

WRITING AS A PROJECT

THE WRITER

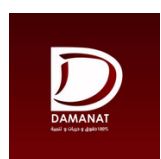
THE TENTH BOOK

CREATIVE PROJECT AND MARKETING

NABIL AHMED ALKHADHER

2025

DAMANAT FOUNDATION FOR HUMAN  
RIGHTS AND FREEDOMS





**Writing as a project**

**The Writer**

**The Tenth Book**

**Creative Project and Marketing**

**Nabil Ahmed Alkhadher**

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## Contents

|    |       |  |
|----|-------|--|
| ٦  | ..... | Dedication   |
| ٧  | ..... | Introduction   |
| ١٩ | ..... | <b>Creative Project Marketing</b>  |
| ١٩ | ..... | <b>Understanding Marketing</b>   |
| ٢٨ | ..... | <b>Understanding Marketing Strategies</b>  |
| ٣٣ | ..... | <b>Knowing the right time to market</b>  |
| ٣٣ | ..... | <b>Marketing Ethics Application</b>  |
| ٣٦ | ..... | <b>Find out about similar creative projects in the creative market.</b>                |
| ٣٦ | ..... | <b>Applying successful methods and practices in marketing creative projects</b>        |
| ٣٧ | ..... | <b>Enhance participation in marketing planning and implementation</b>                  |
| ٣٩ | ..... | <b>Ensuring that the creative project reaches the audience</b>                         |
| ٤٠ | ..... | <b>Save marketing costs</b>  |
| ٤١ | ..... | <b>Having a distinct plan to market the creative project</b>                           |
| ٤٣ | ..... | <b>Benefiting from modern media and technologies in marketing</b>                      |
| ٤٨ | ..... | <b>Having answers that contribute to the success of marketing the creative project</b> |
| ٥٥ | ..... | <b>Understanding Good Marketing Management</b>   |
| ٦١ | ..... | <b>Understanding the nature of the creative product</b>                                |
| ٦٨ | ..... | <b>The ability of the product and creative project to compete</b>                      |
| ٧٢ | ..... | <b>Know the risks associated with marketing creative project products.</b>             |
| ٧٣ | ..... | <b>Understanding Creative Markets</b>  |
| ٨٥ | ..... | <b>Understanding the Creative Environment</b>  |



٨٩..... **Understanding the Creative Audience**

١٠١..... **Understanding the importance of marketing information**

١٠٥..... **Understanding the importance of successful marketing communication**

١٠٩..... **Understanding Competition in Marketing**

١١٤..... **Understanding Marketing Partners**

١٢٥..... Understanding the importance of media for marketing



## Dedication

There are institutions that have worked seriously to build the capacities of creative people in the Arab world, and this has become clear in the regional capacity building activities that invite creative people to periodically and annually. Among these institutions is “Al Mawred Al Thaqafi” which I enjoyed and benefited from many training courses and workshops with in Jordan and Beirut, especially through Ms. Rana Yazigi.

Thank you to the entire Al Mawred Al Thaqafi team

Ms. Rana Yazaji

Thank you



## 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 Marketing**

Marketing is considered one of the most important activities of the project to ensure its success in attracting the attention of all stakeholders surrounding it. The following are some of the steps

that should be taken:

### **Understanding Marketing<sup>1</sup>**

A marketing plan cannot succeed without someone working to understand it as a marketing plan and understanding marketing, its systems, policies, tools, procedures, fields, types, and the best ways to develop it and ensure its success on the ground. Planning for marketing for a creative project is important for setting goals and operational policies and drawing up specific marketing policies and following up on them. It is important in the midst of a creative project to provide answers to important questions raised by planning, such as <sup>2</sup>:

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<sup>1</sup> <https://ar.wikipedia.org/wiki/%D8%AA%D8%B3%D9%88%D9%8A%D9%82>

<sup>2</sup> <https://taswiqonline.com/what-is-marketing>



1. Where are we? Where are we going? Where do we want to go?

2. What efforts should we spend?

3. How do we want to get there?

And how can we do it?

4. What is the project's share of the creative market in which it displays its creative product?

5. What strategies will be used to promote the creative product within the details of the creative project activities <sup>3</sup>?

6. What are the product and market criteria?

7. How new or novel is the product, and where is its current market for the existing product?

8. Is there potential to launch the creative product in a new market <sup>4</sup>?

9. How was the current situation analyzed, and the marketing strategy, objectives, markets, position, strategies, financial and human resources determined <sup>5</sup>?

<sup>3</sup> <https://www.clickemarketing.com/%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9%D9%8A/>

<sup>4</sup> <https://www.rowadalaamal.com/%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9%D9%8A-%D8%AA%D8%B9%D8%B1%D9%8A%D9%81%D9%87-%D9%88%D8%A3%D9%87%D9%85%D9%8A%D8%AA%D9%87/>

<sup>5</sup> <https://khatwatech.com/%D8%AA%D8%B9%D8%B1%D9%8A%D9%81-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D9%88%D8%A3%D9%86%D9%88%D8%A7%D8%B9%D9%87/>



10. What are the implementation plans, alternative plans, and monitoring, evaluation and control mechanisms?

11. Is the marketing plan and the project as a whole subject to a complete and systematic review of all its operations?

12. Does the creative project implementation team understand what the planning and follow-up cycle is? And what its special feature is?

13. Does the creative project implementation team know how the strategic planning process in a creative project differs from a traditional business?

14. What distribution systems are available for creative product?

15. Are there shelves available in the market for display and sale?

16. What are the willingness and ability of consumers to buy?<sup>6</sup>

17. What is the nature of competition in the market, and is competition surrounding the product from other producers of similar products considered?<sup>7</sup>

<sup>6</sup> <https://advertising.amazon.com/ar-ae/library/guides/product-marketing>

<sup>7</sup> <https://www.dariib.com/2024/02/creative-marketing.html?m=1>



18. What prices will be announced for the product, and do these prices guarantee the product's popularity and sale or not?

19. Do these prices fully cover the costs of production themselves or not?<sup>8</sup>

In ideal and very clear conditions or in a situation characterized by permanent instability, the creative project must make continuous decisions, work to understand the creative consumer and interpret his behavior and understand the phenomena associated with all purchasing patterns, including those related to creative products and consumer behaviors and possess a number of intellectual skills that help to plan well for the creative project until it succeeds. Among these skills are intuition, imagination, visualizing the feelings of others, analytical skills, the ability to summarize and concise, dealing with situations of confusion and uncertainty, and understanding the

<sup>8</sup> <https://academy.hsoub.com/marketing/core-concepts-of-marketing/%D9%81%D9%87%D9%85-%D8%A7%D9%84%D8%B3%D9%88%D9%82-%D9%88%D8%A7%D9%84%D8%AA%D8%B9%D8%A7%D9%85%D9%84-%D9%85%D8%B9%D9%87-r420/>



political, social, economic, cultural, civil and creative influences that affect the creative project as a whole in one way or another.<sup>9</sup> In the subject of the creative project, it is important that the project and those working on its success, whether the project

team or its partners, have a sensitivity to the nature of the work, product, project, and creative marketing, so that it aims primarily to motivate readers who buy the creative product. Marketing is what displays, motivates, and pushes readers to buy the creative product through all its field and digital marketing activities.

The awareness of those working in promoting the creative product of the importance of selling the creative product and the importance of work and creativity in advertising and promotion techniques for loyal consumers and potential consumers and those who stand against the creative product within a very broad and diverse environment of people in the local, national, regional, and international project environment, and they differ in their

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<sup>9</sup>[https://mawdoo3.com/%D9%85%D9%81%D9%87%D9%88%D9%85\\_%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82](https://mawdoo3.com/%D9%85%D9%81%D9%87%D9%88%D9%85_%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82)





degree of education, culture, experience, admiration for creativity or creative products and their ability to buy them <sup>10</sup>.

All products, services, projects, and businesses have become in need of marketing due to the

presence of increasing and competing numbers of producers, including those working in producing various types of creative projects, to the point that marketing has become an important scientific and practical specialty required in various businesses to bring the relationship between the producer and the consumer to a state of mutual satisfaction and satisfy the consumer's need. And improving the success and profits of the product, including creative producers, as any market, including the creative market, contains producers and consumers, who are all human beings, and each one of them has standards, preferences, desires and capabilities. Good marketing <sup>11</sup> is what creates a blend between the two poles of the market so that the buying and selling activities succeed and interact between them, and identify the

<sup>10</sup> <https://mawdoo3.com/%D9%85%D8%A7%D9%87%D9%88%D9%85%D9%81%D9%87%D9%88%D9%85%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82>

<sup>11</sup> <https://www.entaleq-online.com/marketing/>



needs of each of them, their ways of thinking, and how they decide whether to sell for the product or buy for the consumer. Marketing is a difficult but necessary process, and things become more difficult in the world of creativity and creative products, especially

in creative fields, and the public's reluctance to creative products <sup>12</sup>. The creative project team must be aware of all the different aspects of marketing and be able to plan for the success of marketing and to reach the audience with the creative product and motivate them to buy and focus in the marketing campaign on the history and characteristics of the creative product and its quality, and work to use all available tools that guarantee the success of marketing the creative product, whether through traditional marketing if such a type can guarantee the success of marketing the creative product or designing special models for marketing creativity that are sensitive to the privacy of the creative product

Creativity is an entertainment industry and is directed to a small number of people who have enough time to buy the creative product. Therefore,

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<sup>12</sup> <https://www.asu.edu.jo/ar/Economics/Marketing/Pages/Overview.aspx>



reaching them requires highly creative and unique marketing activities to convince them to spend money and buy the creative product, even though that money was allocated to buy basic needs that they actually have.<sup>13</sup> Those who plan to market the creative

product can work on a combination that includes the market and the available information systems to form the product's success formula and then apply it and know its quality and ability to succeed. If such a formula does not succeed in bringing the creative product to the public, those who plan to market the creative product can work on marketing it through its privacy and uniqueness and investing in the local, national, regional or international creative environment, and understanding how to deal with the public in all its locations, cultures and preferences and setting plans for prices, places and promotion methods that can reach them and encourage them to buy the creative product and understand that the public is diverse and different. Every creative project must include a marketing plan for the resulting

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<sup>13</sup> <https://smnerds.com/%D9%85%D8%A8%D8%A7%D8%AF%D8%A6-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82/>



creative product. Therefore, those who set their own marketing plans must know <sup>14</sup>:

1. What is the product's destination and who is its audience?
2. What kind of market can help it succeed?
3. Is the product creative and unique?<sup>15</sup>
4. Does it respect and apply market conditions?
5. Does it meet the desires, capabilities and needs of the producer, seller and consumer?
6. To what extent do governmental and non-governmental institutions, private sector companies, regional and international organizations interested in creativity consume support and purchase of creative products, create a distinctive display for the creative product, create active demand, enhance its success regardless of competition, and

<sup>14</sup> <https://growthpand.com/ar/%D9%81%D9%87%D9%85-%D8%B1%D8%AD%D9%84%D8%A9-%D8%A7%D9%84%D8%B9%D9%85%D9%8A%D9%84-%D9%85%D9%86-%D8%A3%D8%B3%D8%A7%D8%B3%D9%8A%D8%A7%D8%AA-%D8%A7%D9%84%D9%86%D8%AC%D8%A7%D8%AD-%D9%81%D9%8A-%D8%A7%D9%84/>

<sup>15</sup> <https://www.practicalbusinessskills.org/ar/getting-started/creating-a-business-plan/understanding-the-market.html>



contribute to the success of the project in general and its acquisition of fame, success, support, care, encouragement and funding?<sup>16</sup>

### **Understanding Marketing Strategies<sup>17</sup>**

The creative team must know the marketing methods of competitors and work on creating more successful methods in their marketing plan, whether creating strong, vibrant, creative and successful promotional methods, understanding the political, social, cultural, creative and digital variables surrounding it, controlling all aspects of the marketing plan and pushing it strongly towards success, collecting information about the creative products competing with them in the market, working on collecting data on everything available to them or to competitors, knowing the extent of their creative product's ability to reach readers or the public more than other creative products, and working on promoting their creative product with all the capabilities and media, digital and field means, cultural events and field

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<sup>16</sup> <https://www.annajah.net/%D8%AA%D8%B9%D8%B1%D9%81-%D8%B9%D9%84%D9%89-%D8%A3%D9%87%D9%85-%D8%A7%D9%84%D9%85%D8%B9%D9%84%D9%88%D9%85%D8%A7%D8%AA-%D8%B9%D9%86-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-article-25642>

<sup>17</sup> <https://ar.wikipedia.org/wiki/%D8%A7%D8%B3%D8%AA%D8%B1%D8%A7%D8%AA%D9%8A%D8%AC%D9%8A%D8%A9%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82>



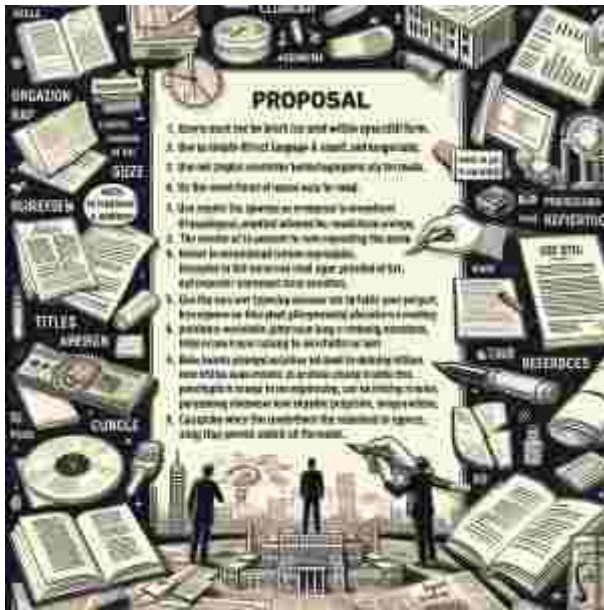
visits to institutions interested in creativity in the writer's and project's environment, and communicating online with institutions interested in creativity outside the creative project's environment. There are many questions to reach a marketing

plan, such as <sup>18</sup>:

1. How well does the project understand the nature of creative work as a whole?
2. Does the project realize the importance of its role in developing creativity in society?
3. Can you work on your own marketing plan knowing the uniqueness of your creative work from marketing regular human consumer products <sup>19</sup>?

<sup>18</sup> <https://techvillageeg.com/%D8%A3%D9%86%D9%88%D8%A7%D8%B9-%D8%A7%D8%B3%D8%AA%D8%B1%D8%A7%D8%AA%D9%8A%D8%AC%D9%8A%D8%A7%D8%AA-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82/>

<sup>19</sup> <https://www.questionpro.com/blog/ar/%D8%A7%D8%B3%D8%AA%D8%B1%D8%A7%D8%AA%D9%8A%D8%AC%D9%8A%D8%A9-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D9%85%D8%A7-%D9%87%D9%8A-7-%D8%AE%D8%B7%D9%88%D8%A7%D8%AA-%D9%8A%D8%AC%D8%A8-%D8%A7%D8%AA/>



4. What is the extent of knowledge of marketing, its systems, standards, plans, methods, procedures and operations?

5. What is the extent of knowledge within the creative project in the market, especially

the creative market, its specificity, standards and preferences <sup>20</sup>?

6. What is the ability of the creative project to reach the audience and motivate them to buy <sup>21</sup>?

7. Does marketing need to follow marketing standards or can they be bypassed if they are an obstacle to the success of their creative product in reaching the audience?

