

THE CREATORS ECONOMY

اقتصاد المبدعين

Media & Partnership Kit
2026-27

The Creators Economy is an independent, Arabic-first print publication based in the UAE, examining the people, practices, systems, and ideas shaping contemporary creative culture.

Across architecture, design, art, craft, photography, technology, publishing, and cultural research, we look beyond finished outcomes to understand how creative work is produced: the people behind it, the institutions and economies supporting it, the knowledge informing it, and the cultural questions it raises.

Through original reporting, long-form features, interviews, visual research, photography, and archival material, each edition creates a record of the practices and transformations shaping creative culture today.

*The Creators Economy
examines creativity and the
conditions that shape it.*

Research Before Promotion

Our stories begin with questions, processes, and context rather than publicity.

Beyond the Finished Work

We examine the systems, histories, materials, institutions, technologies, economies, and people surrounding creative practice.

Across Disciplines

Architecture can lead us to craft; design to technology; photography to cities; culture to economics. We follow the connections between creative fields rather than treating them in isolation.

Print as a Record

Each edition is designed for extended reading, reference, and collection, creating a physical record of ideas and practices at a particular moment.

Our Editorial Approach

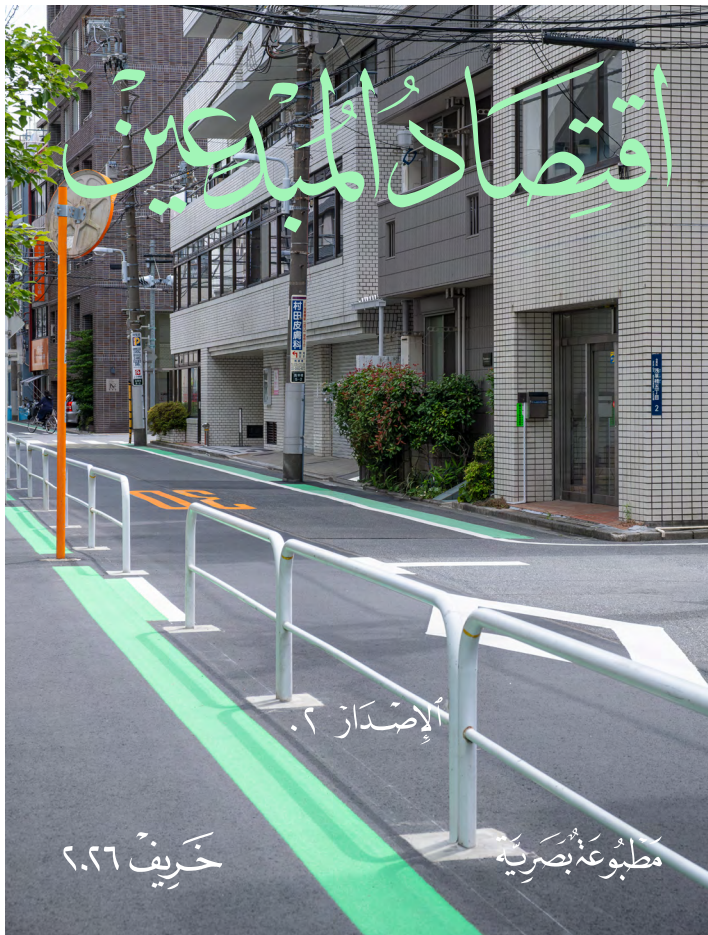
3 Arabic Editions

Published throughout the year, each edition begins with a central editorial theme and is developed through original research, commissioned contributions, conversations, photography, and visual material.

1 Global Edition

Once a year, selected stories, research, and conversations developed across the Arabic editions are reconsidered in English for an international readership. The Global Edition is not a translation of a single Arabic issue. It is an annual editorial selection, bringing together ideas developed throughout the year into a new edition.

