (i.e., at the age of approximately 9 years) and extending until the intermediate stage. Some participants experienced a delay in this time frame, until the sixth grade of primary school or the intermediate stage. During this period, most of the senior writers did not practice creative writing; their entire work focused on identifying their internal needs and striving to meet them. The researchers found, through comparisons between participants, that this stage was directly affected by various factors that enabled them to transform potential into capacity, as follows.

1. Having a real talent and special abilities in creative writing

All of the participants emphasized the issue of having talent in the first place. (M9) stated, "I was the only visitor among my brothers, while the remaining brothers did not have a tendency to read, meaning there was no encouragement or support and you would turn to reading, but I would savor these things and find some inclination in them." (M14) stated, "Honestly, I will insist that talent should develop itself by itself. Yes, talent needs care and support to help and strengthen it." (M1) explained the motivation for developing talent, "Reading is a self-motivation, a self-motivation, even for those who tell you that society pushes you to read."

2. Directly or indirectly stimulating the environment to practice reading behavior

(M20) mentioned, "My father's specialty was Islamic sciences and the Arabic language, he used to teach it and teach it all." My father mentioned the senses. "The way of reading and choosing books, I think it was inherited from my father and from the family environment, meaning it was inherited from the family environment." (M21) brought up his passion for reading, saying, "I was a very voracious reader from the age of six, maybe from the time Majid magazine entered our house for the first time in 1979 until now, and I am [still] a voracious reader."

3. The presence of the image of the library and the book in the writer's childhood

(M16) said, "We had a neighbor who studied at the scientific institute, and the scientific institute had books in the literary field, so I found a variety of books there, such as religious, artistic, and literary books, so I used to borrow them from him. I was very passionate about it." (M18) stated, "We had a library other than the school library, there was a library called the Dar Al-Ulum Library, a huge, large library that I used to go to almost every week, meaning at the end of the week I would go and read there." (M6) said, "We didn't have a library at home, but my brother, who was older than me in age, had a subscription to a magazine, so I used to read these magazines."

4. Practicing intensive and varied reading behavior at an early age

(M5), in speaking of diversity in book choices, said "In the beginning, it was stories and novels, I mean, almost, these… I was supposed to read from and to." (M10) said about his reading style, "Reading was random, frankly, there were stories that included religion and history… I started reading books, but since childhood there was a tendency towards the issue of stories more and history more."

5. The presence of writers and intellectuals in the writer's environment

(M4) recalled his childhood memories and the people from whom he acquired some literature. "In childhood, I used to listen to stories. There were people from our neighborhood who loved books, stories, and the issue of drawings, drawing from cartoons and things like that, and writers and comics." He continued to talk about influences, saying: "Look around the neighborhood. Every day there is a story in the neighborhood, and if there is no story, a story is created by the adults. Everything is there, [created] by the elderly or even by ordinary people from all over society. So if you are in the neighborhood, you are an ear that listens." (M12) mentioned the influence of the environment on his literary formation, saying: "My grandfather was a poet, well-known, and my uncles loved poetry, and my aunts as well. Most of them specialize in Sharia or the Arabic language."

Stage Two: practice and experimentation (writing and initial publication stage)

This corresponds to the proficiency stage. It draws on all the influences present in the experimentation stage and stimulates an increase in practicing writing, to develop the individual's performance. To define this stage and distinguish it from the first stage, the researchers explored the most prominent and recurring event in each participant's experiences and the factors that influenced them to develop their abilities and potential to the level of proficiency.

Although many factors from the first stage continued into the second, the second stage was characterized more by the emerging talent of creative writing. While the most prominent feature of the first stage was intensive reading, in the second stage, writers began to practice writing, experimented with performance, attempted to develop and criticize, presented their writing to society, and sought evaluations. This stage was critical: the writer had to decide whether to keep going or cease their efforts based on evaluations they received from their external environment and internal convictions.