8. What is the right marketing plan for a creative product?<sup>22</sup>

9. Does the creative project control its creative product?

<sup>20</sup>[https://mawdoo3.com/%D8%A3%D9%86%D9%88%D8%A7%D8%B9\\_%D8%A7%D8%B3%D8%AA%D8%B1%D8%A7%D8%AA%D9%8A%D8%AC%D9%8A%D8%A7%D8%AA\\_%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82](https://mawdoo3.com/%D8%A3%D9%86%D9%88%D8%A7%D8%B9_%D8%A7%D8%B3%D8%AA%D8%B1%D8%A7%D8%AA%D9%8A%D8%AC%D9%8A%D8%A7%D8%AA_%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82)

<sup>21</sup>[https://dotdesign.me/%D8%B7%D8%B1%D9%82-%D8%AA%D8%B7%D9%88%D9%8A%D8%B1-%D8%A5%D8%B3\\_%D8%AA%D8%B1%D8%A7%D8%AA%D9%8A%D8%AC%D9%8A%D8%A9-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82/](https://dotdesign.me/%D8%B7%D8%B1%D9%82-%D8%AA%D8%B7%D9%88%D9%8A%D8%B1-%D8%A5%D8%B3_%D8%AA%D8%B1%D8%A7%D8%AA%D9%8A%D8%AC%D9%8A%D8%A9-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82/)

<sup>22</sup><https://bakkah.com/ar/knowledge-center/strategic-importance-marketing-strategy-business-operations>



10. Is the project able to compete with creative products in the market?

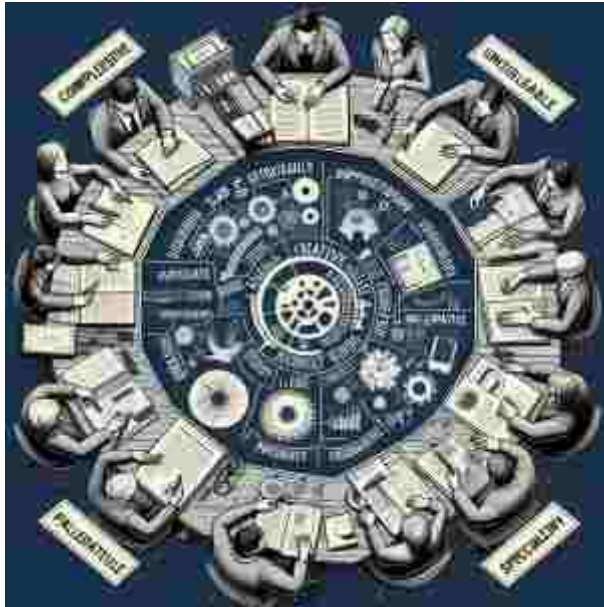
11. What is the guarantee that the product will reach the public and achieve the success of the creative project?<sup>23</sup>

The marketing strategy consists of price, product, place, promotion and balance criteria between all these criteria in addition to the desire and ability of the consumer to purchase the marketed creative product, the price of the product, its appropriate distribution and enhancing the strengths of the four criteria for the marketing campaign for the creative product, taking into account the methods of presenting the product and investing in places that help in its success and partnership with individuals or institutions that contribute to the success of the creative product, good coordination for its appearance to the public, ensuring its good presentation to them, understanding how to win over the competition facing the product to obtain the largest amount of audience and buyers for creative products, controlling

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<sup>23</sup> <https://mihmaz.net/%D8%A3%D9%87%D9%85%D9%8A%D8%A9-%D8%A7%D8%B3%D8%AA%D8%B1%D8%A7%D8%AA%D9%8A%D8%AC%D9%8A%D8%A7%D8%AA-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82/>





<sup>24</sup> all activities of the product marketing plans and enhancing successful activities, abandoning failed or negative activities on the success of the product, thinking seriously about the price of the product and the role of price in the success or failure of the product in

reaching its audience and being careful about the places where the product will be displayed, the extent of the ability of distribution and those working on distributing the product to enhance its success and ensure the transfer of the product to the public in a distinctive condition and reduce obstacles for those who want to buy the creative product and facilitate the process of obtaining it, ensuring its proximity to the public at the level of geographical distance, and activating all promotional activities agreed upon in the project to help the creative product To spread and stimulate the public to demand <sup>25</sup>.

<sup>24</sup><https://atlaspreneur.com/blog/%D8%A7%D8%B3%D8%AA%D8%B1%D8%A7%D8%AA%D9%8A%D8%AC%D9%8A%D8%A7%D8%AA-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D8%B1%D9%88%D8%A7%D8%AF-%D8%A7%D9%84%D8%A3%D8%B9%D9%85%D8%A7%D9%84/>

<sup>25</sup><https://mihmaz.net/%D8%A3%D9%87%D9%85%D9%8A%D8%A9-%D8%A7%D8%B3%D8%AA%D8%B1%D8%A7%D8%AA%D9%8A%D8%AC%D9%8A%D8%A7%D8%AA-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82/>



## Knowing the right time to market<sup>26</sup>

It is important for the creative project team to work on choosing the appropriate times to display the creative product or the activities that promote it to ensure the audience's presence and

interaction with it by activating creative activities with the audience to contribute to the success of the creative product <sup>27</sup>.

## Marketing Ethics Application<sup>28</sup>

Among these standards is the subject of ethics in implementing the marketing plan and working within standards that guarantee trust and honesty in dealing and sensitivity towards marketing activities and ensuring their respect for culture and societal tendencies, and protecting the creative

<sup>26</sup> <https://blog.araboost.com/%D9%83%D9%8A%D9%81%D9%8A%D8%A9-%D8%AA%D8%AD%D8%AF%D9%8A%D8%AF-%D8%A7%D9%84%D8%AA%D9%88%D9%82%D9%8A%D8%AA-%D8%A7%D9%84%D9%85%D8%AB%D8%A7%D9%84%D9%8A-%D9%84%D9%86%D8%B4%D8%B1-%D8%A7%D9%84%D9%85%D8%AD/>

<sup>27</sup> <https://molhym.com/2024/11/%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82/224423/molhym/%D9%83%D9%8A%D9%81%D9%8A%D8%A9-%D8%A7%D8%AE%D8%AA%D9%8A%D8%A7%D8%B1-%D9%88%D9%82%D8%AA-%D9%85%D9%86%D8%A7%D8%B3%D8%A8-%D9%84%D9%86%D8%B4%D8%B1-%D8%A7%D9%84%D9%85%D8%AD%D8%AA%D9%88%D9%89-%D9%84%D8%AC/13/54/02/04/>

<sup>28</sup> <https://ar.wikipedia.org/wiki/%D8%A3%D8%AE%D9%84%D8%A7%D9%82%D9%8A%D8%A7%D8%AA-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82>



project from slipping into deception or exaggerating its importance and uniqueness, and that work on the creative project in the world of marketing is based on objectivity and credibility. All of these standards apply to all its details, starting from writing or carrying out the creative process and coming up with creative products <sup>29</sup>and going through promoting, publishing, marketing, determining their prices, display locations, and their strengths and uniqueness without making misleading or deceptive claims or details. The strategic plans for marketing the creative product should be consistent with the message of the creative project as a whole and be in harmony with the human, financial, and technical resources of the project in all stages of marketing, starting with analysis and determining the marketing objectives of a product, planning to market it, <sup>30</sup>implementing the marketing plan, evaluating it, and following up on it, and knowing the creative project in the market, its needs,

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<sup>29</sup> <https://trinavo.com/%D8%A3%D8%AE%D9%84%D8%A7%D9%82%D9%8A%D8%A7%D8%AA-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-marketing-ethics/>

<sup>30</sup> <https://rouwwad.com/o/%D9%85%D8%A7-%D9%87%D9%8A-%D8%A3%D8%AE%D9%84%D8%A7%D9%82%D9%8A%D8%A7%D8%AA-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82>



characteristics, objectives, resources, and the product to be marketed, and anticipating the expected reaction from creative partners, competitors, the public, interested parties, and fans, and paying attention to the operational aspects of the subject of

marketing the creative product. Including the project workers, promotional materials, distribution channels, appropriate times for marketing,<sup>31</sup> and appropriate places for the marketing plan to be useful for the product and creative project<sup>32</sup>, and working to activate everyone related to the product and project from partners and designers, providing financial resources, maximizing methods of success, correcting activities if they deviate from plans, and jumping around obstacles if they exist<sup>33</sup>.

<sup>31</sup> <https://altaswieq.com/s/%D9%85%D8%A7-%D9%87%D9%8A-%D8%A3%D8%AE%D9%84%D8%A7%D9%82%D9%8A%D8%A7%D8%AA-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82>

<sup>32</sup> [https://www.researchgate.net/publication/372340848\\_alatzam\\_bakhlagyat\\_altswyq\\_mn\\_ajl\\_trsykh\\_mfhwm\\_almswwlyt\\_alajtmayt\\_fy\\_mnzmat\\_alamal](https://www.researchgate.net/publication/372340848_alatzam_bakhlagyat_altswyq_mn_ajl_trsykh_mfhwm_almswwlyt_alajtmayt_fy_mnzmat_alamal)

<sup>33</sup> <https://www.msolution-co.com/%D8%A3%D8%AE%D9%84%D8%A7%D9%82%D9%8A%D8%A7%D8%AA-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D8%A7%D9%84%D8%A5%D9%84%D9%83%D8%AA%D8%B1%D9%88%D9%86%D9%8A/>



**Find out about similar creative projects in the creative market.<sup>34</sup>**

It is necessary to work on identifying similar experiences and how they were marketed in the local community, nationally, regionally, or globally. There are

many creative experiences or projects that have had distinctive marketing plans and contributed to the success of the creative project.<sup>35</sup>

### **Applying successful methods and practices in marketing creative projects<sup>36</sup>**

This is done by searching for successful methods and practices in marketing creative projects, whether they are textual, visual, theatrical or musical, and by drawing inspiration from these experiences for ideas to attract the

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<sup>34</sup> <https://shukair.net/%D8%AF%D9%84%D9%8A%D9%84-%D8%A7%D9%84%D9%85%D8%B4%D8%A7%D8%B1%D9%8A%D8%B9-1100-%D9%81%D9%83%D8%B1%D8%A9-%D9%85%D8%B4%D8%B1%D9%88%D8%B9-%D9%81%D9%8A-%D9%85%D8%AE%D8%AA%D9%84%D9%81-%D8%A7%D9%84%D9%85/>

<sup>35</sup> <https://hamim.com/%D8%AA%D8%AD%D9%84%D9%8A%D9%84-%D8%A7%D9%84%D9%85%D9%86%D8%A7%D9%81%D8%B3%D9%8A%D9%86/>

<sup>36</sup> <https://fastercapital.com/arabpreneur/%D8%B5%D9%8A%D8%A7%D8%BA%D8%A9-%D9%85%D9%84%D8%AE%D8%B5-%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9%D9%8A-%D9%86%D8%A7%D8%AC%D8%AD-%D9%84%D8%B9%D9%82%D9%88%D8%AF-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82.html>



appropriate number of people to his creative product and succeeding in strengthening his relationship with his audience, satisfying their need for creativity, consuming it, appreciating it and purchasing it, and contributing to its popular and

creative success and gaining the admiration of other creators, critics, media professionals and those interested in the creative project.

### Enhance participation in marketing planning and implementation<sup>37</sup>

The creative project team must pay attention to marketing, its plans, its components and their importance for the success of the marketing process, starting with those working on implementing the marketing plan or determining the price, identifying consumers, identifying the market, determining the levels of supply and demand, knowing the levels of desire and ability of consumers, knowing the conditions of competition from other creative products, knowing what the conditions surrounding the project are

<sup>37</sup> <https://www.andeetop.com/2024/06/Marketing-planning.html?m=1>



internally, meaning those working on the creative project, or externally, meaning those working on other existing and influential creative projects, knowing the political, economic, social and cultural factors that negatively or positively affect

marketing, focusing <sup>38</sup>on knowing the laws and legislation that regulate creative work, promoting it, marketing it, displaying it and selling it to consumers in society, knowing how technology can be used to implement everything mentioned above in the digital environment, its networks and sites, and a complete and comprehensive understanding of the project's objectives and its marketing activities and their details to achieve good and successful sales, indicating the success of the creative project and helping it

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<sup>38</sup> <https://fastercapital.com/arabpreneur/%D9%85%D8%B4%D8%A7%D8%B1%D9%83%D8%A9-%D8%A7%D9%84%D9%85%D9%88%D8%B8%D9%81%D9%8A%D9%86-%D9%88%D9%88%D9%84%D8%A7%D8%A6%D9%87%D9%85--%D9%85%D8%B4%D8%A7%D8%B1%D9%83%D8%A9-%D8%A7%D9%84%D9%85%D9%88%D8%B8%D9%81%D9%8A%D9%86-%D9%81%D9%8A-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82--%D8%AA%D8%B9%D8%B2%D9%8A%D8%B2-%D9%86%D8%AA%D8%A7%D8%A6%D8%AC-%D8%A7%D9%84%D8%A3%D8%B9%D9%85%D8%A7%D9%84.html>



retain its audience and followers and contributing to its overcoming its competitors in creative work.<sup>39</sup>

**Ensuring that the creative project reaches the audience<sup>40</sup>**

This is done by presenting the product in a distinctive way to the public at reasonable and competitive prices, and planning to reach new local, national, regional or international markets, including translation. A good marketing plan ensures that the project presents its creative product at a reasonable cost that does not burden it financially<sup>41</sup>, and planning to recover those costs within the marketing of the creative product and working to compete in new markets and perhaps reach other industries related to its creative work, and enhancing the image of the creative project among those around it from

<sup>39</sup> <https://vlinzza.com/blog/marketing-plan/>

<sup>40</sup> <https://jafra.digital/%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D9%84%D9%85%D8%B4%D8%B1%D9%88%D8%B9-%D8%AC%D8%AF%D9%8A%D8%AF/>

<sup>41</sup> <https://teamdeck.io/ar/%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D9%85%D8%B4%D8%A7%D8%B1%D9%8A%D8%B9/%D8%A3%D8%AF%D9%88%D8%A7%D8%AA-%D8%A8%D8%B1%D9%85%D8%AC%D9%8A%D8%A7%D8%AA-%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D9%85%D8%B4%D8%A7%D8%B1%D9%8A%D8%B9-%D8%A7%D9%84%D9%82/>





specialists, interested parties, media professionals and consumers of its creative products.<sup>42</sup>

### Save marketing costs<sup>43</sup>

This is done by considering the costs required for the success of the creative project and the production of a good, competitive and successful product in the creative market and achieving profit through the product, and working on accurately calculating the costs of the entire creative process so that they can later determine the appropriate price for the creative product so that it at least achieves the recovery of the costs of manufacturing the creative product with a small profit margin that enhances the desire to repeat the experience of the creative project and manufacture other creative products in the future

<sup>42</sup> <https://elstudioo.com/%D9%85%D8%A8%D8%A7%D8%AF%D8%A6-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82/>

<sup>43</sup> <https://fastercapital.com/arabpreneur/%D8%AA%D9%83%D9%84%D9%81%D8%A9-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D9%81%D9%87%D9%85-%D8%AA%D8%A3%D8%AB%D9%8A%D8%B1-%D8%AA%D9%83%D8%A7%D9%84%D9%8A%D9%81-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D8%B9%D9%84%D9%89-%D8%B9%D9%85%D9%84%D9%83.html>



### **Having a distinct plan to market the creative project<sup>44</sup>**

Developing a distinctive and successful marketing plan is the first plan for the success of the creative project as a whole by answering questions related to its current position and where it is in

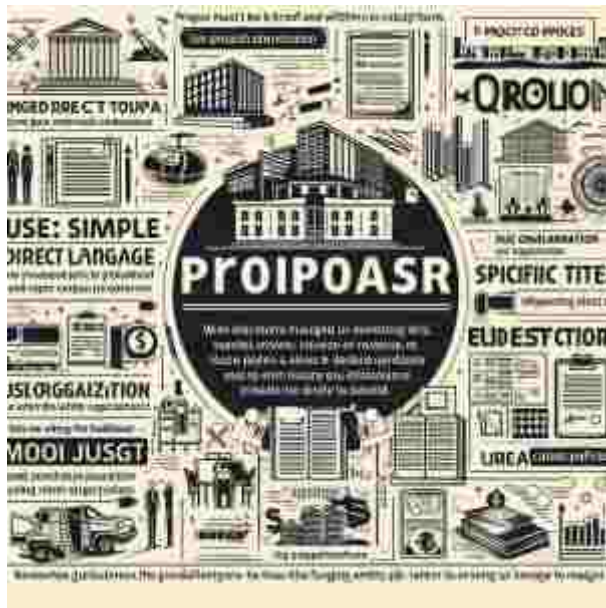
the world of creativity in its local, national, regional or international environment, where it wants to go, what are its goals and what efforts it will make in designing goals, plans, analysis, providing resources and knowing its plan to achieve its goals and implement them so that it can obtain a clear and comprehensive view of its past, present and future, its creativity and the creative project and ensuring its continuity in creative work <sup>45</sup> and its continuous and growing development in it and reaching professionalism in the above except by its ability to analyze the current situation surrounding it and what are the activities and plans it will undertake to develop from its current situation, <sup>46</sup> and then its knowledge of the creative markets

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<sup>44</sup> <https://the-arabic-marketer.com/%D8%AA%D8%AE%D8%B7%D9%8A%D8%B7-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82/>

<sup>45</sup> [https://emasteryacademy.com/courses/course?coursetitle=Marketing\\_Planning&id=257](https://emasteryacademy.com/courses/course?coursetitle=Marketing_Planning&id=257)

<sup>46</sup> <https://abinsight.net/2022/05/13/marketing-planning/>



surrounding it and its competitors in its creative world and specialization, and its knowledge or dealing with specialists in marketing creative products and promoting them and distributing them to all markets in which the creative product can achieve

success, and its knowledge of competition and the creative capabilities of competitors well leads to success and overcoming the obstacle of competition for the creative project <sup>47</sup>. It is important for the project team to be familiar with and have comprehensive knowledge of the political, social, economic, technological, competitive, cultural and creative situations surrounding the creative project, and to know whether its creative product has a competitive advantage, what that advantage is and how it contributes to the success of its creative product, and <sup>48</sup>whether it is possible to develop the product or develop marketing plans for it to contribute to its popularity and success, and to have the resources to implement all those details from

<sup>47</sup> <https://go360.agency/%D8%A7%D9%84%D8%AE%D8%B7%D8%A9-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82%D9%8A%D8%A9/>

<sup>48</sup> <https://almohasabah.com/k/%D9%85%D8%A7%D8%B0%D8%A7-%D8%AA%D8%B9%D8%B1%D9%81-%D8%B9%D9%86-%D8%A7%D9%84%D8%AA%D9%83%D8%A7%D9%84%D9%8A%D9%81-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82%D9%8A%D8%A9>



the beginning of the creative work until it reaches the public or not, and to determine the marketing mix that contributes to the success of the creative product <sup>49</sup>such as advertising, public relations, fame, promotion and sales, and the ability to implement all of the

previously mentioned planning, executive and marketing details or not in the end <sup>50</sup>.