Our Publishing Model



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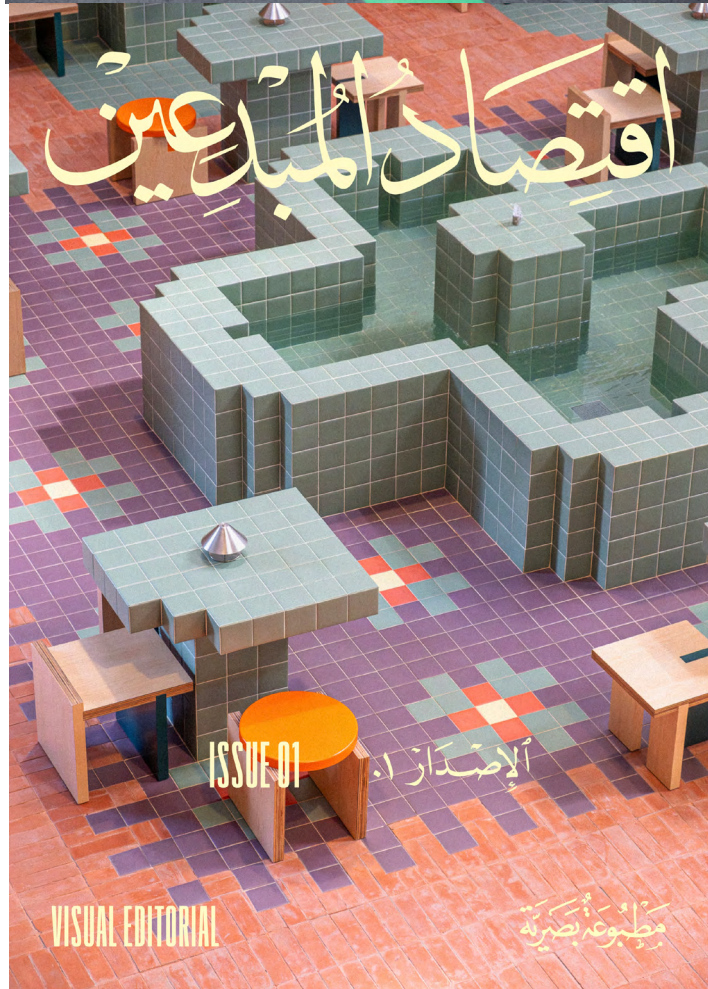
THE CREATORS ECONOMY

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ISSUE 01

GLOBAL EDITION

VISUAL EDITORIAL



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VISUAL EDITORIAL

VISUAL EDITORIAL

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Material Dates

<i>Edition</i>	<i>On Sale</i>	<i>Booking Deadline</i>	<i>Material Deadline</i>
Arabic Issue 03	January 2027	November 2026	December 2026
Arabic Issue 04	May 2027	March 2027	April 2027
Arabic Issue 05	October 2027	August 2027	September 2027
Global Edition 02	October 2027	August 2027	September 2027

Booking Deadline:

Final date to reserve and confirm a commercial placement or partnership within the edition.

Material Deadline:

Final date for approved, print-ready advertising materials to be supplied to The Creators Economy.

TCE-produced editorial, photography, and creative commissions require earlier confirmation to accommodate commissioning, production, editorial review, and design. Individual production timelines will be agreed upon at the time of booking.

Creative Practice

Processes, materials, experimentation, and ways of making.

People & Practices

Practitioners and emerging actors reshaping their fields.

Creative Systems

Institutions, infrastructure, technology, policy, and the networks surrounding creative work.

Culture & Identity

Visual languages, places, histories, representation, and cultural knowledge.

Economies & Institutions

How creative work is funded, valued, commissioned, distributed, and sustained.

Archives & Futures

How existing knowledge and overlooked histories encounter changing practices and technologies.

What We Cover

Made for Print

The Creators Economy approaches print as a lasting editorial format. Long-form writing, photography, visual research, and archival material are brought together within editions designed to be read, revisited, referenced, and collected.

