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EXECUTIVE SUMMARY
Prada's current target audience demands a more exclusive brand image, while a new generation doesn't know or understand the intellectual and cultural references that Prada makes.

Meanwhile, there is a shift from product to knowledge consumption noticeable that asks for a platform that provide content and context to Prada's brand identity.
“Careful observation of and curiosity about the world, society and culture are at the core of Prada’s creativity and modernity. This pursuit has pushed Prada beyond the physical limitations of boutiques and showrooms, provoked an interaction with different and seemingly distant worlds and introduced a new way to create a natural, almost fashionless fashion.”
Intellect

Prada treats fashion as an intellectual challenge and shapes a framework for a more creative and thoughtful fashion industry by rethinking conventional codes.
Ambiguity

Prada has an appeal to ambiguity, even though it takes effort to decipher and there is no guarantee you’ll ‘get’ what the maker is trying to express. Complexities and contradictions make life more interesting.
Innovation

You have to work against what you did before, and even against your taste, to create something truly new. Reinvent yourself as if embarked on an intellectual exercise for personal stimulus. Be a stream of ideas, questions and doubts.
Marketing mix

Products
Originally a leather goods company, Prada enhanced the label by introducing RTW womenswear and menswear, shoes, accessories, mobile phones and perfumes - and the highly esteemed offshoot line Miu Miu. Leather goods make up for almost 62% of the total net sales, footwear 21% and clothing 16%. The Prada Group also owns Church's and Car Shoe.

Craftsmanship, innovation, an avant-garde approach and uncompromised quality across the entire production cycle are key. The psychological values and brand identity also come into play when it comes to products: ‘Both clothing and accessories are known for their jolie-laide qualities, investing their wearer with an intelligence and a knowing credibility that is priceless.’ states Susannah Frankel in the Independent.

There are several brand extensions outside of Prada’s core business. The Fondazione Prada (Prada Foundation), founded in 1993, promotes ‘the most radical of intellectual challenges in art and contemporary culture’.

The museum organizes exhibitions and related cultural events in the two locations in Venice and Milan. The permanent Milan venue, conceived by architecture firm OMA by Rem Koolhaas, opened in May 2015. It includes Bar Luce which is designed by Wes Anderson. Prada also acquired the historic Milanese pastry shop Angelo Marchesi in 2014.

Price
Prada is a super luxury brand. The current pricing of Prada handbags ranges from €800 to almost €8,000, with most of the bags between €1,200-€1,500. Shoes start at €575, sunglasses at €180 and jewelry from €250. With prices from €800 for a clutch and €2,200 for the latest range of Amulet handbags, Miu Miu isn’t significantly cheaper. Unlike, say, Marc Jacobs and Marc by Marc or Chloé and See by Chloé, there doesn’t seem to be an obvious difference in terms of price point, creative output or customer demographic between Prada and Miu Miu. Miuccia responded to this with a statement in System: ‘Miu Miu is not as complicated and thought out as Prada. Rather than being young, Miu Miu is immediate. Prada is very sophisticated and considered; Miu Miu is more naïve.’

The beauty department and the brand extensions could be seen as affordable entry-level products. The 53 different perfumes of Prada Group start around €40. The physical brand extensions in the form of museums and food are other relatively cheap brand experiences.

Place
Prada is mostly focused around Italian cities Milan and Venice. Epicenters can be found in Los Angeles, New York and Tokyo. In 2015, Prada owned 605 stores across 70 different countries.

Prada keeps its Italian heritage close. The Fondazione is located in Milan and most of their design studios and production houses are in Italy. The stores can be found in main shopping centres with a luxury appeal, such as...
as Cannes in France or the shop-in-shop in Selfridges on Oxford Circus, London.

Interesting is the high concentration of stores in China and South-East Asia. The Interim Financial Report of 2015 shows that 43% of the revenue comes from Asia, but recently this market has rapidly slowed down.

The impressive online presence should be mentioned here too. Prada.com emphasizes on accessible culture by offering free e-books, apps, films and visuals. In the Prada E-STORE Women’s and Men’s handbags, footwear, wallets and other small accessories, jewellery and sunglasses are being sold. Luxury online boutiques as Harrods, Saks Fifth Avenue and Selfridges also sell the Prada perfumes and sunglasses. Miu Miu clothing and footwear is for sale at discount websites like The Outnet, Prada’s RTW collection is only available at physical points of sale.