This all required a lot of time, effort, and practice, as participants used different strategies and advanced skills when they began this stage, which is why the researchers classified this as the stage in which potential developed and the writers reached proficiency in talent development.

Participants varied in the specific time at which they began writing. However, overall, this stage began at the end of middle school and high school, specifically during the writer's adolescence, and continued for many until the beginning of university. The analysis indicated that this stage and its timing were influenced by three common factors.

1. High psychological sensitivity

(M16) talked about his teenage years: "I had existential anxiety inside me, I was asking a lot of questions." (M14) believed in the importance of relationships, despite his inability to do so, saying: "I think that forming friendships with people from different cultures, different knowledge and different ideas is useful for anyone, frankly, and it helps in having more experience in dealing with people."

2. Searching for a creative writer and role model

(M14), when asked if banned books were read said, "Yes, and I remember that it was one of the first banned books in those days, I mean when we opened up to Nizar Qabbani's experience, for example, his collection of poems was one of the first books. It was banned, but it was leaked to us in a certain way, photographed and distributed. The novel For Bread Alone by Mohamed Choukri was banned, and we read it, Naguib Mahfouz's novel Children of Gebelawi, and others."

(M20) commented on the source of banned books in middle and high school: "I had a brother who knew that I loved literature. This brother was studying at university, and I was in middle school. He used to bring books and buy books. He studied English literature, so I used to take books from him, such as Al-Manfaluti and Mahmoud Darwish. The names, as you say, are important."

3. Knowledge communities and communication with those interested in the same field

(M20) said of his experience, "I got to know Al-Qadhami and visited him in his library. He is one of the people I felt I was trying to resemble. The issue of cultural criticism is a very important thing for me. I read about it." (M11) said, "In middle and high school, I formed relationships. I know people who have cultural interests. We read together."

Stage Three: creative writing and success in publishing

This third stage of experience and excellence in the field includes all the influences that worked to develop the writer's performance and move them from the stage of proficiency to that of excellence in creative writing.

Writers in this stage were more mature and balanced than before. With clearly defined writing styles, their own identity emerged and they began to form their own literary worlds, creative tastes, and audiences. As in the earlier stages, they did not need literary role models to teach them the art of creative writing, so their reading purposes changed to reading according to their creative taste. During this stage, they were busy writing, publishing, and seeking commentary and opinion in a focused manner, while continuing such necessary behaviors as reading.

When attempting to determine the beginning and end of this stage, the researchers found that its beginnings varied. Some began publishing a collection of short stories or a first novel at the end of their university study, while some delayed until after the age of 30, 40, or even 50. This stage also has no end that can be determined, as all writers find themselves able to write as long as they have a conscious mind and good health. The results of the analysis indicate that this stage and its timing were affected by common determinants that were summarized into three factors related to creative and critical characteristics and features.

1. Planning and writing

(M4) said, "But sometimes it differs from one job to another in terms of the circumstances. For example, in some jobs, I need to read a lot, like one of the novels. I spent a long time reading about the crow because the crow is the one talking. I need to read, I need to prepare well, but usually the work doesn't take me six months to a year or so. Of course, I will talk to you about writing every day for six months to a year." (M10) says, "If I have a research paper to write, I

have a novel to read during this period. I am still developing this skill. If I have a research paper to write, for example, I read seven or eight books on this subject, even though I only want to write 10 pages, for example. I connect reading to the writing process and I read a lot during the writing process."

2. Cognitive and cultural expansion

(M5) mentioned her method for getting to know modern knowledge and cultures: "One of the most frequently asked questions among friends, when there are discussions with fellow writers, is this talk, that it means discussing Western writing styles, Latin American writing styles, the styles of our Asian brothers, with the aim of having a Saudi style, an Arab style, something authentic, so these discussions are among the most important discussions we enter into." (M4) said, "Renewal in reading, as reading is related to writing, reading sometimes opens up illuminations in the brain, its effect on writing, so I said that writing when it happens to the writer, the solution is sometimes to read, reading gives you a new concept of the novel, it exposes you to new styles and concepts of the novel and new techniques."