Print specifications:

215 × 280 mm

180 pages

Section-sewn binding

Mixed speciality and art matte papers

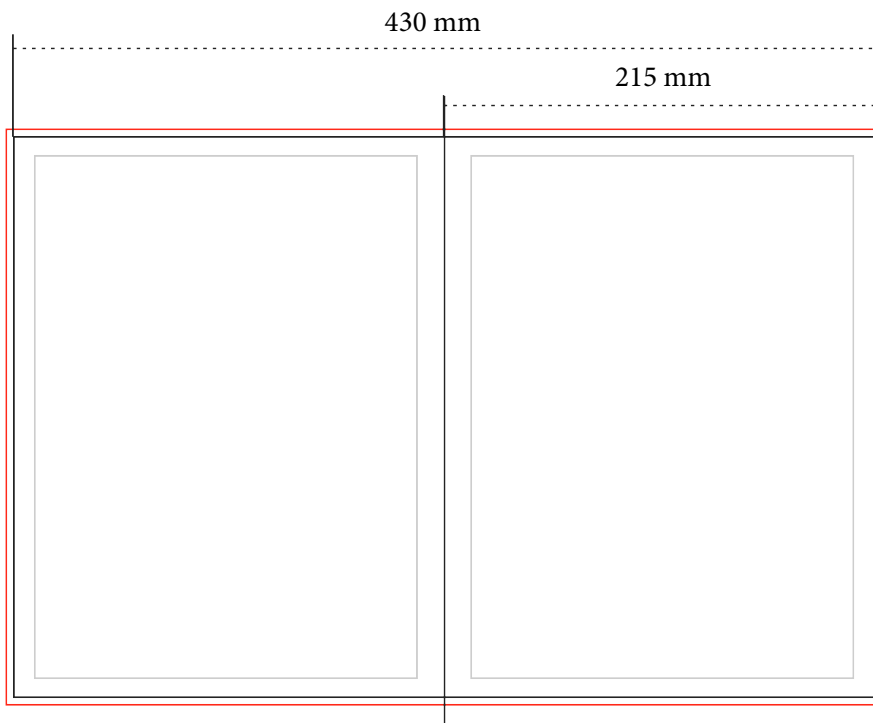
Current / Planned Circulation

1,000 copies - UAE

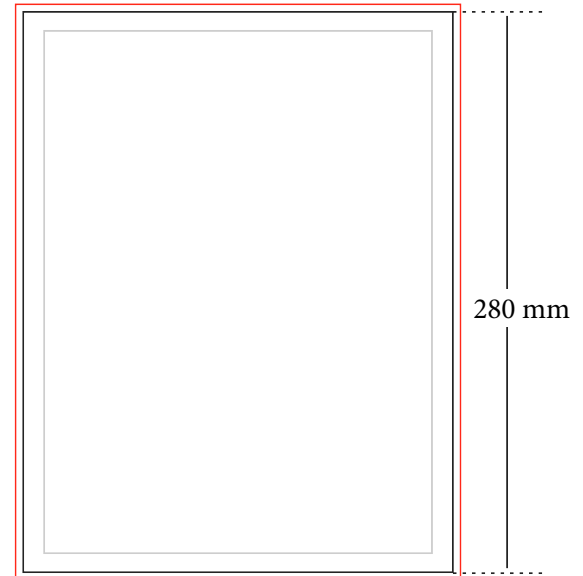
1,000 copies - Saudi Arabia

500 copies - Select / luxury distribution

Total planned circulation: 2,500 copies



Double Page Spread



Single Page

The Publication

A Culturally Engaged Creative Readership

The Creators Economy reaches readers working across creative practice, culture, business, research, and education.

Our audience includes architects, designers, artists, photographers, creative directors, cultural practitioners, founders, researchers, educators, institutional leaders, and professionals working across hospitality, fashion, technology, publishing, museums, galleries, heritage, and the wider creative industries.

What connects them is less a single profession than an active interest in how creative ideas develop, how cultural systems change, and how practices from different disciplines and geographies inform one another.

*architecture · design · art · culture · hospitality · fashion ·
photography · technology · publishing · craft · research*

Reach

23.8K community

845.7K content views / 90 days

138.7K viewers / 90 days

70.4% views from beyond our existing following

Instagram Insights: June–September 2026

Our Readers

Selective Regional Distribution

The Creators Economy circulates through independent bookstores, cultural destinations, creative spaces, and direct distribution across the Gulf.