Promotion
Advertising
Prada’s advertising campaigns under Miuccia supervision launched in 1987, with the first womenswear collection. Ever since they have been strongly related to storytelling and cinematography. Dramatic gestures and odd gazes, sharp contrasting colours and light experiments frame the models. The visual identity balances between conceptual and commercial, with the latter predominating recent ads.

Prada has had a long history with iconic photographer Steven Meisel, relating to his vision on cool constructed beauty and modern elegance. Most of Meisel’s most recent work plays with fashion and its superstitions, wish fulfilment, self-loathing and bittersweet fancies, in line with the distance that Miuccia Prada takes from the fashion bubble.

Invitations
Prada’s show invites are designed in a minimal look with a slight conceptual angle. Functionality is key, form supports the message. The invitations combine computer typography with the materiality of different paper stocks, embossing techniques and gold foil overlays. The invitations become coveted souvenirs and status symbols through the use of these exceptional crafts.

Packaging
Prada uses a range of packages, mostly in black, crème or gold textured cardboard. The logo is often prominently applied in gold of silver shiny foil. More detail goes into the perfume packages, ranging from bold graphic prints in full-colour to subtly embossed linen paper with a gold-coloured label. When launched, some of the perfumes are accompanied by small books that explain their nature to the press. These booklets range from comic books for the more playful Prada Candy to sporty editions for the Prada Homme perfume in a nautical theme, corresponding to the visual identity of the Prada Red Line.
A Brief History of Prada

Over the course of almost a full century in business, Prada has evolved from a specialty purveyor supplying luxury accessories and bags to the upper echelons of Milanese and European society to a global brand with outposts in more than 70 countries.

1913
Mario Prada started the company in 1913. The store in Milan’s Galleria Vittoria Emanuele II originally sold hand-tooled suitcases, handbags and steamer trunks. Miuccia takes over her grandfather’s Italian leather-goods business in 1978.

1919
The leather goods were popular with a patrician clientele – and were endorsed by a warrant from the Italian royal family.

1983
The first green store, designed by architect Roberto Baciocchi opens in Milan, Via della Spiga. The distinctive shade of pale green grows to become recognized as ‘Prada Green’.

1985
Miuccia eventually began designing for the accessories house in 1985, producing a line of black lightweight nylon backpacks – unheard of in the realm of luxury goods – that became an immediate success.

1988
The first Prada RTW womenswear collection comes down the runway.

1993
The first Prada RTW menswear, shoes and accessories collection is launched.

1997
The Prada ‘red line’ leisure collection focuses on upperclass sportswear.

2001
The first Prada Epicenter opens in New York, designed by Rem Koolhaas’ OMA. It is the crown on a long design collaboration, OMA also designs the show venue.
2003
The last epicenter opens in Los Angeles, again designed by Rem Koolhaas/OMA.

2004
Part two of the epicenter project opens in Tokyo, designed by Herzog & De Meuron.

2004/2005
Waist Down, an exhibition by AMO in multi-disciplinary collaboration with Prada, opens in the Tokyo epicenter.
From the waist down, the human body is engaged in dynamic movements: walking, sitting, dancing... The skirt that wraps around the waist translates and expresses these movements.

2005
The short film The Thunder Perfect Mind by Ridley and Jordan Scott is presented at the Berlin Film Festival to promote the latest Prada fragrance. It is based on the gnostic poem ‘Thunder Perfect Mind’
From the waist down, the human body is engaged in dynamic movements: walking, sitting, dancing... The skirt that wraps around the waist translates and expresses these movements.

2007
Prada collaborates with LG on a mobile phone.

2008

2009
The temporary installation Prada Transformer is inaugurated in Seoul, South Korea. It hosts an exhibition space and a cinema.

2013
The first annual edition of Prada Journal literary contest is being held. In a world of images, Prada emphasizes the strength of words: words sharply focused through the lenses of the Prada Journal optical collection. Thus, the glasses become a privileged tool to explore the surrounding reality.

2015
For the last two decades, Fondazione Prada’s exhibitions, performances and project have contributed to an original cultural institution. With the opening of a permanent cultural complex in Milan, designed by OMA, the Fondazione offers new opportunities to enlarge and enrich our processes of learning.
Prada casts its creative eye beyond the realm of fashion, to include art, architecture, cinema and culture as key references to the brand’s core values. The brand has a broad vision of fashion design, understanding how it fits into the wider creative firmament and beyond to the world of politics and current events.

Being innovative means pushing the boundaries of taste, including Prada’s own. The collections aren’t sanitised or elegant or even necessarily attractive, but they still create a desire. Miuccia challenges bourgeois notions of good taste, opting for the unconventional time after time. Prada questions our subconscious desires and glorifies the anti, the counter and the ugly. Prada also boasts ‘inward luxury’, refusing to use flashy labels on any accessories or apparel.