### **Benefiting from modern media and technologies in marketing<sup>51</sup>**

The media is one of the entities that can be approached and benefited from in promoting one's creative product, especially if one lives in a country that respects, sponsors and promotes creativity. Direct marketing is one of the methods that achieves an immediate response to the project and its audience because this type of marketing is done directly on a narrow scale of

<sup>49</sup> <https://lenafsak.com/2023/07/29/%D9%81%D9%87%D9%85-%D8%B9%D9%85%D9%84%D9%8A%D8%A9-%D8%A7%D9%84%D8%AA%D8%AE%D8%B7%D9%8A%D8%B7-%D9%81%D9%89-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82/>

<sup>50</sup> [https://tiba-market.blogspot.com/2014/01/blog-post\\_9.html?m=1](https://tiba-market.blogspot.com/2014/01/blog-post_9.html?m=1)

<sup>51</sup> <https://www.oracle.com/ae-ar/cx/marketing/digital-marketing/>



beneficiaries or readers.

Marketing can use regular mail, telephone, e-mail, press, radio and television.<sup>52</sup> The development of information technology, especially database management and the Internet, has contributed to injecting new life into the direct

marketing method. Thanks to these technological tools, anyone can create a close and personal relationship with each person in their audience, which achieves more accurate targeting than traditional advertising due to accurately identifying consumers, communicating with them and offering them the opportunity to purchase the creative product. The direct marketing method helps in accurately measuring the return on investment in a promotional campaign<sup>53</sup> since the response rate to the offer and the cost of each contact are known, and contributes to achieving a more personal and two-way communication stream with the target, since the target is encouraged to respond directly.

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<sup>52</sup> <https://advertising.amazon.com/ar-ae/library/guides/digital-marketing>

<sup>53</sup> <https://dotdesign.me/%D8%A7%D9%84%D9%81%D8%B1%D9%82-%D8%A8%D9%8A%D9%86-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D9%88%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D8%A7%D9%84%D8%B1%D9%82%D9%85%D9%89/>



This vital feedback from the consumer is essential and indispensable to improving the service provided and the degree of customer satisfaction. Direct marketing enables sending tight and intensive messages and

complex offers without the distance restrictions found in traditional media, and reduces the production period between the start of the offer and the consumer's reception of it. The writer can use many tools to achieve direct marketing for his creative product, whether through regular mail, which provides many forms and designs for direct and personal communication such as letters, postcards, flyers, <sup>54</sup>samples, tapes or CDs, and also using the telephone as a faster and more interactive means than mail, but it is also more expensive, and also via the Internet and electronic marketing as a fast, interactive and less expensive tool, direct marketing and relationship-based marketing and holding special events specialized in the creative project

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<sup>54</sup> [https://icon-creations.com/?utm\\_source=google&utm\\_medium=cpc&utm\\_campaign=Yemen&gad\\_source=1&gclid=Cj0KCCQjwxsm3BhDrARIsAMtVz6MzUX29LChjo651aGvguH4oEAWxgJdYSJFQhkqLovyRb\\_td8JdixoaAnceEALw\\_wcB](https://icon-creations.com/?utm_source=google&utm_medium=cpc&utm_campaign=Yemen&gad_source=1&gclid=Cj0KCCQjwxsm3BhDrARIsAMtVz6MzUX29LChjo651aGvguH4oEAWxgJdYSJFQhkqLovyRb_td8JdixoaAnceEALw_wcB)



product or benefiting from cultural and creative events and attending and interacting with them <sup>55</sup>.

The project team's knowledge of the opportunities for success in its marketing plans and strategies is important for the success of those

plans and strategies. Marketing contributes to promoting the project's message and understanding the details and processes of marketing, what are the basic methods of marketing and the plans that achieve them and how they can be controlled and how they contribute to the success of the project and achieving its goals, and the relationship of the marketing strategy to other strategies within the creative project and its contribution to achieving what is planned in the project Creative. <sup>56</sup>There are many marketing strategies that the project can work on to ensure the success of the creative product reaching the public, such as planning and working to gain a position in the market, or those related to the price of the creative product, or strategies related to

<sup>55</sup> <https://www.edraak.org/programs/specialization/digmar-vv2/>

<sup>56</sup> <https://datatime4it.com/%D8%AA%D8%B9%D8%B1%D9%81-%D8%B9%D9%84%D9%89-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D8%A7%D9%84%D8%B1%D9%82%D9%85%D9%8A-%D9%88%D8%A3%D9%81%D8%B6%D9%84-%D8%A7%D8%B3%D8%AA%D8%B1%D8%A7%D8%AA%D9%8A/>



distribution, motivation, penetration, intensive distribution, and attraction strategies, most of which require analyzing the marketing strategy within the market, determining the strategic marketing position, the position of the creative project

in the creative market, its share of it, the potential for developing and increasing it, and the ability of the creative project to impose its product and will on the market, gain the loyalty and support of the public, and work to attract new consumers <sup>57</sup>or work in new markets, which works to provide the necessary financial support for the project to improve its position in the face of competing creative products, and its awareness of its future needs for financial resources and work to achieve those resources <sup>58</sup>.

<sup>57</sup> [https://www.digiturnal.com/ar/%D9%85%D8%A7-%D9%85%D8%AF%D9%8A-%D8%A3%D9%87%D9%85%D9%8A%D8%A9-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D8%A7%D9%84%D8%B1%D9%82%D9%85%D9%8A%D8%9F/?srsltid=AfmBOoqZpKFQjNs5FAIBH\\_uFI9-UUeisHPddldKE6obxSM\\_fjxLitdGj](https://www.digiturnal.com/ar/%D9%85%D8%A7-%D9%85%D8%AF%D9%8A-%D8%A3%D9%87%D9%85%D9%8A%D8%A9-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D8%A7%D9%84%D8%B1%D9%82%D9%85%D9%8A%D8%9F/?srsltid=AfmBOoqZpKFQjNs5FAIBH_uFI9-UUeisHPddldKE6obxSM_fjxLitdGj)

<sup>58</sup> <https://www.alrab7on.com/what-is-digital-marketing/>





**Having answers that contribute to the success of marketing the creative project<sup>59</sup>**

There are many questions that the project must answer to achieve a successful marketing process, including <sup>60</sup>:

1. Does the project include marketing activities?
2. Are these activities part of a written plan?
3. Does it contain all the factors that help in the success of the marketing plan?
4. What role can the creative project team play in the success of the marketing plan?
5. Does each individual or corporate partner clearly understand their responsibilities?
6. What is the target geographic area of the marketing plan?
7. What is the time frame for it?

<sup>59</sup> <https://www.husamjandal.com/ar/metrics-measure-marketing-success/>

<sup>60</sup> <https://shaimaaafifi.net/%D9%86%D8%AC%D8%A7%D8%AD-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D8%A8%D8%A7%D9%84%D9%85%D8%AD%D8%AA%D9%88%D9%89/>



8. Are those geographical, temporal, creative, marketing and functional criteria being followed?

9. How realistic and practical are the marketing plan in particular and the creative project plans?

10. Has the project

understood their surrounding environment, competitors and their impact on the creative project or their marketing plans?<sup>61</sup>

11. Is there a willingness to work in new and interesting environments that can be successful in the future or not?

12. What are the chances of success?

13. How well does the project team have the skills to make it a success?

14. Who are his consumers or audience, who are they and what are their characteristics, preferences and needs <sup>62</sup>?

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<sup>61</sup> <https://www.geematech.net/%D8%AE%D8%B7%D9%88%D8%A7%D8%AA-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D8%A7%D9%84%D8%A5%D9%84%D9%83%D8%AA%D8%B1%D9%88%D9%86%D9%8A-%D8%A7%D9%84%D9%86%D8%A7%D8%AC%D8%AD/>

<sup>62</sup> <https://keilandigitalmarketing.com/%D8%B7%D8%B1%D9%82-%D9%86%D8%AC%D8%A7%D8%AD-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D8%A7%D9%84%D8%A7%D9%84%D9%83%D8%AA%D8%B1%D9%88%D9%86%D9%8A/>



15. What are the possibilities to meet those needs and what are their current and future economic, cultural, social and political conditions?

16. Is there an accurate knowledge of the general state of creativity in society <sup>63</sup>?

17. What are the display ratios of creative products?

18. What are the actual and potential demand ratios for creative products?

19. Who are the audiences or creative markets that the project has already reached and achieved success in?

20. Are there any possibilities to get other markets for the project to expand its fan base <sup>64</sup>?

21. Does the project suffer from competition in the world of creativity in its community?

22. How many competitors are there in the same project specialization, how well-known are they, what is the size of their market share in the

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<sup>63</sup> <https://matrixclouds.com/ar/%D8%A3%D9%87%D9%85-%D8%B9%D9%88%D8%A7%D9%85%D9%84-%D9%86%D8%AC%D8%A7%D8%AD-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D8%A7%D9%84%D8%A5%D9%84%D9%83%D8%AA%D8%B1%D9%88%D9%86%D9%8A/>

<sup>64</sup> <https://halalcenter.sa/post/11/%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D9%85%D9%86-%D8%A7%D9%84%D9%81%D9%83%D8%B1%D8%A9-%D8%A5%D9%84%D9%89-%D8%A7%D9%84%D9%86%D8%AC%D8%A7%D8%AD>





28. Does the project have the ability to control its creativity, products and marketing plans to become more effective and successful?

29. Was the project able to work on blending marketing tools and elements to become useful for

promoting its creative product, product objectives and strategies, and enhancing its position within a coherent and harmonious marketing mix that provides sufficient and appropriate service to achieve marketing objectives or not <sup>67</sup>?

30. What is the project strategy in pricing and setting it, comparing it with competitors' prices, and serving the price strategy in achieving the best success for the creative product?

31. What distribution strategies have been put in place, and are distribution networks adequate and effective?

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<sup>67</sup> [https://jawk.com/%D8%AA%D8%B9%D8%B1%D9%81-%D8%B9%D9%84%D9%89-%D8%A7%D8%B3%D8%AA%D8%B1%D8%A7%D8%AA%D9%8A%D8%AC%D9%8A%D8%A9-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D9%88%D8%A3%D9%87%D9%85-%D8%B9%D9%88%D8%A7%D9%85%D9%84-%D8%A7%D9%84%D9%86%D8%AC%D8%A7%D8%AD-37936?gad\\_source=1&gclid=Cj0KCCQjwxsm3BhDrARIsAMtVz6N\\_ejTtGi9wJcTA\\_lhi82vN-FurotNk44FPaOFhBtP3wHcWScm\\_T68aAmC2EALw\\_wcB](https://jawk.com/%D8%AA%D8%B9%D8%B1%D9%81-%D8%B9%D9%84%D9%89-%D8%A7%D8%B3%D8%AA%D8%B1%D8%A7%D8%AA%D9%8A%D8%AC%D9%8A%D8%A9-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D9%88%D8%A3%D9%87%D9%85-%D8%B9%D9%88%D8%A7%D9%85%D9%84-%D8%A7%D9%84%D9%86%D8%AC%D8%A7%D8%AD-37936?gad_source=1&gclid=Cj0KCCQjwxsm3BhDrARIsAMtVz6N_ejTtGi9wJcTA_lhi82vN-FurotNk44FPaOFhBtP3wHcWScm_T68aAmC2EALw_wcB)







## Understanding Good Marketing Management<sup>71</sup>

The success of the creative project is based on the ability to choose the most effective administrative methods for successful marketing, such as by answering the following questions <sup>72</sup>:

1. What are the most appropriate ways to increase the spotlight on the creative product?
2. Can the project deliver high-quality, creative products on a consistent basis?
3. Are there plans to activate good marketing?
4. What is the level of competition?
5. Do creative projects compete for funding?
6. How can we expand the reach of these products?<sup>73</sup>

<sup>71</sup> <https://dexef.com/features/management/marketing-and-sales-management/>

<sup>72</sup> <https://www.passion-company.com/dets.php?page=399&title=%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9%20%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82%20>

<sup>73</sup> <https://teamdeck.io/ar/%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D9%85%D8%B4%D8%A7%D8%B1%D9%8A%D8%B9/%D8%A3%D8%AF%D9%88%D8%A7%D8%AA-%D8%A8%D8%B1%D9%85%D8%AC%D9%8A%D8%A7%D8%AA-%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D9%85%D8%B4%D8%A7%D8%B1%D9%8A%D8%B9-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82/>





7. Does the project address in its strategic plans the need to inform people about its creative product and the creative project as a whole?
8. Does the creative project provide a solid technical plan based on sustainable foundations?
9. Are there any important and exciting events in the main creative project activities?
10. Have marketing mechanisms been created to support this planning to ensure the project's creative objectives are achieved?
11. Do these products match the tastes of the masses?
12. Is the creative work given maximum media coverage?
13. How did these creations get noticed?
14. Has awareness of the creative project and its programmers been created and its achievements and quality confirmed?
15. Is there a plan to highlight the project so that the community feels its presence?
16. How much guarantee is there to increase the income generated by the products and the creative project, increase the ability of the creative



project to attract a strong team and ensure the success of the creative project?<sup>74</sup>

17. Is a communications program designed to build credibility and excitement in the creative project, create good news, solve bad problems and

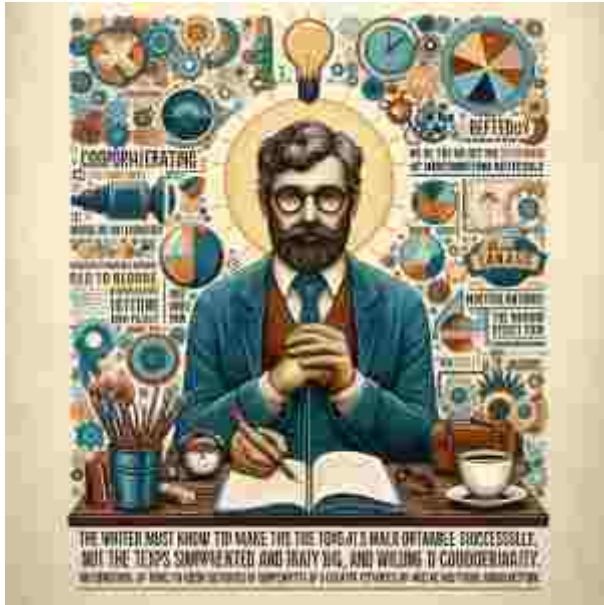
financial and operational threats, and handle revenues in a good and rational manner <sup>75</sup>?

18. Have activities been undertaken to attract the public and partners, develop public relations, gain good media coverage, increase media exposure, communicate with, partner with and integrate with other creative projects <sup>76</sup>?