UAE

Hobb Design & Visual Culture Bookshop — Dubai

Art Jameel Shop – Dubai

Ethr ClubHaus – Sharjah

Ethr ClubHaus – Abu Dhabi

Ethr at the Library – ADREA, Abu Dhabi

Saudi Arabia

The Book Department – Riyadh

Qatar

Atlas Bookstore – Doha

Kuwait

Altitude – Kuwait

Global Edition

The annual English Global Edition will have an initial print run of:

1,000 copies

with planned distribution across:

Europe · United States · Japan · South Korea

Distribution

An Example of Selected Voices

Hala Badri

Director General, Dubai Culture and Arts Authority

Aya Al-Bakree

CEO, Diriyah Biennale Foundation

Munira Al Sayegh

Curator and cultural strategist

Anton Repponen

Designer and photographer, New York

Ceràmica Cumella

Ceramic practice, Barcelona

Selected Institutions & Subjects

- *Dubai Culture and Arts Authority*
- *UAE Ministry of Culture*
- *Diriyah Biennale Foundation*
- *Saudi Ministry of Culture*
- *MoCX, Saudi*
- *Officine Universelle Buly*
- *TAMBURINS*
- *IICOMBINED*
- *The Ned Doha*
- *Rahaal World*

Selected voices & institutions

Innovation Begins with Attention

What does it mean to innovate when the answer is not always to replace what came before?

Issue 02 examines innovation through materials, processes, inherited knowledge, technology, visual culture, and the ways creative practitioners reconsider what already exists. Rather than treating innovation simply as novelty, the edition asks how observation, experimentation, adaptation, and accumulated knowledge can produce new possibilities.

Across architecture, design, craft, photography, material research, cultural policy, and urban life, the issue looks at innovation as a process: how something familiar can be questioned, extended, transformed, or understood differently.

Release: October 2026

Selected Stories

Anton Repponen – Time Stretched

Photography, perception, and the construction of an evolving visual method.

Ceràmica Cumella – Material, Process and Design

How generations of ceramic knowledge encounter digital fabrication and contemporary architecture.

Nidiya Kusmaya – Waste as a Source of Colour

How discarded and overlooked materials can become sources of natural pigment through experimentation and material research.

MoCX – Saudi Ministry of Culture

How cultural institutions are approaching innovation within a rapidly developing creative ecosystem.

Craft x Tech, Tokyo – Craft as Method

What happens when technological experimentation begins with craft knowledge rather than replacing it.

Japanese Streets

A study of the visual language of Japanese streets and the continuous thresholds between public space, commerce, typography, and everyday life.

Issue 02 - Innovation

A Different Editorial Environment for Brands

Partnerships with *The Creators Economy* are deliberately limited and developed to sit naturally within the publication's editorial and visual environment.

Rather than filling the magazine with conventional advertising, we work with a small number of brands and institutions whose presence has relevance to the worlds of design, culture, architecture, art, technology, material practice, hospitality, and the creative industries.

Selective Presence

Commercial placements are limited to preserve both the reader experience and the visibility of each partner.

Cultural Context

Partners appear within an editorial environment built around original research, photography, conversations, and long-form cultural publishing.

Physical Longevity

A print placement remains part of an edition designed to be kept, revisited, and circulated beyond its publication date.

Creative Integrity

Every commercial presence is reviewed by *The Creators Economy* to ensure it sits coherently within the visual and editorial character of the publication.

Why Partner with TCE?

Editorial storytelling through the TCE lens

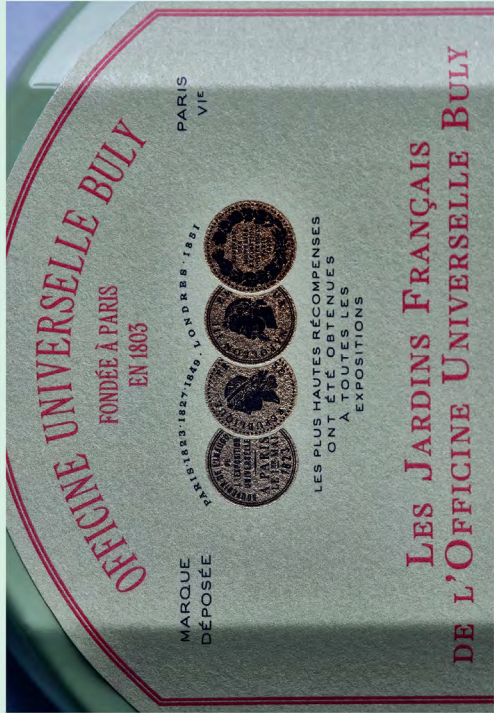
The Creators Economy works with brands, spaces, and creative practices through original photography, editorial features, interviews, and visual storytelling. Each story is developed in response to its subject, with an emphasis on context, materiality, process, and the visual language of the publication.