3. Managing an unconventional life and sudden events

(M7) said, "Many situations were shocking to me, but after we took the lesson, they directed me to a path that I could not have imagined, had it not been for these shocks. Indeed, sometimes you need a strong shock to wake up, and awaken some abilities that are already asleep, and head towards directions that you may not have considered, and you will not consider them but for this shock." (M18) confirmed this by saying, "The most honest moments, the most honest moments are the moments of sadness. Okay, I am not telling you that I do not write in moments of happiness, for example, a situation happened to me. No, if a happy situation happens to me, I write, but it mostly comes to me in moving situations, situations of absence, situations of brokenness, sadness. When you are happy, you like to live the moment, and your happiness is greater than you can express it, but in the sad situation, you sit with yourself and contemplate and inspiration comes to you."

## 4. Discussion of results

Creative writing has not been an academic focus of Saudi Arabia's education curriculum, nor has it received much attention from society. However, writers have managed to create their own developmental path to exceptional excellence in the field. In this qualitative study, we carefully examined how talent developed in 21 writers and novelists to look for the common factors that might be part of an integrated system that leads to exceptional excellence.

The writers had many challenges, but they were able to adapt them to their own goals, develop experience in the field, and increase their level of creativity through motivation and self-initiated efforts. We found variations in conditions, factors, and even the level of performance (its time and rate), but there is a recurring pattern among the participants. We were able to analyze this pattern and divide the experiences into stages and primary and secondary factors and link these stages to chronological age. To understand these patterns and the way they perform, we turned to a theory of creativity that has a close connection to writing.

The creativity components theory of Amabile (2011) explains some of the variance in levels of written creativity. This theory assumes the existence of various internal components of creativity and an external component related to the environment, specifically the social environment, which includes all the motives and stimuli that drive internal motives. In other words, external motives stimulate internal motives, either negatively, which leads to a decrease in the level of creativity, or positively, which increases the creativity level. However, external motives do not work without internal stimuli. This theory also assumes that developmental rates vary according to the internal and external components of creativity.

The data that we obtained allowed us to see the growing correlation between intrinsic motivation and environmental potential, and how they contribute to determining the level of creativity. In addition, the evidence led us to see a pattern of dynamic interactions related to chronological age that eventually removes the impact of other environmental factors.

The first stage, which we called preparation and motivation for the development of talent, was largely characterized by random, vague, and immature internal motivations. The writers felt a great passion for reading without being aware of the real motivations behind it, but they responded to this passion and developed it because of environmental influences, motivations, and capabilities, such as family or a library among others.

People who lived in suitable conditions were able to build a good, diverse literary experience. The people who were deprived of that did not lack passion, but they needed more time to build their literary experience using the appropriate quantitative and qualitative environmental sources available to them. Reviewing the literature on children's passion and its impact on continuity, we found that great passion for a subject, often called obsession, is a major motivation to practice ongoing behavior that is difficult to eliminate or suppress through environmental influences (Utz et al., 2012).

As they grew older, the features of their interests became more evident. This led them to direct their passion toward focused areas of interest, and they created their own libraries in the next stage, identified literature most closely related to their field, and searched for peers who met their personal needs. In the third stage, with mature interests, new common factors were stimulated, such as reading foreign literature. They did not progress through the developmental stages because of environmental motivations; studies have found that external motivations are much less influential on the level of creativity than internal motivations and incentives (Amabile, 1985).

Rather, growing internal motivations are what gives value to the environmental motivations. This does not mean that the surrounding environment is not important. The assumptions on which components theory is based emphasize its role (Amabile, 2011), but it does not have the same effect in the absence of internal motivations and incentives.

We can also say that external motivations, interacting with internal motivations, direct writers to follow a type of deliberate practice to develop their talents in this field According to the assumptions of the Mega model theory, deliberate practice ensures gradual transition through the developmental stages  and accelerates access to the stage of excellence (Preckel et al., 2020).