<sup>74</sup> <https://ashrafnsour.com/articles/%D9%85%D8%A7%D8%B0%D8%A7-%D9%8A%D8%B9%D9%86%D9%8A-%D8%A3%D9%86-%D8%AA%D9%83%D9%88%D9%86-%D9%85%D8%AF%D9%8A%D8%B1%D9%8B%D8%A7-%D9%84%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82/>

<sup>75</sup> <https://mashro3k.ae/2023/05/20/%D9%83%D9%8A%D9%81%D9%8A%D8%A9-%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D9%85%D8%B4%D8%A7%D8%B1%D9%8A%D8%B9-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D8%A8%D9%81%D8%B9%D8%A7%D9%84%D9%8A%D8%A9-%D8%A7%D9%84/>

<sup>76</sup> <https://al-rowads.com/%D9%85%D8%A7-%D9%87%D9%88-%D8%A7%D9%84%D8%AA%D8%B9%D8%B1%D9%8A%D9%81-%D8%A7%D9%84%D8%AF%D9%82%D9%8A%D9%82-%D9%84%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82%D8%9F/>



19. Has the primary objective of the marketing campaign been identified, good marketing techniques implemented, and strong public appreciation for creativity and the creative project as a whole stimulated?

20. Do you provide the creative project with the ability to solve the marketing planning issues of the project?

21. Does the creative project team know what the marketing objective is, and what the current demographics of their audience are?

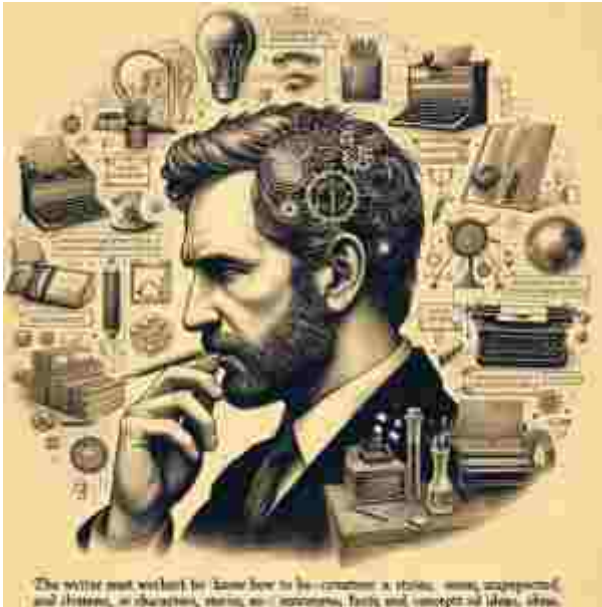
22. Does the creative team know how to grow the audience, what message the product and creative project want to send to the audience, and what are the best ways to send this message?<sup>77</sup>

On the third hand, it is important for the creative project team to have the ability to produce a successful plan to sell the creative project product by

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<sup>77</sup> <https://fastercapital.com/arabpreneur/%D8%AA%D8%AD%D8%B3%D9%8A%D9%86-%D8%A5%D8%B3%D8%AA%D8%B1%D8%A7%D8%AA%D9%8A%D8%AC%D9%8A%D8%AA%D9%83-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82%D9%8A%D8%A9-%D9%85%D9%86-%D8%AE%D9%84%D8%A7%D9%84-%D8%A7%D9%84%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D9%81%D8%B9%D8%A7%D9%84%D8%A9-%D9%84%D9%84%D9%85%D8%B4%D8%B1%D9%88%D8%B9.html>





Understanding the nature of the product and creative project and the success of its marketing begins with understanding the position of the creative project in the market, the levels of demand for it, by whom, and why, and the extent to which the size of

demand for it can be measured, determining the position of the product and creative project in the marketing activity, working on dividing the market, the concept of analysis, determining the position of the product, understanding the composition and structure of the markets well,<sup>80</sup>determining the position in terms of one or more sections of the market, and determining the position in the face of competition. Knowing what the functions of market segmentation are, what are the consequences of poor market structure analysis, what are the conditions necessary to determine market segments, the basic determining factors<sup>81</sup>for market segmentation, understanding the nature of creative work and its position in the creative market in general, and its position among similar creatives to its creative

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<sup>80</sup> <https://www.socialmarketingvip.com/index/smvip6/project-management/index.htm>

<sup>81</sup> <https://advertising.amazon.com/ar-ae/library/guides/product-promotion>



style, designing focused and specialized marketing strategies that target a specific audience, understanding the creative project, its characteristics and elements, accurately understanding its specific locations <sup>82</sup> and its specific

audience in a focused manner, understanding and knowing other factors that may help or hinder the creative project such as geographical factors, socio-demographic factors, age, urban, economic, creative and political factors, and knowing what are the features and characteristics of the product and the degree of its influence on the internal intuition, preferences or behavior of the consumer of the creative project <sup>83</sup>.

### **Understanding the nature of the creative product<sup>84</sup>**

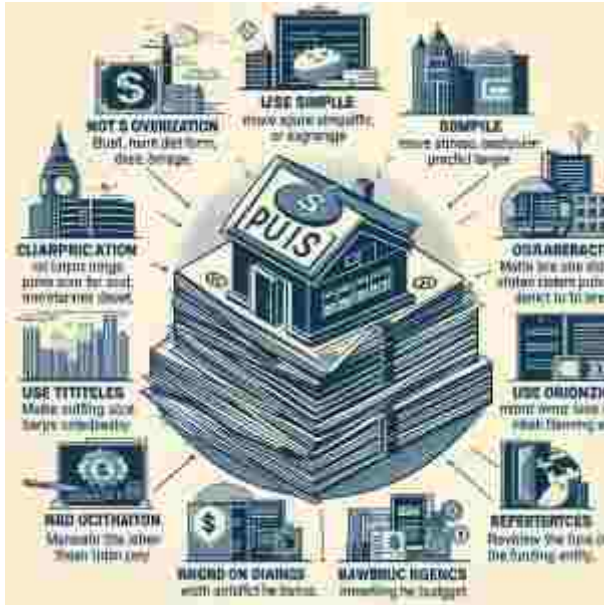
The nature of the creative product can be understood through:

<sup>82</sup> <https://maqal.co/%D8%B7%D8%B1%D9%82-%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D8%A7%D9%84%D9%85%D9%86%D8%AA%D8%AC%D8%A7%D8%AA/>

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

<sup>84</sup> <https://dSPACE.univ-ouargla.dz/jspui/bitstream/123456789/12010/1/Idrissi-Nassima.pdf>





10. What is his audience's point of view, and how does he meet the audience's needs with the product?

11. What are the creative, cultural and technical dimensions of the product? Do they contribute to its success and drive the

audience to buy the creative product?<sup>86</sup>

12. Does the creative product enrich its surroundings?

13. What are the services associated with the product, its components and its various activities?

14. Does the project's popularity contribute to the product's success?

15. What is the creative product, its derivative products, its associated services, its consumer experience, its price, its creative value, the name of its creator, who contributes in one way or another to its creation, its complexities, its references, its contents, and its connection to a social, political, cultural, or economic movement or to

<sup>86</sup> <https://maqal.co/%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D8%A7%D9%84%D8%AE%D8%AF%D9%85%D8%A7%D8%AA/>





local, national, regional, and global creative movements and schools?<sup>87</sup>

16. What is the product, its creative entity or concept, its current state, its creative field, its type, its history, the market associated with it, its audience,

and who created it?<sup>88</sup>

17. Is the product less, equal or higher than other creative products?

18. Where is the location of production, distribution or promotion of the creative product?<sup>89</sup>

19. Has attention been paid to the appropriate time and place for the product to be distributed, marketed and sold?

20. Has the product been evaluated by professionals or the public and how widespread is it in their environment?

21. What markets is the product in?

22. Is the product popular with readers and audience?

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<sup>87</sup> <https://platform.almanhal.com/Files/2/76439>

<sup>88</sup> <https://academia-arabia.com/Files/1/124083>

<sup>89</sup> <https://welpix.ae/%D8%AA%D8%B5%D9%88%D9%8A%D8%B1-%D8%A7%D9%84%D9%85%D9%86%D8%AA%D8%AC%D8%A7%D8%AA-%D8%A7%D9%84%D8%AF%D8%B9%D8%A7%D8%A6%D9%8A%D8%A9/>



23. How did the audience receive the creative product?

24. Was the reception positive and raised the level and value of the creative product or the opposite?

25. Did the product drive audience purchase of the creative

product in a relevant, distinctive, impactful and enjoyable way?<sup>90</sup>

26. Did the product promote their drive for alternative creative products?

27. Does the creative product have characteristics that contribute to its success and fame?

28. Have the partners collaborated to create a successful marketing plan and ensure product quality?

29. How did you present the creative product sales service to the public, and did it enhance the public's connection to the product?

<sup>90</sup> <https://salla.com/blog/%D8%A7%D9%84%D8%AA%D8%AC%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D8%A5%D9%84%D9%83%D8%AA%D8%B1%D9%88%D9%86%D9%8A%D8%A9/%D8%A7%D9%84%D8%AA%D8%B3%D8%B9%D9%8A%D8%B1/%D8%AA%D8%B3%D8%B9%D9%8A%D8%B1-%D8%A7%D9%84%D9%85%D9%86%D8%AA%D8%AC%D8%A7%D8%AA/>



30. Was the service what the public expected, and was it provided with speed, efficiency, courtesy, respect, empathy, intelligence, flexibility, adaptability, convenience, and integrity?

31. Did the creative product

receive good feedback from the audience and enhance the project's status?<sup>91</sup>

32. Did the product contribute to audience adoption and strengthen their decision to purchase future products?

33. Did the product increase demand for creativity and boost supply or intensify production or not?

34. Did the price of the writer's creative product contribute to his success or the opposite?

35. Is the marketing process ensured to have a purpose, mission and vision?

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<sup>91</sup> <https://www.alkhaleej.ae/2023-09-30/%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D8%A7%D9%84%D9%85%D8%B4%D8%B1%D9%88%D8%B9%D8%A7%D8%AA-%D8%A7%D9%84%D8%AB%D9%82%D8%A7%D9%81%D9%8A%D8%A9-%D9%88%D8%A7%D9%84%D9%81%D9%86%D9%8A%D8%A9/%D9%82%D8%B1%D8%A7%D8%A1%D8%A7%D8%AA-%D9%81%D9%8A-%D9%83%D8%AA%D8%A8/%D8%AB%D9%82%D8%A7%D9%81%D8%A9>



36. How viable and sustainable is the product?

37. Does the digital environment contribute to extending the life of the creative product or contribute to its death in a short time?

38. Did the product provide evidence of the maturity and growth of the creative project and to what extent did it contribute to growth?

39. What is the size of the product, and did the size contribute to the success of the product in reaching the audience and motivating them to buy?

40. What is the legal status of the product, and how well does it respect intellectual property rights?

41. What are the factors that may reduce or increase the level of demand for the creative product in general, such as population growth, an increase in leisure time and an increase in personal income, an increase in the educational level of its audience and the extent of their



preferences, tendencies, privacy, needs and trends in consuming creativity and meeting those factors in the creative product?<sup>92</sup>

**The ability of the product and creative project to compete<sup>93</sup>**

It is important for the project to go through several stages to present a creative product capable of competing and succeeding. Among these stages is the stage of developing the creative product to be worthy of being purchased by the public. Then comes the stage of presenting the creative product to the public, which is based on its success on its positive and interactive response. A number of factors enter into the presentation stage, including the market, methods of publishing and distribution, existing competition, fame, promotional public activities for the creative product, its price, and what are the strategies that were followed in presenting the creative product, such as marketing strategies, publishing and distribution strategies, and the number of copies that were published and distributed, and their percentage on the shelves of the creative market, and whether the

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<sup>92</sup> <https://mostaql.com/freelancers/skill/product-marketing>

<sup>93</sup> <https://wuilt.com/blog/ar/%D8%AF%D8%B1%D8%A7%D8%B3%D8%A9-%D8%A7%D9%84%D9%85%D9%86%D8%A7%D9%81%D8%B3%D9%8A%D9%86>



product received the public's attention, and pricing strategies for the creative product, and the extent of the public's knowledge of the creative product, and whether work was done to invest in national creative and cultural events as part of investing in the

public's large purchasing situation or not.<sup>94</sup> It is important to know what strategies have been worked on to outperform competitors in the same creative product experience, such as strategies that seek to increase demand for the creative product by offering its price at a reduced price, and holding public events to promote the creative product with the provision of discount rates or incentives for the public to buy, and strategies for developing the audience and increasing the number of the product's audience by directing the creative product to wide and diverse categories of them, encouraging other groups of consumers to buy the creative product, working to increase both the number of consumers and their consumption rate of creative products, working continuously to improve and develop the product, to

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<sup>94</sup> <https://lhamim.com/%D8%AA%D8%AD%D9%84%D9%8A%D9%84-%D8%A7%D9%84%D9%85%D9%86%D8%A7%D9%81%D8%B3%D9%8A%D9%86/>



expand distribution ranges, to seek out new categories of consumers,<sup>95</sup> the quality of advertising and promotional campaigns for the creative project, trying to reach all potential consumers, reaching the stage of maturity in the work,

product and creative project as a whole, working to increase the level of demand for the creative product on an ongoing basis, seeking a new market, or even untapped sectors of it or that have not been targeted, and stimulating sales by improving quality, changing the shape or design, or introducing exclusive advantages specific to the creative product, enriching the marketing mix with creative ideas, or reducing prices<sup>96</sup>, or creating a strong advertising and promotional campaign. And successful, and deal seriously and quickly with obstacles, problems and factors of decline or failure of the creative product.<sup>97</sup>

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<sup>95</sup> <https://ultahost.com/blog/ar/%D9%84%D9%85%D8%A7%D8%B0%D8%A7-%D9%8A%D8%AC%D8%A8-%D8%B9%D9%84%D9%8A%D9%83-%D8%A5%D8%AC%D8%B1%D8%A7%D8%A1-%D8%AA%D8%AD%D9%84%D9%8A%D9%84-%D8%A7%D9%84%D9%85%D9%86%D8%A7%D9%81%D8%B3%D9%8A%D9%86/>

<sup>96</sup> <https://naaktob.com/competitor-analysis-methods/>

<sup>97</sup> <https://bluemediasa.com/strategies-for-dealing-with-competition/>



Planning to market the product must be subject to research, development, specialization, and knowledge of how the creative product can be marketed,<sup>98</sup> what are the risks that may hinder its success and reach the public, whether the product meets their

needs, and whether the creative product has returned the costs spent on it to come out in the appropriate form or not, and conducting research and marketing successful creative products, and the participation of all the project team in the success of the product, including marketing and finance. Has work been done on the quality of the product and all the activities that contribute to its success within the project? In fact, developing and marketing creative products is a task that involves risk, and it is possible that the distinctive creative act of developing an artistic product does not fit well with

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<sup>98</sup> <https://sorbonnetraining.com/blog-details/%D8%AA%D8%AD%D9%84%D9%8A%D9%84-%D8%A7%D9%84%D9%85%D9%86%D8%A7%D9%81%D8%B3%D9%8A%D9%86-%D8%A3%D9%87%D9%85%D9%8A%D8%A9-%D9%81%D9%87%D9%85-%D8%A7%D9%84%D8%B3%D9%88%D9%82-%D9%88%D8%AA%D9%82%D9%8A%D9%8A%D9%85-%D8%A7%D9%84%D9%85%D9%86%D8%A7%D9%81%D8%B3%D8%A9>





the method followed in the creative business sector, market trends, or the desires of the public

99 .  
**Know the risks associated with marketing creative project products.**<sup>100</sup>

Within the creative project, it is important to work on planning for the risks that could hinder the success of its product, whether in terms of quality, novelty, or uniqueness of the product, or in terms of price, or in terms of marketing, distribution, and promotion activities,<sup>101</sup> or in terms of audience desires, or in terms of the creative market in which the creative product is displayed, and the time, place, and events in which it is displayed independently or on the sidelines of creative community, national, or governmental events, and to work on answering a number of questions well to bring the product to success. Among those questions are: Why is the creative product not always the most important aspect for the consumer when

<sup>99</sup> <https://vlinzza.com/blog/%D8%AA%D8%AD%D9%84%D9%8A%D9%84-%D8%A7%D9%84%D9%85%D9%86%D8%A7%D9%81%D8%B3%D9%8A%D9%86/>

<sup>100</sup> <https://g-dart.com/%D9%85%D8%AE%D8%A7%D8%B7%D8%B1-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82/>

<sup>101</sup> <https://www.meemapps.com/term/marketing-risk>



purchasing? How was the audience interested in purchasing the creative product dealt with, and what strategies <sup>102</sup> were followed to promote the creative product? What are the expected risks and how were they dealt with so that they do not negatively

affect the success of the creative product in particular and the success of the creative project in general <sup>103</sup>.