*Selected Brand &
Creative Features*

Sample Editorial Feature / Brand Story

An editorial exploration of the French beauty house, looking beyond its products to the visual identity, material culture, retail environment, and wider world constructed around the brand.

Format: Editorial feature + visual coverage



داخل أي متجر من متاجر *Officine Universelle Buly*، لا تجري عملية الشراء بوصفها معاملة سريعة تنتهي عند الدفع، بل هي سلسلة من الإيماءات المقصودة. تُلفّ قطعة الصابون بورق مُرُخَّر، ويُغَطَّر بالشمع، ويُكَبَّب عليها اسم المُغَنّي باليد، ثم تُوضَع داخل علبة بعناية واضحة. غالباً ما يقف الزبون صامتاً وهو يراقب المشهد، فالوقت المُستغرق أطول من المعتاد، لكنه لا يبدو عاتراً في سحر العملية؛ بل يبدو مكانه جزءاً منها. في هذه اللحظة تحديداً، يمكن قراءة *Buly* على نحو أعمق: فهي لا تبيع أشياء فحسب، ولا تتكفى باستدعاء ماخٍ يصير أيّ من عالم الصيدليّات القديمة؛ بل تمارس شكلاً من أشكال الانتقاء بمعناه الأوسع. لا بمعناه المرتبط بالمعارض والمؤسّسات؛ اختياراً ما يظهر، وترتيباً وكيف يظهر، وبناء الإيقاع الذي يُستقبل الأشياء من خلاله.

أسست *Officine Universelle Buly* عام ٢٠١٤ على يد رانداني توهامي وبيكتوار دو تاللاك. مستوحاة من صيدليّات باريس تعود إلى عام ١٨٠٣، وشالاً ما يُعَدُّ للشروع بوصفه إحياءاً لثقافة الجماليّات القديمة، غير أنّ هذا الوصف ظاهريّ لا يمسّ جوهره، *Buly* لا تستعيد الماضي سعي لعيش في داخله؛ بل لتعيد ترتيبه، وتختار منه ما يصاح أن يُستعمل اليوم بوصفه مثالاً لزمانٍ تجري معاصرة.

فـبـلـيـ لا تـسـتـعـيدُ المـاضـي كي تـعـيش في دـاخـله؛ بـل لـتـعـيدُ تـرتـيبـه، وتـخـتـار منه ما يـصـلح لأن يـسـتـعـمل الـيـوم بوصفه مـادّة لـبـناء تـجـرـبة مـعـاصـرة.

الصيدليّات القديمة، كما لطورها الممارسة الأوروبيّة، لم تكن أماكن بيع فقط؛ بل كانت أنظمة ميسّرة للتصنيف والشفقة والأشياء، والزيوت، والأتومات، على حافات أرفف خضن منطلي لوجي بالرفوف، ويحتوي الأرفف دعوى يتجاوز صنفها الممارسة. لم يسهل الصيدليّ بفكر الشفّة ووسيلة، بل كان يقدّم معها إيقاعاً أثيراً، ويؤمّن الكثرة وطريقة التسلل إلى الشيء بوصفه مزيجاً من مذاقٍ أسير من ذاته. ويجوز أن *Buly* لم تستمر بشكل هذه البنية القديمة فقط؛ بل استعادت منها جوهرها وبهجتها.