Mrs. Prada’s design process is often called intellectual by fashion press. Prada’s main interest is ideas, and the ways in which mankind has transformed ideas into specific disciplines and cultural products: literature, cinema, music, philosophy, art and science. Like a Trojan Horse, Miuccia Prada uses her fashion as a vehicle for ideas. ‘I like to do something that appears to be attractive and easy. But after, depending on the culture or the sophistication of people, they often feel something else. The sophisticated person looks at everything. Someone who is superficial only gets the façade.’

Although fashion is the ruling enterprise of her life, it is art that reflects Prada’s innermost personality. Both Prada as well as her spouse and business partner Patrizio Bertelli are art aficionados and collectors. The Fondazione Prada mixes Lucio Fontana, Donald Judd, Yves Klein, Jeff Koons and Gerhard Richter with ancient Greek works from their private collection. The museum looks at art, architecture, cinema and philosophy, blending high-brow with low-brow. The spirit of experimentation that is the founding principle of conceptual contemporary art can be clearly recognized in Prada’s designs; her signature is psychological rather than physical.

That doesn’t mean that Miuccia considers her work to be art: ‘Fashion is not art. It’s creative, it’s very creative. But it is completely different because … well, there’s all the polemic that the art world is more commercial! But art is working on absolute ideas, conceptual ideas in general. First of all, my work is commercial. And my other objective is to introduce intelligence and culture in the work. To demonstrate that intelligence and even culture helps the commerce. But not in the sense that you put a few things in the shop, no. If you are cultivated, you do a better job. It’s not an extra.’

Inspiration can also be found in challenge and self-progression. Of her clothing, Miuccia states: ‘It’s against any cliché, in principal from a personal and human point of view. I want to be more clever, or more difficult, or more complicated, or more interesting or more new than anything that has been done before.’
Prada aims to target two segments of the ‘conflicted consumer’ that is eager to enhance both the inner life as much as the outer through product (and knowledge) consumption. They value substance over style, but you wouldn’t necessarily say so.

Target audience

Current target group (I)
Prada has a history of being the firm favourite with the Italian aristocracy and the most sophisticated members of the European elite. Nowadays, the target audience includes cultural creative, intellectualists and innovators. These are affluent customers willing to spend more than most. This customer base is modern, sophisticated, attuned to stylistic innovations and expects craftsmanship of the highest quality.

However, the loyalty of this target group needs to be restored since Prada now has the image of being a household name in fashion. This group is looking for exclusivity and a special treatment.

Target group extension (II)
Prada also attempts to appeal to a new generation to safeguard a future audience. The launch of the Prada Candy Florale perfume in 2014 with Léa Seydoux signalled a target group expansion towards a fresher audience. The popularity of Léa and her reputation for being the new indie It-girl enabled Prada to extend its brand presence beyond their traditional target audience.

However, by targeting this audience through commercial ads with a lack of content, the intellectual brand identity of Prada doesn’t come across. This target group has a very different, marginal idea of Prada’s identity in comparison with the current target group. For them, Prada is yet another luxury brand. Prada should emphasize their unique selling point and make their intellectual legacy more visible to engage this audience on a deeper level.

Personal interests
Both segments are evangelists of initiatives like We Are Public, SSBA Salon and De Correspondent. They can be described as fragmentary ‘omnivorous cultural consumers’ with an interest for new initiatives and crossovers on the cultural playground. They have an open attitude towards highbrow arts and are prepared to delve deeper if the right tools are provided. They focus on self-progression rather than keeping up with trends, some in a passive (consumer) and some in more active (producer) ways. This audience is well informed about (cultural) developments in their city and has a strong preference for experiences, special events and openings.

Influencers
Respected characters include Tilda Swinton, Lena Dunham, Tavi Gevinson, Joan Didion, Vanessa Friedman and Suzy Menkes. Unique independent women that aren’t afraid to speak up, inside and outside of fashion. They do not depend on their looks only but the more on their well-rounded characters.
I Current audience: intelligent, culturally educated Prada consumer that ‘gets it’.


Keywords: exclusive elite, high-end, well-educated, in-depth information on Prada and the fashion industry.

‘Prada makes hyperintelligent fashion that’s food for thought. It scours and rattles and extends your beliefs and level of taste. Miuccia Prada’s designs stay current and wearable years after the collection hit the catwalk.’

Consumer insight
This segment understands Prada’s background and intellectual legacy. They are enthusiast about Prada being an intellectual fashion brand and function as brand advocates or ambassadors.