### Understanding Creative Markets<sup>104</sup>

The project needs to understand the creative markets, their characteristics, conditions, standards and trends in its local, national, regional or international creative environment, and its knowledge of the literary market, its offerings, its audience, their orientations and their different reading

<sup>102</sup> <https://afkars.net/4-%D9%85%D8%AE%D8%A7%D8%B7%D8%B1-%D9%84%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D8%A7%D9%84%D8%A5%D9%84%D9%83%D8%AA%D8%B1%D9%88%D9%86%D9%8A-%D8%AA%D8%B9%D8%B1%D9%81-%D8%B9%D9%84%D9%8A%D9%87%D8%A7/>

<sup>103</sup> <https://digitalmarketing-ksa.com/%D9%85%D8%AE%D8%A7%D8%B7%D8%B1-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D8%A7%D9%84%D8%A5%D9%84%D9%83%D8%AA%D8%B1%D9%88%D9%86%D9%8A-%D9%88%D9%83%D9%8A%D9%81%D9%8A%D8%A9-%D8%AA%D8%AC%D9%86%D8%A8/>

<sup>104</sup> <https://www.scribd.com/document/635351185/%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D9%88-%D8%AA%D9%82%D8%B3%D9%8A%D9%85-%D8%A7%D9%84%D8%B3%D9%88%D9%82>



preferences, through good, unique, advanced, acceptable, entertaining, emotional, enjoyable, real and profound products that achieve good, professional and high-quality sales, and understanding the specificity of the market, the

consumer, competition, society and the creative environment, and identifying the characteristics of the target market and measuring the level of actual and potential demand, the possibilities of reaching the market, the forces influencing it, and the competition existing at the local, national, regional or international level in the market in which the project sells its creative products, and designing competitive creative products and continuous and good competitive advantages, and working to target many markets at all local, national, regional and international levels, and agreeing with partners to ensure that its creative product reaches most consumers of creativity anywhere, and working to make all individuals, societies, partners, the private sector, civil society sector and government potential markets for selling the creative product, and the complete conviction of the importance of reaching all people everywhere and making anyone a potential consumer



of the creative product and making the product. Its creative nature is one of the preferential choices of consumers in all diverse markets, regardless of time and place, and it benefits from the influence of creative, cultural and media leaders to

promote the creative product, which makes its purchase a prevailing trend among consumers, regardless of the social, economic, cultural and creative systems in the society and the market in which the creative product is displayed <sup>105</sup>.

The project team is supposed to have the ability to think about the characteristics of the creative markets that it wants to enter with its creative product and it is supposed to divide the market into specific sections that help it know where the supposed places of success are in the sections and categories of the target market and the basic marketing principles, the special needs of each group of the public with all its diversity and difference and the

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<sup>105</sup> <https://growthbeginning.com/%D8%A3%D9%87%D9%85%D9%8A%D8%A9-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D9%81%D9%8A-%D8%B3%D9%88%D9%82-%D8%A7%D9%84%D8%B9%D9%85%D9%84/>



amount of interest in reading among them, and their ability to buy creative products and satisfy the public's needs for information and entertainment.<sup>106</sup>

Market segmentation and its functions help the project team to

develop a systematic analysis of the different needs expressed by those markets, conduct in-depth market studies to determine the degree to which demand is homogeneous and similar, provide a strategy for the market structure resulting from the analysis, determine the position of the creative product in the market, determine ways to confront a competing product, know ways to attract the audience, know the principle of market segmentation and ways to provide the product to consumers within a specific section of the market that meets their needs as much as possible, study the market and segment it, learn more about the various methods and techniques used in market segmentation, and form a clear understanding of the market

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<sup>106</sup> <https://www.questionpro.com/blog/ar/%D8%A3%D8%A8%D8%AD%D8%A7%D8%AB-%D8%A7%D9%84%D8%B3%D9%88%D9%82-%D9%85%D9%82%D8%A7%D8%A8%D9%84-%D8%A3%D8%A8%D8%AD%D8%A7%D8%AB-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D8%AA%D8%B9%D8%B1%D9%81-%D8%B9/>



structure resulting from an accurate reading of the structure and composition of the market. This incorrect reading of the situation may stimulate the development of new products while the original and existing product is sufficient, and then

human and financial resources are mobilized and consumed unnecessarily or the market is considered unified while in fact it is composed of various sections and provides a product designed to please everyone without discrimination, and since the product suits anyone, it may end up at the bottom of the pile of goods, preceded and covered by products that are more compatible and appropriate to the needs of specific sections in the market, and a superior and distinct understanding of the market structure Target and ask the following questions:<sup>107</sup>

1. Is the market segmented? If so, what are its segments?

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<sup>107</sup> <https://planing-solutions.com/your-guide-to-market-research/>



2. What are the ways to respond to current or potential marketing pressures in the market?<sup>108</sup>

3. Has work been done to ensure diversity in response to marketing pressures?<sup>109</sup>

Market segmentation depends on different methods of segmenting

markets in order to determine the reactions of various consumer groups and consumer behaviors. The creative project team must work on determining its own strategy to convince decision-makers to become partners in the project, as state partnership plays a role in winning a large share of the market. There are many government agencies ready to help individual and institutional creative projects through various forms of financial support. Some programs allow for infrastructure financing, and others allow for the implementation of creative projects. One of the main tasks of countries is to invest in creativity and creative industries in general, but it varies from one country to another depending on the country's wealth and the degree of its interest in

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<sup>108</sup> <https://www.zms.solutions/the-importance-and-strategies-of-marketing/>

<sup>109</sup> <https://elshahbndr.com/%D8%A8%D8%AD%D9%88%D8%AB-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82/>



creativity and belief in it. Countries differ in the degree of involvement and participation by their different levels of government.<sup>110</sup>

The private sector is considered a very important party in supporting creativity in all countries and

societies. The private sector includes donors from individuals and companies, as well as institutions and companies. The support available from the private sector has encouraged creators to turn to private grants and sponsors in order to increase the resources of their creative projects. The transformation coincided with the discovery by private companies that consumers of the arts represent an attractive market for their businesses, which led to an increase in the private sector's contribution to financial support for creativity. Returning to the market itself, there are many factors that determine the level of success of the creative product and the success of the creative project as a whole <sup>111</sup>.

<sup>110</sup> <https://www.questionpro.com/blog/ar/%D8%A3%D9%87%D9%85%D9%8A%D8%A9-%D8%A3%D8%A8%D8%AD%D8%A7%D8%AB-%D8%A7%D9%84%D8%B3%D9%88%D9%82-%D8%A3%D9%86%D9%88%D8%A7%D8%B9%D9%87%D8%A7-%D9%88%D9%83%D9%8A%D9%81%D9%8A%D8%A9-%D8%A7%D9%84%D8%AA%D8%AE/>

<sup>111</sup> <https://fastercapital.com/arabpreneur/%D8%A7%D9%84%D9%81%D8%B1%D9%82-%D8%A8%D9%8A%D9%86-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%>





Demand for a product is an expression of the number of sales it has achieved, whether in quantity or in cash. We may express this demand either in terms of the number of quantitative units or in cash, depending on our specific needs.

It is possible to calculate demand in each market of the creative project in quantitative terms, which is a more realistic picture of the market, since the results are not inflated by price increases. It is also easier <sup>112</sup>to compare data from one year to another. Sometimes the increase in demand in cash is only a result of price increases, while the real market level remains the same. Although expressing demand in quantitative terms may be useful, especially to see how demand is evolving, it can sometimes be difficult to do. The same data may not be available, or the product may consist of a variety of different factors. In the creative market, it is not possible to estimate demand in

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<https://fastercapital.com/arabpreneur/%D8%AA%D8%AC%D8%B2%D8%A6%D8%A9-%D8%A7%D9%84%D8%B3%D9%88%D9%82-%D9%85%D9%82%D8%A7%D8%A8%D9%84-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%86.html>

<sup>112</sup> <https://fastercapital.com/arabpreneur/%D8%AA%D8%AC%D8%B2%D8%A6%D8%A9-%D8%A7%D9%84%D8%B3%D9%88%D9%82-%D9%85%D9%82%D8%A7%D8%A8%D9%84-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%86.html>



quantitative terms because the classification of products includes many and varied elements, and demand can be measured at different points along the production chain, from innovation to production to distribution to consumption. In this case, the

demand at each link in this chain is equal to the number of units or the monetary value of the sales made by all these actors at this link or specific point.<sup>113</sup>

The market includes all individuals or companies who consume a product, and each product owner, including the owner of the creative product, encourages his or her own segment of the market to consume his or her product in order to obtain a percentage of the demand. In common marketing terms, this is called "market share" or "market share." This term does not describe consumers who buy products, but rather describes the percentage of demand for a product, including, of course, creative products. In light of this, the relative position of the product and creative project among its competitors can be determined. The issue of demand and the state of demand

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<sup>113</sup> <https://www.asjp.cerist.dz/en/article/79161>



for a product can be viewed from two perspectives: actual demand and potential demand. Each side has three stages: past demand, present demand, and expected demand.<sup>114</sup>

The real demand for a creative project is proportional to the

volume of its sales of the creative product at a specific time. This is also true of market demand, which is a measure of demand at a specific moment in time, whether at the present moment or in the past. It is possible to obtain a historical background that records in chronological order the movement and dynamism of a sector, an industry, or a company by measuring the development of the movement of demand from past years <sup>115</sup>. At the same time, it is possible to predict the level of future demand for a company or a market, and potential demand is the maximum that a product may reach in a given context. Not all consumers buy all products offered on the market, yet

<sup>114</sup> <https://m.mu.edu.sa/sites/default/files/content-files/1423655666.4163%D8%A7%D9%84%D9%81%D8%B5%D9%84%20%D8%A3%D9%84%D8%A3%D9%88%D9%84.pptx>

<sup>115</sup> [https://www.ejaba.com/question/%D9%85%D8%A7-%D8%A7%D9%84%D9%81%D8%B1%D9%82-%D8%A8%D9%8A%D9%86-%D9%85%D9%81%D9%87%D9%88%D9%85-%D8%A7%D9%84%D8%B3%D9%88%D9%82-%D9%88%D9%85%D9%81%D9%87%D9%88%D9%85-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82?\\_cf\\_chl\\_rt\\_tk=kCkNu8Gk5JW6kq1ljbNicWn39ZFdh3wOwX4O3Wf6Sz8-1727235605-0.0.1.1-5716](https://www.ejaba.com/question/%D9%85%D8%A7-%D8%A7%D9%84%D9%81%D8%B1%D9%82-%D8%A8%D9%8A%D9%86-%D9%85%D9%81%D9%87%D9%88%D9%85-%D8%A7%D9%84%D8%B3%D9%88%D9%82-%D9%88%D9%85%D9%81%D9%87%D9%88%D9%85-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82?_cf_chl_rt_tk=kCkNu8Gk5JW6kq1ljbNicWn39ZFdh3wOwX4O3Wf6Sz8-1727235605-0.0.1.1-5716)



the bulk of consumer goods consumption is often thought to be generalizable, that is, all consumers buy it, but it is almost impossible to reach the total consumer population. Those who do not consume a specific product but may do so are called

“potential consumers”<sup>116</sup>.

In the subject of potential demand for the product, manufacturers work hard to convince these potential buyers to try their products in order to increase sales. If it is possible to increase the percentage of sales per person, manufacturers will try to convince their customers to consume more. However, there is a limit that demand cannot exceed. This depends on the financial resources of consumers, their tastes and preferences, their acceptance of the marketing strategy, and their surrounding environment. The marketing manager's task is to estimate the maximum market demand at a specific point in time. The expected movements of competitors must be taken into account, as well as the expected growth of potential demand. The marketing manager may expect an increase in potential demand and an

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<sup>116</sup> [https://a3lanaat.blogspot.com/p/blog-page\\_31.html?m=1](https://a3lanaat.blogspot.com/p/blog-page_31.html?m=1)



increase in sales figures for the innovative product.<sup>117</sup> On the other hand, when the potential demand in the market declines, it can be expected to be more difficult to maintain the current level of demand and market share.

There may be a possibility for demand to grow in the creative market, but it is affected by the state, society, and the factors within them, which play a role in the growth or decline of demand for creative products. The market and demand for the creative product in the state and society may stabilize for long periods depending on the influences of the state and society and their different characteristics. The creative market can be divided into main sections: the consumer market, the partner market, the government market, and the private sector market. Each of these markets responds to different motives and covers specific aspects of the creative product. Therefore, it is better to develop different marketing strategies for each market, while understanding the basic factors that may lead to an increase in the consumption of creative products, including

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<sup>117</sup> <https://univdatos.com/ar/report/marketing-operations-management-market/>



population growth, increased leisure time available to consumers, and an increase in the level of both income and education .<sup>118</sup>

## Understanding the Creative

## Environment<sup>119</sup>

There are many environments surrounding any project in the world, whether personal or institutional, developmental, legal or creative. In the subject of the creative project, it is possible to work on understanding all types of environments surrounding the project and knowing the extent of their negative or positive impact on the creative project and its product and the market that exposes the product to the public and consumers of creativity.

The first of these environments is the human environment surrounding the project, including its competitors in creative work, its audience, fans and followers, and knowing what type of creativity the project has and its

<sup>118</sup> <https://coadec.uobaghdad.edu.iq/wp-content/uploads/sites/9/2018/12/%D9%85%D8%A7-%D8%A7%D9%84%D8%A7%D8%B3%D9%88%D8%A7%D9%82-%D9%88%D9%85%D8%A7%D9%84%D8%B0%D9%8A-%D9%8A%D9%85-%D8%AA%D8%B3%D9%88%D9%8A%D9%82%D8%A9.pptx>

<sup>119</sup> <https://www.clickmarketing.com/%D8%A7%D9%84%D8%A8%D9%8A%D8%A6%D8%A9-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82%D9%8A%D8%A9-%D9%85%D9%81%D9%87%D9%88%D9%85%D9%87%D8%A7-%D9%88%D8%AE%D8%B5%D8%A7%D8%A6%D8%B5%D9%87%D8%A7/>



audience and its ability to buy the creative product or not, and how to reach them with the creative product as a whole. The human environment plays a major role in the creative project's orientations, specialization, type, activities, audience, product, partners, the

surrounding geographical environment, its promotional, marketing, distribution and sales activities, its movements to reach its audience, deal with them and motivate them to buy its creative product, its ability to plan and identify the possibility of dissemination and its knowledge of the characteristics of the cultural and creative environment in which it operates, and is there respect and appreciation for creativity and support for it by the state, society and the public, and is there a desire to follow up and enjoy creative products, and what are the practical statistics that focus on the level of reading in Society and its spread as a practice, and is there a community interaction with cultural and creative activities, whether public or online, and is the cultural and creative environment stimulating and supportive of the



production and consumption of creativity or not.<sup>120</sup> On the other hand, there is the desire of consumers to work creatively and the ability to buy the creative product.