ولمّا تدبّر متاجرها أقرب إلى أرشيف، فتعلّق بها إلى نقطة بيع؛ فالأرواح العتيقة، والقفوريز الزمانيّة، والأشياء، والأحجار، والرخام، والفضة البهية، على عناصر لا توضع كترتيب؛ بل لتوجه الانتباه، المشكّل لا يكتفي بعرض المنتجات؛ بل يُظهِر كيف ترى، والزيون لا يتحرك فيه بوصفه مستهلكاً بل يحدّ فرراً سريعاً؛ بل يُعاد ترتيباً داخل مزج معي، وتكون معانيّ، ومزجاً أشكاف يتلف مع الشيء، فالعرض.

مِنْ هـذِهِ الزاويّة يَبْدُو *Buly* أَقَلَّ شَبْهاً بِعَلامَةِ مُسْتَحْضَرَاتِ تَجْمِيلٍ، وَكَثْرَ قِيَامِن مُمَارَسَةِ انْفِائِيَةِ فَنِيّةٍ، تُعِيدُ نُظْمَ الْعِلَاقَةِ بَيْنَ التَّجْ وَالزَّمَنِ وَالْأَشْيَاءِ.



Inside an *Officine Universelle Buly* boutique, anywhere, a purchase unfolds slowly. A bar of soap is wrapped in marbled paper, sealed with wax, labeled by hand, and placed carefully inside a box. Customers often watch the process in silence. The gesture takes longer than necessary. Yet nothing about it appears inefficient. The delay is intentional. This small scene reveals something larger: Buly does not simply sell objects. It curates time. In an economy increasingly defined by acceleration, the brand has built its identity around a different rhythm. The wrapping ritual, the handwritten labels, the carefully staged interiors all operate as mechanisms that slow the customer down. What appears at first as a nostalgic aesthetic is in fact a structured experience. Buly curates the tempo of interaction. This raises a broader question: What does it mean to curate slowness inside an accelerated economy?

Founded in 2014 by Randane Touthami and Victoire de Taillac, Officine Universelle Buly revived the name of a Parisian apothecary dating back to 1803. The project is often described as a resurrection of historical beauty culture, but this explanation only captures part of its significance.

"Buly does not merely reproduce the past; it selectively reorganizes it."

Apothecaries and cabinets of curiosities were early systems of classification and trust. Long before museums or design institutions formalized curatorial practice, these spaces arranged objects, knowledge, and materials in ways that guided perception. All types of herbs, minerals, oils, and instruments were displayed not simply as commodities but as parts of a system of care. In these spaces, the act of selection carried authority. Apothecaries did not simply distribute goods; they gave them purpose. They curated remedies according to a logic that blended different aspects regarding science and such, which led to objects being more than neutral items, they were carriers of meaning and expertise. Trust emerged from the careful organization of materials and knowledge. Buly adopts this historical structure and repositions it inside contemporary retail.

It starts with the boutiques. They resemble archives rather than stores: wooden drawers contain powders and oils, glass bottles reference pre-modern perfumery, horn combs and pumice stones sit beside marble counters and handwritten calligraphy. The arrangement of these elements is deliberate: the brand curates not only what is sold but how attention moves through the space.

This spatial logic turns the boutique into a narrative environment. Customers do not simply browse products; they move through a sequence of objects that gradually construct an atmosphere of care and intentionality. Each detail contributes to a larger system designed to influence perception.

Supported Editorial

Commissioned editorial developed with a partner and produced under *The Creators Economy*'s editorial and creative direction.

This can take the form of a long-form feature, profile, cultural story, or research-led piece and is clearly identified as supported content.

Still Life & Visual Commission

Original still-life or visual storytelling conceived and produced by *The Creators Economy* for a partner.

Rather than inserting conventional product advertising, objects can be interpreted through TCE's photographic and editorial language, creating imagery specifically for the physical publication.

Full-Page / Double-Page Placement

A single or double-page visual placement integrated within the publication.

Imagery remains minimal and image-led, with no conventional promotional copy or intrusive calls-to-action.

Inside Cover Positions

Inside Front Cover

Inside Back Cover

Issue Partnership

A single principal partner supporting an edition through a defined package of print presence and associated recognition.

Cultural & Event Partnerships

Selected opportunities around launches, gatherings, conversations, dinners, installations, or other programmes extending an issue beyond print.

Partnership Opportunity

*For advertising, partnerships,
commissions, and commercial
enquiries:*

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Partnerships & Advertising

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