We distinguished between two types of participants in terms of acceleration: some were faster at reaching excellence, and others reached excellence much later, even with similar environmental factors. We attributed the difference in acceleration to two factors. The first is the effect of chronological age, a factor of considerable significance. Creativity has been found to be less in quantity and higher in quality as individuals age; younger individuals produce a greater quantity of creative products with lower quality (Zabelina et al., 2022). Among participants, we found those who prioritized the importance of quality in their products, regardless of their number, and to reach this stage, they spent more time developing themselves, producing distinguished product at a later age. In contrast, others were interested in producing more and diverse writings at an early age, but they later criticized these previous works as only "beginnings," even destroying some for their poor quality. The second factor regarding acceleration is the influence of psychological and personal factors, such as personal characteristics and qualities, and individual differences (Lubart & Thornhill-Miller, 2019). The interactions between these two factors affect the time that it takes writers to reach excellence and demonstrate expertise, regardless of whether or not ideal environmental conditions are available (Zabelina et al., 2022).

The developmental process that the participants went through was sequential and asynchronous; each stage consumed a relatively long period of time before movement to the next stage. We also noticed that many factors were limited to a specific stage and did not extend to the following stages. This indicates that there was also a developmental evolution of the environmental factors that affected participants. In other words, it was not useful for them to read foreign literature while they were in the first stage, because awareness had not yet matured enough to accommodate such deep cognitive expansion, while random reading would not benefit them in the third stage, when they needed focus.

This is so because talent is related to advanced creativity. Creativity, at its higher levels, focuses precisely on a specific field, and writers practice repetitive behavior (Runco, 2004). We found this clearly in behavioral practices, as randomness decreased as individuals continued to develop until they reached a niche of their specific field and behavior. Fortunately, the intended product.

On the other hand, the chronological arrangement of developmental stages showed a gradual development of confidence in performance, the formation of personal identity, and independence. While there was total dependence on others in the initial stage, this gradually decreased and personal independence increased in the later stages, as participants demonstrated an ability to generate creative product and to selectively control environmental influences to meet their own needs.

The grand model theory reflects these stages of talent development, which start off directed by others and then develop into self-direction in the advanced stages (Subotnik et al., 2011). In this regard, a number of researchers have assumed that autonomy is related to the availability of psychological needs satisfiers, a sense of responsibility, and the formation of identity (Helwig, 2006).

The question remains as to how participants dealt with challenges, especially since the challenges were different and occurred at different developmental stages. This can be understood via two aspects. The first relates to the creative product. Fortunately, written works take a relatively long

time to reach the public. During the preparatory stage, the participants did not experience any challenges related to writing at all. Initial challenges related to their passion for reading, such as the availability of libraries and quality books. That is, the participants did not face challenges related to the product itself or its evaluation. At this stage, they did not have sufficient qualifications to defend and trust their creative products. This gave them a kind of comfort; experimental research has proven the negative impact of evaluation and expectations on creativity (Amabile et al., 1990).

At the stage in which creative products emerged, writers were able to adapt well because they had a literary background and enough experience to explore appropriate influences to develop their literary products, such as feedback and reading international books. Additionally, individuals in the age group in which creative products and more focused personal characteristics have appeared are strong and able to deal with challenges. Studies related to personality indicate the existence of a kind of stability of traits and characteristics after reaching post-adolescent age (Roberts et al., 2006).

The other aspect is related to the third stage, where participants created opposing lines for themselves to meet their needs and deal with challenges. The stage of creative products being published coincided with the feedback stage, so participants sought appropriate sources to obtain high-quality feedback that would ensure their continued excellence in the field. It also coincided with focused reading, deep expansion, exposure to foreign experiences, and benefiting from internet technologies, which allowed them to deal with a wider audience and develop deeper experiences through which they were able to face many of the challenges related to their field of excellence. This can be described as finding appropriate flexibility and moving away from job stability (i.e., following a repetitive pattern of routine performance without creativity). These factors are necessary components of a creative product (Runco, 2004).

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