This requires an accurate awareness of the ability of their audience or society to buy the creative product, and whether they have the luxury to spend money on books or other creative products. This data can be determined and known through direct observation of their own society and whether it enjoys economic prosperity or not, and what are the priorities of society in spending money. In poor societies or those suffering from conflicts, it is natural that the few financial resources are directed to meeting people's basic needs such as food, water, homes, communications and health, while people in wealthy societies find the time, money and desire to buy creative products from creators from their own countries or from other countries.<sup>121</sup> All this information or notes can

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<sup>120</sup> <https://www.clickmarketing.com/%D8%A3%D9%87%D9%85%D9%8A%D8%A9-%D9%81%D9%87%D9%85-%D8%A3%D9%86%D9%88%D8%A7%D8%B9-%D8%A7%D9%84%D8%A8%D9%8A%D8%A6%D8%A9-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82%D9%8A%D8%A9/>

<sup>121</sup> <https://aisevenp.com/%D9%83%D9%8A%D9%81%D9%8A%D8%A9-%D8%AA%D8%AD%D9%84%D9%8A%D9%84-%D8%A7%D9%84%D8%A8%D9%8A%D8%A6%D8%A9->





be used when designing and planning the creative project so that the product is saleable in its community after knowing the financial and economic characteristics of the community, their purchasing desires and life priorities, and knowing the

country or the ruling system in his community and the extent of its support or disregard for creativity,<sup>122</sup> and whether it contributes to the success of creative activities and creators or not, and whether governmental and non-governmental institutions in the writer's community have the funds to support creativity or do they also have more important priorities, and from the real environment, whether across the community or across countries<sup>123</sup> and ruling systems in the project community, we move to the

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[%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82%D9%8A%D8%A9-%D8%A7%D9%84%D8%AF%D8%A7%D8%AE%D9%84%D9%8A/](#)

<sup>122</sup> <https://ashrafnsour.com/articles/%D8%AF%D9%84%D9%8A%D9%84-%D8%B4%D8%A7%D9%85%D9%84-%D8%B9%D9%86-%D8%A7%D9%84%D8%A8%D9%8A%D8%A6%D8%A9-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82%D9%8A%D8%A9-%D9%88%D8%A3%D9%86%D9%88%D8%A7%D8%B9%D9%87/>

<sup>123</sup> [https://mawdoos.com/%D8%B9%D9%86%D8%A7%D8%B5%D8%B1\\_%D8%A7%D9%84%D8%A8%D9%8A%D8%A6%D8%A9\\_%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82%D9%8A%D8%A9\\_%D8%A7%D9%84%D8%AF%D8%A7%D8%AE%D9%84%D9%8A%D8%A9\\_%D9%88%D8%A7%D9%84%D8%AE%D8%A7%D8%B1%D8%AC%D9%8A%D8%A9](https://mawdoos.com/%D8%B9%D9%86%D8%A7%D8%B5%D8%B1_%D8%A7%D9%84%D8%A8%D9%8A%D8%A6%D8%A9_%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82%D9%8A%D8%A9_%D8%A7%D9%84%D8%AF%D8%A7%D8%AE%D9%84%D9%8A%D8%A9_%D9%88%D8%A7%D9%84%D8%AE%D8%A7%D8%B1%D8%AC%D9%8A%D8%A9)



technological environment, and how the digital environment can<sup>124</sup> help the project in its creative activities, whether in the idea development stage or in the writing and research stage, passing through the stage of creating public relations and

engaging in creative networks or communicating with partners interested in the creative product and passing through its role in promotion, distribution, marketing, sales and feedback to the writer from the readings of critics, readers, digital cultural journalists and others interested in creativity and innovation<sup>125</sup>.

### **Understanding the Creative Audience<sup>126</sup>**

It is of utmost importance to ensure the success of a creative project and creative product to understand its audience and work to create, nurture and

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<sup>124</sup> <https://www.factye.com/ar/news259.html>

<sup>125</sup> <https://altaswieq.com/s/%D8%AA%D8%AD%D9%84%D9%8A%D9%84-%D8%A7%D9%84%D8%A8%D9%8A%D8%A6%D8%A9-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82%D9%8A%D8%A9>

<sup>126</sup> <https://salla.com/blog/%D8%B1%D9%8A%D8%A7%D8%AF%D8%A9-%D8%A7%D9%84%D8%A3%D8%B9%D9%85%D8%A7%D9%84/%D8%A7%D9%84%D8%A7%D8%B3%D8%AA%D8%B1%D8%A7%D8%AA%D9%8A%D8%AC%D9%8A%D8%A7%D8%AA/%D8%A7%D9%84%D8%AC%D9%85%D9%87%D9%88%D8%B1-%D8%A7%D9%84%D9%85%D8%B3%D8%AA%D9%87%D8%AF%D9%81/>



expand a loyal and active audience for the writer and his creative products. A good understanding of one's audience can be obtained through a comprehensive understanding of marketing theories and practices, accurate market research,

comprehensive and strategic marketing plans <sup>127</sup>, knowledge of the audience that supports and is interested in one's creative experience, activating effective and ingenious communication programs, understanding the nature of the consumer and his creative preferences, and understanding the decision-making processes that form the basis of consumer behavior to purchase the creative product. <sup>128</sup>It is important to know the basic factors that affect the structure and nature of decision-making processes, and to know the relationship between decision-making processes and the information that the consumer relies on and the marketing strategies of the product and creative project, <sup>129</sup>good creative management of the product and creative

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<sup>127</sup>[https://ar.wikipedia.org/wiki/%D8%A8%D9%8A%D8%A6%D8%A9\\_%D8%A7%D9%84%D8%B3%D9%88%D9%82](https://ar.wikipedia.org/wiki/%D8%A8%D9%8A%D8%A6%D8%A9_%D8%A7%D9%84%D8%B3%D9%88%D9%82)

<sup>128</sup> <https://www.hindawi.org/books/95393170/>

<sup>129</sup> <https://blog.khamsat.com/marketing-environment/>



project, identifying consumer categories for the creative product, improving competition, growing target groups, selecting the most appropriate distribution methods and networks, determining a pricing system

<sup>130</sup>that does not only depend on

expenses and competitors' prices, but also on the perspective of the target consumer and developing a communication strategy that provides consumers with the information they want about the creative product in an easy and clear way, and knowing what are the advantages and disadvantages of using socio-demographic factors as factors that determine consumer behavior? What role do psychological orientation and mental attitude play in the decision-making process to purchase a creative product, and how do situational factors affect the decision-making process and information processing? <sup>131</sup>The extent to which there is a clear picture of what consumers

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<sup>130</sup> <https://belabeeb.com/blog/2023/09/16/%D8%AA%D8%AD%D8%AF%D9%8A%D8%AF-%D8%A7%D9%84%D8%AC%D9%85%D9%87%D9%88%D8%B1-%D8%A7%D9%84%D9%85%D8%B3%D8%AA%D9%87%D8%AF%D9%81-%D9%81%D9%8A-%D8%A7%D9%84%D8%AA%D8%B3%D9%88/>

<sup>131</sup> <https://ninety-waves.com/%D8%A7%D9%84%D8%AC%D9%85%D9%87%D9%88%D8%B1-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D9%81%D9%8A-%D8%B9%D8%A7%D9%84%D9%85-%D8%B1%D9%82%D9%85%D9%8A/p1928912433>



are looking for, the ability to fully comprehend the concept of dividing the market into different sections and categories, and its applications in the context of managing creative projects and the ability to distinguish between the basics of market segmentation

and descriptions, and comprehend the concept of determining positioning in the market, in terms of competition and in terms of the targeted sections of the creative market, and work on examining studies specific to the consumer and his behavior? Why is describing the consumer within a market from a social and demographic perspective alone not sufficient? What are the basic roles of marketing in meeting consumer needs <sup>132</sup>.

It is wise to work on creating a creative product that is able to satisfy its own need, the ability to attract target customers, <sup>133</sup>understand the motivation and individual factors in the decision-making processes associated with purchasing the creative product, enhance positive consumer experiences with the creative product, work on making previous experiences facilitate

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<sup>132</sup> <https://www.businesschat.io/ar/post-ar/target-audience>

<sup>133</sup> <https://taswiqai.com/blog/target-audience-in-marketing>



the decision-making process to purchase the new creative product and meet the consumer's creative standards, create an experience for him that is rich, satisfying and satisfying,<sup>134</sup> develop his tendencies, readiness, perceptions and feelings to obtain and

purchase the creative product, work on enhancing the positive personal experience of the consumer with the creative product, meet the benefits desired by the consumer when purchasing the creative product, understand the structure of the decision-making process that the consumer uses, and thus choose the elements of the marketing mix for the creative product within the creative project and develop tastes among consumers of creative products. There are four main factors that affect consumers' preference for creative products, including family values that encourage the consumption of creativity, the creative environment and the value it adds to creativity, and developing taste towards creativity.<sup>135</sup>

<sup>134</sup> <https://iq-tswek.com/%D8%B7%D8%B1%D9%8A%D9%82%D8%A9-%D8%AA%D8%AD%D8%AF%D9%8A%D8%AF-%D8%A7%D9%84%D8%AC%D9%85%D9%87%D9%88%D8%B1-%D8%A7%D9%84%D9%85%D8%B3%D8%AA%D9%87%D8%AF%D9%81/>

<sup>135</sup> <https://eltzam.sa/%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D8%A7%D9%84%D8%B1%D9%82%D9%85%D9%8A-5-%D8%AA%D9>



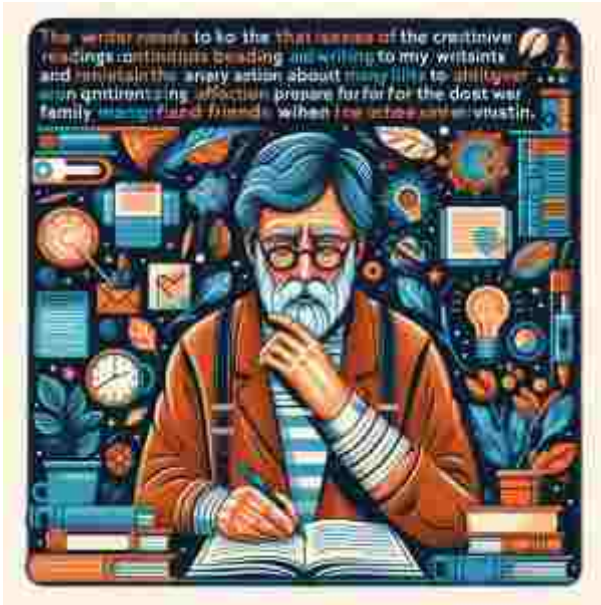
A positive consumer attitude is a valuable material value, especially since this attitude is absolutely resistant to change. In other words: since it is difficult to change an attitude based on past experience, this mechanism works in favor of the producer and

the creative project and at the same time blocks the road for competitors. The continuing influence of the attitude can be attributed to a large extent to the fact that it forms a belief and a prejudice in the minds of individuals. It is important to note that consumer attitudes relate either to products as a whole or to an element of a product <sup>136</sup>. In order to achieve a complete understanding of how attitudes influence consumer decision-making processes, and to understand how attitudes are formed, most attitudes are based on previous experiences and experiments, experiences that in turn

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[%82%D9%86%D9%8A%D8%A7%D8%AA-%D9%84%D9%84%D9%88%D8%B5%D9%88%D9%84-%D8%A5%D9%84%D9%89-%D8%AC%D9%85%D9%87%D9%88/](https://books.apple.com/gb/book/%D8%A7%D9%84%D8%AA-%D9%84%D9%84%D9%88%D8%B5%D9%88%D9%84-%D8%A5%D9%84%D9%89-%D8%AC%D9%85%D9%87%D9%88/)

<sup>136</sup> <https://books.apple.com/gb/book/%D8%A7%D9%84%D8%AA-%D9%84%D9%84%D9%88%D8%B1-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D9%81%D9%8A-%D8%B9%D8%A7%D9%84%D9%85-%D8%B1%D9%82%D9%85%D9%8A/id1612529400>



arise from another secondary process, either a cognitive process or an emotional process.<sup>137</sup>

There is a factor of cognitive processes. In the case of products that require a high degree of customer interest, experienced customers tend to use cognitive

processes in decision-making, which are longer and more complex processes, and require some judgment on the various features of the creative product offered. In practice, if a large percentage of target customers make their decisions based on linear compensatory cognitive mechanisms or on linking mechanisms, marketing the product and understanding complex cognitive processes is useful only if customers actually use these same processes. Interestingly, this is not always the case in the field of creativity and creative products.<sup>138</sup> Given the unique and creative nature, most customers do not make an effort to judge cultural products cognitively and

<sup>137</sup> <https://emarketinghub.pro/blog/%D9%83%D9%8A%D9%81%D9%8A%D8%A9-%D8%AA%D8%AD%D8%AF%D9%8A%D8%AF-%D8%A7%D9%84%D8%AC%D9%85%D9%87%D9%88%D8%B1-%D8%A7%D9%84%D9%85%D8%B3%D8%AA%D9%87%D8%AF%D9%81-%D9%84%D8%AA%D8%B3%D9%88%D9%82-%D9%84%D9%87/>

<sup>138</sup> <https://planing-solutions.com/%D9%83%D9%8A%D9%81-%D8%AA%D8%AD%D8%AF%D8%AF-%D8%A7%D9%84%D8%AC%D9%85%D9%87%D9%88%D8%B1-%D8%A7%D9%84%D9%85%D8%B3%D8%AA%D9%87%D8%AF%D9%81-%D8%A8%D9%86%D8%AC%D8%A7%D8%AD-%D9%81%D9%8A-7-%D8%AE%D8%B7%D9%88/>





consciously. The decision-making process is characterized by a very emotional character, and marketing managers must consider additional decision-making mechanisms in order to understand customer behavior.

<sup>139</sup>The entire experience depends on emotional factors such as love, hate, joy, boredom, fatigue, etc. to a greater degree than cognitive factors such as product evaluation. This type of emotional decision-making process is very common among consumers of creative products.<sup>140</sup> It is important for marketers to be aware of this emotional dimension of decision-making, since most decision-making processes are neither entirely cognitive nor entirely emotional, but rather a combination of the two... Buying the preferred and pleasurable aspects of a person depends on a series of conscious experiences resulting in the consumer's sense of pleasure, which is linked to his preferences, inclinations,

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<sup>139</sup>[https://ar.wikipedia.org/wiki/%D8%A7%D9%84%D8%AC%D9%85%D9%87%D9%88%D8%B1\\_%D8%A7%D9%84%D9%85%D8%B3%D8%AA%D9%87%D8%AF%D9%81](https://ar.wikipedia.org/wiki/%D8%A7%D9%84%D8%AC%D9%85%D9%87%D9%88%D8%B1_%D8%A7%D9%84%D9%85%D8%B3%D8%AA%D9%87%D8%AF%D9%81)

<sup>140</sup><https://dghanma.com/%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D8%A7%D9%84%D8%AC%D9%85%D9%87%D9%88%D8%B1-%D8%A7%D9%84%D9%85%D8%B3%D8%AA%D9%87%D8%AF%D9%81/>



experiences, and the utilitarian, practical, symbolic, material, creative, and emotional functions that the creative product satisfies

<sup>141</sup>.

Consumers' search for creative products is a search for pleasure,

joy, delight, and the desire to enjoy beauty and creative uniqueness or to understand ways to address some of their problems and emotions and provide emotional and imaginative outlets that help them endure emotional conflicts within them. Participating in reading the creative product may also provide a space for social interaction between consumers with each other, strengthening ties between them, sharing their impressions about the creative product, discussing its intellectual, aesthetic, and creative value, and presenting themselves as intellectuals, which gives them status and position with others. <sup>142</sup>There are many roles played by creative, emotional, symbolic, social, and marketing processes in consumer behavior. One of them is if this consumer lacks the time or ability, whether in his opinion or in reality, to

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<sup>141</sup> <https://mahmoudalzeer.com/2023/08/27/how-to-market-to-your-target-audience/>

<sup>142</sup> <https://www.slideshare.net/slideshow/6pdf-259517626/259517626>



absorb information about the product, he will most likely make his decision based on imitation, recommendation, or compliance with the opinion of another person from among his friends or the writer's audience or the media and other windows through which

the writer was able to reach the consumer or that the creative product is very famous or because of the writer's fame or because of the quality of the marketing or because of the intensive distribution of the creative product. Among the roles that creative, emotional, symbolic, social and marketing processes play in consumer behavior, there is a habit of some consumers buying creative products periodically for reading or for entertainment or for the sake of others and some of them buy the creative product because the product was available to him at the moment he had decided to buy a creative product.<sup>143</sup>

The basic task of marketing is to provide consumers with information that can be adapted to both the style and structure of the consumer's decision-making processes. The more experience a consumer has with a particular

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<sup>143</sup> <https://www.meemapps.com/term/marketing-information>



product or product category, the less likely he is to seek information from external sources and the less susceptible he is to temptation and incitement to purchase. Effective marketing strategy development depends to a large extent on a clear

understanding of consumer decision-making processes. If the marketing manager does not fully understand these processes, any marketing initiative will be doomed to failure<sup>144</sup>. Consumers base their decisions on a limited amount of information, which has already been processed according to specific decision-making processes.

These processes, in turn, depend on the basic triad of person-product-situation. Among the factors that influence both the type and structure of decision-making processes are the consumer's previous experiences and the degree of interest in the product. Creative, emotional, symbolic, social and marketing processes play a role in consumer behavior. There is the factor of repetition or the rate of consumption of creative products. Is the consumer effective in purchasing and consuming creative products or not? Does the

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<sup>144</sup> <https://www.marketingjournal.net/archives/2023.v5.i1.A.119>



consumer have loyalty <sup>145</sup> to his creative product or not? Does the consumer have a degree of impulsiveness and stability that he shows through his purchasing behavior? What is the degree of satisfaction that he gets from purchasing the creative product?

It is important for the creative project team to work on analyzing the changes and variations in preference for the writer's creative products among consumers, and to work on comparing the success of the project's product with competing products and understanding the reason for the success or failure of any of them, and understanding the importance of the role of each of the product and the creative project's marketing activities in achieving success, which requires them to have previous experiences and expertise, and for the information available to them to be good and comprehensive and help them make decisions regarding all the details of the writer's work, his product and the creative project <sup>146</sup>.

<sup>145</sup> <https://www.marketingjournal.net/archives/2023.v5.i1.A.119>

<sup>146</sup> <https://www.alriyadh.com/2094139>



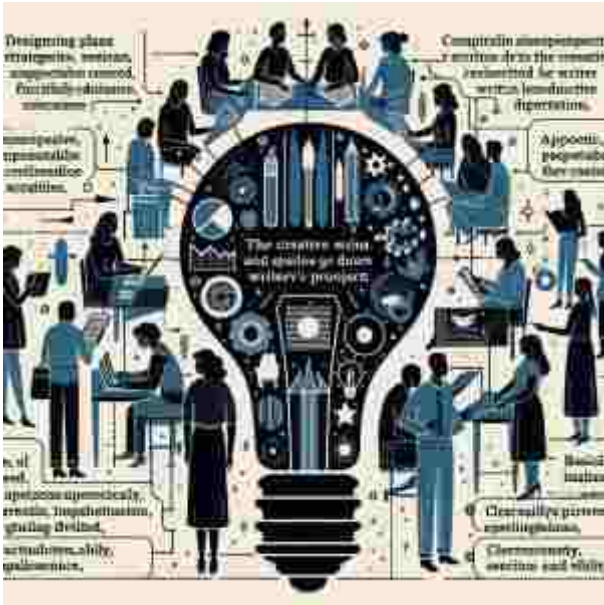
### **Understanding the importance of marketing information<sup>147</sup>**

Understanding marketing, understanding the nature of creative projects, understanding the creative product, understanding creative markets, and understanding the audience

that follows and consumes creativity can only be achieved by the creative project team obtaining data and information about many factors that affect the creative project, understanding the creative preferences of the audience, who buys the creative product and why? How much is it bought, why, and whether there is a variable or geographical, socio-demographic, personal and psychological factors that help plan for the success of the creative project product, and how it can be used. As for the information on geographical factors, it is important that geographical factors provide information on cultural, climatic and environmental differences to help the creative project team develop and imagine a specific image of diverse consumers. Geographic factors are valuable tools for identifying and estimating the segments that make up the market. How far apart are the markets that the

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<sup>147</sup> <https://www.xoxoday.com/ar/glossary/marketing-information-management>



creative project needs to reach, what are the problems, obstacles and complexities in them? Will cities be targeted and not others or countries? Will the focus be on the countryside, the city or marginal cities? What are the criteria for ease of access to all

these communities?<sup>148</sup> Are there resources available that allow them to conduct studies of geographical factors and the extent of their impact on their product and creative project, and to build their marketing strategies to reach markets that have profitable and rewarding potential and contribute strongly to the success of the writer, his product and the creative project<sup>149</sup>?

As for information on demographic factors, it is important to understand the composition of the target community of the creative project by obtaining information on age, gender, educational level, income, ethnic background, number of children, language, religion, type of housing and work,

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<sup>148</sup> [https://ar.wikipedia.org/wiki/%D9%86%D8%B8%D8%A7%D9%85\\_%D8%A7%D9%84%D9%85%D8%B9%D9%84%D9%88%D9%85%D8%A7%D8%AA\\_%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82%D9%8A%D8%A9](https://ar.wikipedia.org/wiki/%D9%86%D8%B8%D8%A7%D9%85_%D8%A7%D9%84%D9%85%D8%B9%D9%84%D9%88%D9%85%D8%A7%D8%AA_%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82%D9%8A%D8%A9)

<sup>149</sup> <https://altaswieq.com/s/%D8%A3%D9%87%D9%85-%D8%A7%D9%84%D9%85%D8%B9%D9%84%D9%88%D9%85%D8%A7%D8%AA-%D8%B9%D9%86-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82>



understanding the categories of society and the ability to divide them into active or passive users of the product and creative project, and identifying the identity and personality of its audience with greater ease, and obtaining information that

provides an explanation of why a large segment of the market adopts a certain behavior and benefiting from all information in the success of the creative project product.<sup>150</sup> As for information on personal and psychological natural factors, it helps the creative project team understand how some people decide to buy a product, how they are concerned with the personal image they will reflect about themselves by buying the product, and whether consumer behavior is affected by factors related to age, gender or income, and what are the factors that influence the preference or choice of the creative product that may not be related to geographical, social or demographic factors. Information about personal and psychological factors helps to understand the audience, which contributes to their ability to present their

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<sup>150</sup> <https://rouwwad.com/o/%D9%85%D8%A7-%D9%87%D9%88-%D9%86%D8%B8%D8%A7%D9%85-%D8%A7%D9%84%D9%85%D8%B9%D9%84%D9%88%D9%85%D8%A7%D8%AA-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82%D9%8A%D8%A9>





creative product and plan to market the creative project within those criteria, which helps to achieve success. Among those factors is the general trend to buy a certain product because it is a current fashion in society, or the adoption of some products by

some influencers in society, which prompts others to buy them, and what is the lifestyle of the target audience, and what is the impact of the lifestyle on their purchasing decisions <sup>151</sup>? Information about the psychological and personal nature of the audience helps the creative project team to divide them into groups according to the activities they engage in, the opinions they hold, the interests they display, what their activities, opinions and interests are, and information about factors based on the desired benefits of their creative product. The creative project team needs to understand and comprehend what causes these different levels of demand in the same market, why consumers do not buy the same type of product in the creative product arena,

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<sup>151</sup> <https://hbrarabic.com/%D8%A7%D9%84%D9%85%D9%81%D8%A7%D9%87%D9%8A%D9%85-%D8%A7%D9%84%D8%A5%D8%AF%D8%A7%D8%B1%D9%8A%D8%A9/%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D9%85%D8%B9%D9%84%D9%88%D9%85%D8%A7%D8%AA-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82/>



whether the specific benefits sought by consumers have been understood, whether this understanding has helped in developing better marketing strategies, whether the creative project team has understood the factors that most effectively

describe the different levels of demand present in a particular market, and selected the factors that contribute to the success of the creative product, whether the various levels of demand for the creative product have been analyzed, and what are the strengths and weaknesses of those levels .<sup>152</sup>

### **Understanding the importance of successful marketing communication<sup>153</sup>**

It is very important to invest positively and fruitfully in communication and interaction to achieve the desired goals of the marketing plan. One of the basic questions that any communication plan must ask is: Is the

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<sup>152</sup>[https://www.researchgate.net/profile/Tareq\\_Tamimi/publication/325922535\\_nzm\\_almlwmat\\_altsw\\_yqyt/links/5b2c6e1aa6fdcc8506bc8470/nzm-almlwmat-altswyqyt.pdf](https://www.researchgate.net/profile/Tareq_Tamimi/publication/325922535_nzm_almlwmat_altsw_yqyt/links/5b2c6e1aa6fdcc8506bc8470/nzm-almlwmat-altswyqyt.pdf)

<sup>153</sup> <https://eccceg.com/%D9%85%D8%A7-%D9%87%D9%88-%D8%A7%D9%84%D8%A7%D8%AA%D8%B5%D8%A7%D9%84-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82%D9%8A%D8%9F/>



communication plan a practical tool used to achieve the goals of the marketing plan? Who? What? To whom? How? When? With what results? Promises to start A number of additional questions can be put forward to ensure a good communication plan for

each category targeted by the writer and the creative project, primarily the audience. As for the questions that the writer and the creative project team can <sup>154</sup>answer, how does the audience receive the creative product, how efficient is the project in the competitive arena, does the image presented by the company accurately reflect the desired image, what are the advantages of the creative product, what motivates the consumer to buy the product, which segment of the market or audience should be targeted, and who are the decision makers for purchasing the creative product? It is very important to know what media the audience refers to and trusts the targeted segment or segments, <sup>155</sup>which written or electronic media will be the focus and which

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<sup>154</sup>[https://ar.wikipedia.org/wiki/%D8%A7%D8%AA%D8%B5%D8%A7%D9%84%D8%A7%D8%AA\\_%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82](https://ar.wikipedia.org/wiki/%D8%A7%D8%AA%D8%B5%D8%A7%D9%84%D8%A7%D8%AA_%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82)

<sup>155</sup><https://g-dart.com/%D8%A7%D9%84%D8%A7%D8%AA%D8%B5%D8%A7%D9%84-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82%D9%8A/>



media should be used to reach the vast majority of target groups? Which promotional tools should be used more than others, personal selling, advertising, public relations or sales promotion, which



codes should be used <sup>156</sup>, color or symbol, and what unique features should be focused on and highlighted, fame, high status, ease of access, novelty, or exclusive rights? When should the product be launched, what are the deadlines for media advertising and newspaper advertisements, what is the best day for advertising, and what are the shopping habits or purchasing habits of the target market? Did the communication plan reach target groups who did not know about the product? Did the consumer actually buy the product? Was the consumer of the creative product identified as an educated person with a good income? How important is the private sector in the project budgets <sup>157</sup>? What is the difference between the concept of demand

<sup>156</sup><https://mawdoo3.com/%D8%AA%D8%B9%D8%B1%D9%8A%D9%81-%D8%A7%D9%84%D8%A7%D8%AA%D8%B5%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82%D9%8A%D8%A9>

<sup>157</sup><https://academy.hsoub.com/marketing/core-concepts-of-marketing/%D8%A7%D9%84%D8%A7%D8%AA%D8%B5%D8%A7%D9%84->



and the concept of the market?

What are the differences you see

when comparing real demand

with potential demand? Does the

creative project have a

competitive advantage? What was

the impact of technological

developments on the creative

project? What is the difference between the concept of demand and the

concept of the market? What are the differences when comparing real

demand with potential demand? How can the current consumer usage rate be

increased and the creative product sales increased? How can the market be

penetrated and the product advertised? Having a good communication and

contact plan in marketing is considered one of the important tools for the

success of marketing activity in general <sup>158</sup>.

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<https://www.ehabmesallum.com/%D9%85%D8%A7-%D8%A7%D9%84%D9%81%D8%B1%D9%82-%D8%A8%D9%8A%D9%86-%D8%A7%D9%84%D8%AA%D8%B1%D9%88%D9%8A%D8%AC-%D9%88%D8%A7%D9%84%D8%A7%D8%AA%D8%B5%D8%A7%D9%84%D8%A7%D8%AA-%D8%A7%D9%84%D8%AA%D8%B3%D9%88/>

<sup>158</sup> <https://www.ehabmesallum.com/%D9%85%D8%A7-%D8%A7%D9%84%D9%81%D8%B1%D9%82-%D8%A8%D9%8A%D9%86-%D8%A7%D9%84%D8%AA%D8%B1%D9%88%D9%8A%D8%AC-%D9%88%D8%A7%D9%84%D8%A7%D8%AA%D8%B5%D8%A7%D9%84%D8%A7%D8%AA-%D8%A7%D9%84%D8%AA%D8%B3%D9%88/>



## Understanding Competition in Marketing

The success of the marketing plan for the creative project must be based on understanding the competition from other similar creative projects and creative products at the local, national, regional and international levels, or from television, the Internet or other activities carried out by the public, and answering the question of whether other creative products have become available and accessible to the public more easily and cheaply, and whether they are now easy to access through the Internet, and the extent of the interdependence of markets and the extended influence <sup>159</sup>. It is important to study the competition from all its aspects and angles, and to develop a strategy for competition and competitors by analyzing the interconnected relationships between them, and to know the impact of globalization on the competition for the writer's products and the creative project, and how similar creative products have become available more cheaply and easily accessible and enjoy distinctive marketing and

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<sup>159</sup> <https://altaswieq.com/s/%D9%86%D8%B8%D9%85-%D8%A7%D9%84%D9%85%D8%B9%D9%84%D9%88%D9%85%D8%A7%D8%AA-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82%D9%8A%D8%A9>



massive spread. Global markets often seem very attractive, making competition in markets with significant weight very strong. A small number of multinational companies control a large number of creative products.

These multinational companies diversify, intensify and plan their activities, where each company controls all creative works and products, including creative texts that title the products of the creative project. As long as we are talking about the global experience in the field of creativity and creators, we can talk a little about creativity and how it is widely spread in developed countries, and creativity and its terrible backwardness in underdeveloped countries.<sup>160</sup>

In general, creative people face many obstacles that make their creative work difficult, expensive and dangerous for them, not to mention the development of their creative work into a good, successful, comprehensive and integrated creative project.<sup>161</sup> Among the obstacles that hinder creative people in

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<sup>160</sup> [https://meu.edu.jo/libraryTheses/586112e152d80\\_1.pdf](https://meu.edu.jo/libraryTheses/586112e152d80_1.pdf)

<sup>161</sup> <https://www.abogacia.es/ar/formacion/inicia-abogacia/2-montar-mi-despacho/5-oportunidades-de-negocio/plan-de-marketing-y-comunicacion/>



underdeveloped countries are the existence of political, economic, legal and infrastructure barriers to creativity, the lack of advanced, good and growing creative industries in their surroundings, the lack of technological techniques that help create a

cheap and good creative product, the lack of understanding of creativity and creative people and their important role in society, the lack of practices related to marketing or marketing creative products, the low support for creativity and creative people, the existence of products designed with special standards to meet diverse needs in the market that may not be characterized by high quality, the existence of many competing creative projects, the intensive existence of creative content, the lack of creative freedom, the tight control and supervision of some countries over creative operations, activities and products, the bias of creative work towards works of a personal nature to a large extent, and the existence of obstacles facing creative people in general that vary between political, creative and legal obstacles and the lack of supportive local rules and laws. At the same time,





there are countries and societies that are still very new in the field of creative industries and need more time to become useful to the creative project <sup>162</sup>.

There are many strategies that can help the writer succeed in his product and creative project,

including strategies to increase sales, raise profits, increase his market share, the size of the product and creative project and its fame, market penetration strategy, market development, product development, diversification of creative products, forming a more dynamic and lively distribution network, working on launching a new promotional campaign, or offering more distinctive prices and a diversification strategy based on diversifying creative products or diversifying the markets in which his creative products are published, and also working on obtaining a more diverse audience by addressing the audience in all its social, gender, age, economic, social and other human differences of the audience and knowing the creative project, its location, experience, product and the creative project from competitors, the market and the audience as a whole and developing plans that help him

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<sup>162</sup> <https://advertising.amazon.com/ar-ae/blog/customer-centric-marketing>



to put an additional advantage that puts his creative product out of competition, and benefit from their competitors, and understand the basic function of the market, and know the consequences of poor analysis of the market structure on the creative project,

and determine its position in the market, and understand the market in general including competitors within the framework of the project's creativity, partners, the beneficiary audience, and the threat of alternative products. Understanding the principle of competitive advantage, working on uniqueness from one market to another, and taking a strong position that enables the creative project to stand out from others. Increasing the positive and competitive features in the fame of the writer, the quality of his creative experience, the quality of the creative product, and the strength of the creative project's activities such as marketing, promotion, advertising, distribution, price, product sponsorship, sales locations, general atmosphere, and ease of purchasing the creative product.<sup>163</sup>

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<sup>163</sup> <https://www.clickemarketing.com/%D9%85%D8%A7-%D9%87%D9%88-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D>



## Understanding Marketing Partners<sup>164</sup>

It is important to understand the partners surrounding the creative project, whether individuals or institutions. Therefore, he must do

a very strenuous job to understand all those varieties of individuals and institutions that may surround him, whether governmental or non-governmental institutions at the local, national, regional and international levels, and in all their literary types, publishing houses, media outlets, creative spaces, and many partners who may surround the creative project.

<sup>165</sup>It is possible to work on designing a map of stakeholders, which may be an informational, graphic or graphic map for all stakeholders who have a common interest with him in getting the text out to readers, and what are the ways to attract them to support and promote the text.<sup>166</sup> After identifying and

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[8%A7%D9%84%D8%AA%D8%B9%D8%A7%D9%88%D9%86%D9%8A-%D8%A3%D9%88-%D8%A7%D9%84%D9%85%D8%B4%D8%AA%D8%B1%D9%83/](https://fastercapital.com/arabpreneur/%D8%A3%D9%85%D8%AB%D9%84%D8%A9-%D8%B9%D9%84%D9%89-%D8%B4%D8%B1%D9%83%D8%A7%D8%A1-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82--%D9%83%D9%8A%D9%81-%D8%AA%D8%A4%D8%AF%D9%8A-%D8%B4%D8%B1%D8%A7%D9%83%D8%A7%D8%AA-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D8%A5%D9%84%D9%89-%D9%86%D9%85%D9%88-%D8%A7%D9%84%D8%A3%D8%B9%D9%85%D8%A7%D9%84.html)

<sup>164</sup> <https://mohamedsamirsaid.com/building-relationships-with-business-partners/>

<sup>165</sup> <https://fastercapital.com/arabpreneur/%D8%A3%D9%85%D8%AB%D9%84%D8%A9-%D8%B9%D9%84%D9%89-%D8%B4%D8%B1%D9%83%D8%A7%D8%A1-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82--%D9%83%D9%8A%D9%81-%D8%AA%D8%A4%D8%AF%D9%8A-%D8%B4%D8%B1%D8%A7%D9%83%D8%A7%D8%AA-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D8%A5%D9%84%D9%89-%D9%86%D9%85%D9%88-%D8%A7%D9%84%D8%A3%D8%B9%D9%85%D8%A7%D9%84.html>

<sup>166</sup> <https://support.tabby.ai/l/ar/category/i8k046m4wh-360005486917>



designing a map of stakeholders, the project needs to build a contact database with them, recording their data, the entities they work for, their websites, and their pages on social media, and recording all this information in a data file and updating it

continuously, and working on investing in the names and entities that can help it achieve success with the text, and perhaps investing in the contact base they have and the social networks they are active in on the Internet or in reality to support the project and identify ways to communicate with partners, and take proactive measures, instead of just seeing what is happening and what will happen and making temporary, defensive, and unplanned reactions, and planning, researching, studying, building, and developing the creative project.<sup>167</sup>

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<sup>167</sup> <https://fastercapital.com/arabpreneur/%D8%AA%D9%85%D9%83%D9%8A%D9%86-%D8%A7%D9%84%D8%B4%D8%B1%D9%83%D8%A7%D8%A1-%D9%81%D9%8A-%D9%85%D8%B4%D8%A7%D8%B1%D9%8A%D8%B9-%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D8%A7%D9%84%D9%82%D9%86%D9%88%D8%A7%D8%AA.html>





5. What books has the publishing house published, who wrote them, who represent these writers, and what are their political, social and cultural affiliations?

6. What are the main concerns of the publishing house and its clients?

7. What are the possibilities of corresponding with the publishing house and succeeding in motivating it to print and publish his text?

8. Does the publishing house have a literary portfolio of books that they publish <sup>170</sup>?

9. How important is each of the publishing houses he can work with in the local or regional writing community?

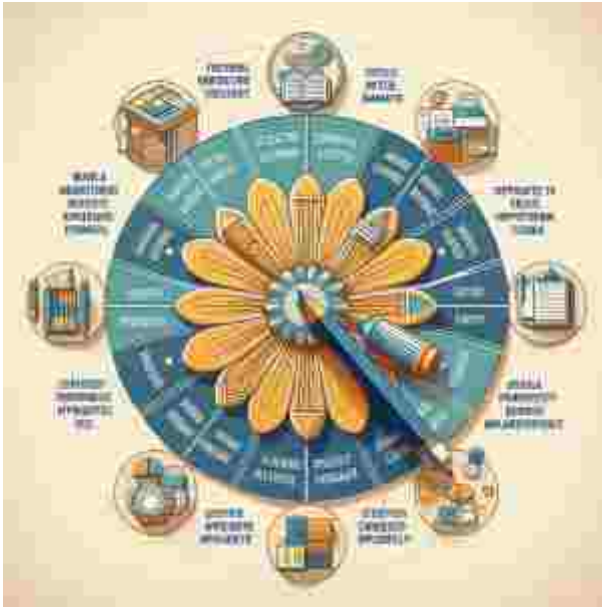
10. Does the publishing house you wish to partner with have a license to operate from the country they represent?

11. Is the house legally authorized to publish, print and participate in local, Arab and international book fairs?

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<https://tadreebcom.net/Blog/%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D8%A9-%D9%88%D9%81%D8%B9%D8%A7%D9%84%D8%A9-2024/a-824389304>

<sup>170</sup><https://tadreebcom.net/Blog/%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D8%A7%D9%84%D8%A7%D8%A8%D8%AF%D8%A7%D8%B9%D9%8A-%D9%84%D8%AC%D8%B0%D8%A8-%D8%A7%D9%84%D9%85%D8%B3%D8%AA%D8%AB%D9%85%D8%B1%D9%8A%D9%86-%D9%88%D8%A7%D9%84%D8%B4%D8%B1%D9%83%D8%A7%D8%A1>



12. Do they have successful experiences getting their products into the hands of readers?

13. Does the writer have a good knowledge of the publishing house he/she wishes to collaborate with?

14. Does the writer have

knowledge of the publishing house, its plans and the desires it wants to meet from the creative writers it works with?

15. Can the book fulfill these desires for the publishing house to be enthusiastic about working with it?<sup>171</sup>

16. Does the writer have a well-written text that has a marketable concept, has a goal, is free of flaws, includes conflict and a message, and has a reasonable printing cost?

17. Is the writer willing to make appropriate changes to the text and able to collaborate smoothly?

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<sup>171</sup><https://hafidoussous.com/%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D8%A7%D9%84%D8%A5%D9%84%D9%83%D8%AA%D8%B1%D9%88%D9%86%D9%8A/%D8%A7%D9%84%D8%A7%D8%AA%D8%B5%D8%A7%D9%84-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82%D9%8A/>



18. Publishing houses are often not only interested in the text as is the case with the writer, but their interest is in a combination of art and commerce within what is called the creative industries, which include publishing as one of the important

creative industries in societies. Therefore, the questions that revolve around publishing houses are:<sup>172</sup>

19. Why invest money in printing this text? And what will I get in return?

20. What does cooperating with this writer add financially and morally to the publishing house?

21. Does the author's text add to the publishing house's name and reputation among readers?

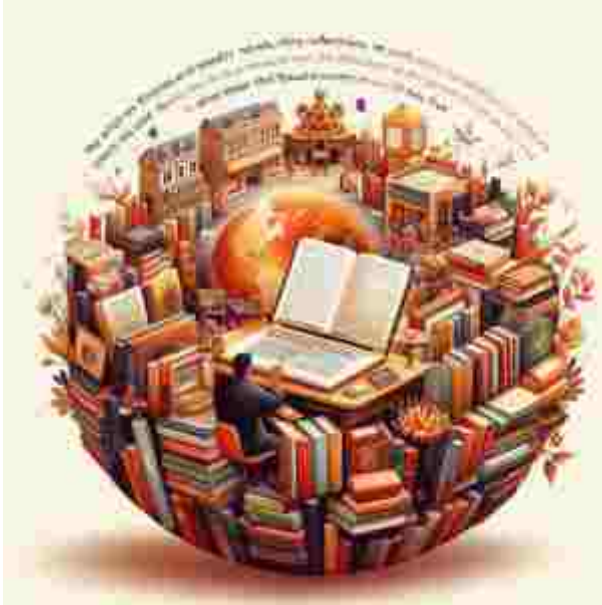
22. Does the text address the issues that the publishing house is interested in and for which it publishes?

23. What gains will the writer and the publishing house gain from their participation in publishing and promoting the text?

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<sup>172</sup><https://measuritics.com/blog/%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D8%A7%D9%84%D9%85%D8%B4%D8%AA%D8%B1%D9%83/>





24. What are the jobs or personalities working in the publishing house that will have direct contact with the text and the writer in his relationship with the publishing house, and how can he communicate with them and develop a plan to create positive

relationships with them?

25. What are the levels of expertise of those who will have direct contact with the text and the writer and who can critique, develop or contribute to the success due to their experience, ability and expertise in dealing with similar experiences?

26. What guarantees does the publishing house offer to the writer to produce his text in a good, distributable and attractive form for buyers to buy it <sup>173</sup>?

27. Does the publishing house have a good fan base of buyers because many readers often have certain preferences in the publishing houses they buy from because of their reputation over others in their literary circle?

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<sup>173</sup> <https://www.norablogs.blog/2022/11/types-of-media-marketing-owned-paid-earned.html?m=1>



28. Does the publishing house have literary advisory committees that need to read the text and then approve it and advise the publishing house on whether to approve it or not? How can we reach them and present the text to them in a good way that

helps in their approval to support the text?

29. What is the type of contract that the writer gets, its terms and the materials contained within it, and knowing what are his responsibilities and duties towards the publishing house and what are the responsibilities and duties of the publishing house towards the writer's text and towards the writer himself?<sup>174</sup>

30. What is the form of the agreement, how are the profits from the sale of the book distributed, if any, and what are the shares of the publishing house and the writer?

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<sup>174</sup> <https://www.ba-hammam.com/ar/%D8%A3%D9%87%D9%85%D9%8A%D8%A9-%D8%A7%D9%84%D8%A5%D8%B9%D9%84%D8%A7%D9%85-%D9%81%D9%8A-%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D8%A7%D9%84%D8%A3%D9%81%D9%83%D8%A7%D8%B1>



31. What are the publishing methods adopted by the publishing house that have proven successful in the past with similar texts?

32. What are the materials that preserve the rights of the publishing house and the writer

towards the public?

33. Are there any requests from the publishing house for the writer to represent it in book fairs and book events in his country and other countries to promote the book? And to what extent is the writer able to meet these requests?

34. How does a publishing house represent the writer, publish his book, defend it and promote it in its commercial environment and before the press, media and critics as a partner in the text?<sup>175</sup>

35. How much time does the publishing house need to produce a book that is well-printed and ready? Can it keep up with the cultural activity

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<sup>175</sup> <https://www.softimpact.net/%D9%88%D8%B3%D8%A7%D8%A6%D9%84-%D8%A7%D9%84%D8%A5%D8%B9%D9%84%D8%A7%D9%85-%D8%A7%D9%84%D8%A7%D8%AC%D8%A%D9%85%D8%A7%D8%B9%D9%8A%D8%A9-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D9%88%D8%A7%D9%84%D8%AF%D8%B9%D8%A7%D9%8A/8/services/ar>





them or manage them in an appropriate manner, as every step is important for the project to reach the public successfully

The project must focus on the time factor, partnership, funding, activities, correspondence, negotiations, implementation,

developing, activating and updating its network of relationships, and ultimately providing support. The project must be aware of its partners' needs, standards, methods, success of dissemination and marketing, ensuring quality and gains, and the project's compatibility with their policies, systems, orientations, and prior experience with the public's orientations and preferences, and knowing these needs and providing them with them. All of the above will not happen unless the project is worthy of attention, consistent, and has an amazing concept and idea, and growing, enjoyable and positive activities <sup>176</sup>.

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<sup>176</sup><https://specialties.bayt.com/ar/specialties/q/368754/%D9%85%D8%A7%D9%84%D8%B9%D9%84%D8%A7%D9%82%D8%A9-%D8%A8%D9%8A%D9%86-%D8%A7%D9%84%D8%A5%D8%B9%D9%84%D8%A7%D9%85-%D9%88%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82/>



Understanding the importance of media for marketing<sup>177</sup>

It is very important for the project to have successful relations with the media as it is one of the most important activities that any person who owns a project can do for his life or for his commercial,

life or creative activities. The project is considered one of the most important parties dealing with the media, which has always been and still is interested in creativity and its development and growth in society. The media is very interested in creators and monitors their activities and follows their creative outputs and conducts press, media or television interviews with them to learn through these media activities about the creators and the creativity they have brought to the world and inquire about the extent of its importance and role in individual and societal change and development in general. Many media outlets in developed countries put creativity at the top of their list of priorities in terms of conducting interviews with creative projects for writers, thinkers, film actors, visual and theatrical artists, and following the activities of

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<sup>177</sup> <https://dotdesign.me/%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D8%A7%D9%84%D8%A5%D8%B9%D9%84%D8%A7%D9%85%D9%8A/>



creators whether through media coverage of the signing of a novel or the opening of a visual exhibition or the first showing of a particular film or the first showing of a particular play. Media professionals or those interested in creativity from

cultural journalists or critics provide readings of creativity or criticism of the creative product and these readings are published or Criticism through the media, which reinforces the idea that the media is not only interested in the creative product, but also in what the creative product produces from other activities such as creative readings, creative parties, critical articles, or intellectual interviews. <sup>178</sup>

The media is very important for the creative project as a whole, and therefore work must be done to ensure that the project's relations with the media are growing, good, and fruitful and serve the creative project as a whole, and that the approach to the media is professional and has policies and plans for dealing with the various media, and that these plans are clear and simple, and

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<sup>178</sup> <https://mediaguide.fi/mediaguide/%D8%A7%D9%84%D8%A5%D8%B9%D9%84%D8%A7%D9%86-%D9%88%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82/>



there is a financial provision to activate them that guarantees the media activity and fame that the project needs to reach its audience with its name, fame, works, and activities, promote its goals and ideas, and contribute to creative development, and motivate the

media to follow up on the project's activities and evaluate them to become a clear and sustainable positive impact.<sup>179</sup> The creative project can invest in all media tools such as press releases, news, conferences, events, meetings with media professionals, television screens, radio, and the Internet, with its social networks, websites, and news platforms, to reach its audience with its creativity, with the importance of verifying the accuracy of the news, credibility in activities, professionalism in forming the press release and its methods of publication, and transparency in the statements, interviews, and creative activities it carries out.

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<sup>179</sup> <https://www.squ.edu.om/economics-ar/%D8%AE%D8%AF%D9%85%D8%A9-%D8%A7%D9%84%D9%85%D8%AC%D8%AA%D9%85%D8%B9/%D8%A7%D9%84%D8%A5%D8%B9%D9%84%D8%A7%D9%85-%D9%88%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82>











All of the above requires the creative project team to be credible and create a well-known and acceptable identity for itself in its environment, and helps media professionals and media institutions to better understand the project and contribute to their

conviction of the usefulness of what it is doing, which motivates them to publish its news, opinions, participations and activities and work on creating systems and policies for media work, whether related to communication methods or dealing with media institutions or archiving methods, and developing its own media policies alongside the media strategy that it activates and reading studies and research that help it understand the world of media and develop plans for good and successful media utilization that contribute to forming its own media identity, activating its growing relationships with media institutions in society, and realizing that its active presence in the media is a strong support for reaching its audience in easy and inexpensive ways, and a quick way to increase its fame and reach its goals and messages to the public and its success, and to ensure that its creative message is convincing, good and supportive of the creative project



and that it is easy, simple and understandable and its language is understandable, stable and connected, and can easily reach people and is honest and not exaggerated. It addresses its audience, paints a picture in their minds about the project, enhances

its experience and presence, and works to activate the project's details<sup>183</sup> and its ability to reach editors, editorial writers, broadcasters in official or private radio stations, broadcasters in television programs, those in charge of advertising and publicity, directors of radio and television stations, and photographers working in the media, and to be constantly active in enriching the media around it with press releases, press reports, publications, advertisements, banners, or press conferences related to the creative project.<sup>184</sup>

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<sup>183</sup> [https://igt-sa.com/Professional-skills-course-in-managing-operational-processes-and-project-management?srltid=AfmBOopQP0vwztrSFjxeCc4atUbAK6nPOP-E07e\\_UD9J0F6W73Q56Yg](https://igt-sa.com/Professional-skills-course-in-managing-operational-processes-and-project-management?srltid=AfmBOopQP0vwztrSFjxeCc4atUbAK6nPOP-E07e_UD9J0F6W73Q56Yg)

<sup>184</sup> <https://fastercapital.com/arabpreneur/%D8%A7%D9%84%D8%AA%D8%AD%D9%83%D9%85-%D9%81%D9%8A-%D8%A7%D9%84%D9%85%D8%B4%D8%B1%D9%88%D8%B9--%D8%A7%D9%84%D8%BD9%8A%D8%B7%D8%B1%D8%A9-%D8%B9%D9%84%D9%89-%D8%AA%D8%AD%D9%84%D9%8A%D9%84-%D8%A7%D9%84%D9%85%D8B3%D8%A7%D8%B1-%D8%A7%D9%84%D8%AD%D8%B1%D8%AC%D8%A9.html>





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