‘The moment you start thinking about fashion, you’ll recognize fashion with a deeper layer of thought. If you’re familiar with Miuccia Prada’s sources of inspiration you will appreciate her unusual designs even more.’

II Audience extension: a new generation that needs to replace their commercial idea of Prada for an intellectual one.

Femke Veeman (1990), cultural programmer for Eye EXPOSED

Keywords: open, omnivorous cultural consumer, new to Prada/fashion industry, looks for personal development.

‘I think Prada has become a household name you can throw around as ‘designer’ and ‘luxury’. That is the image Prada has, and that is why I dislike it.’

Consumer insight
This segment (art and fashion students, creatives, people working in the cultural field) often only knows about the commercial side of Prada and does not necessarily have positive associations with the brand. They are interested in cultural activities and could be drawn to Prada if they learn about the deeper thoughts, intellectual fashion discussions and references that are woven into Prada’s brand identity and design process.

‘I’m interested in brands on the edge of commerce and culture, content and attraction. I like First of August for their quality clothing, but their in-depth talks on fashion with scholars make the label even more interesting.’
Societal trend
From product consumption to knowledge consumption

Intellect seems to be the latest key value in the creative industry. Talks and lectures about design, fashion and creativity sometimes receive more than triple as much as people have capacity, at least if you have to believe the Facebook attends.

The prevalence of autodidactism makes self-education practically mandatory for creative individuals. The current issue of Volume magazine acknowledges that we are in a condition of permanent learning, in which being educated isn’t enough: “We have to learn continuously to keep up with society’s demand for flexibility.” The shaky economic forecasts create uncertainty for the many job seekers, and uncertainty is best battled while armed with a broad variety of knowledge and skills. As Acne Studios founder Jonny Johansson summarizes: “Nowadays, we consume creative ideas on a broad scale. We are a bit of everywhere instead of specializing.”

The ‘omnivorous cultural consumer’ as mentioned above and the ‘in-depth intellectual’ live side-by-side. Martin, who considers himself in-between the two types, mentions that he ‘unconsciously looks for a deeper understanding, maybe as a response to the superficial cultural expressions of the current times.’

Another article talks about the ‘conflicted consumer’: “There’s something going on beyond the cunning commercial appeal to the kind of conflicted consumer who values the inner life as much as the outer – I mean the kind of woman whose ‘buttery’ leather tote must be big enough to contain at least one hardback if it is not to make her feel guilty for the rest of her life.”

Industry trend
Luxury as an experience instead of a product

Over the last two years, Prada’s sales and profitability have suffered. Its share price has lost more half of its value. Luca Solca, head of luxury goods at Exane BNP Paribas, blames Prada’s strategy for being overly dependent on very expensive handbags, inconsistent with Prada’s DNA and inappropriate given the prevailing market conditions. “You can only ride the wave of reputation for some time. To enhance the brand, you need to create desirable product that creates consumer interest.”

There are also industry trends to consider. As WGSN’s head of market intelligence Lorna Hall explains, young consumers value luxurious experiences over stuffy opulence: ‘Brands will have to address the way consumers now relate to luxury. There will always be consumers that want to buy into classic luxury, but the market is fragmenting as a new generation wants to alternatively express their wealth and status through what they wear.’

References:

08 — Permanent Learning. Arjen Oosterman, Volume #45, 25 September 2011
09 — Stockholm label Acne wants to be known for more than jeans. Erik Wilson, New York Times, 14 October 2011
11 — Joan Didion as the new face of Céline? That’s so smart, Rachel Cooke, the Guardian, 11 January 2015
12 — Prada should be Prada. Luca Solca, Business of Fashion opinion, 14 October 2015
Communication trend
The rise of fashion think tanks

PURPLE philosophy, i-D think pieces, ACNE paper and the popularity of magazines like System and Vestoj tell us that we might be the first fashion generation where critical thinking is far more than just a marketing tool. This striking, slightly ironic quote by Debra Gendel from the LA Times in 1994 illustrates the difference in situation: “You know the intellectual community has too much time on its hands when both Harper’s and the New Republic publish lengthy think pieces on fashion. The only things most people want to know is which of the gazillion hair products on the market really work, where to buy Armani discount and what the super-models think about dieting, exercise, makeup and men. So skip the Heidegger.”¹⁴

There is a general desire for meaningful fashion stories that go underneath the surface of pretty pictures. Especially live events, talks and lectures like Amsterdam label First of August’s Academy and The Gentlewoman Club have been increasingly popular to visit amongst a diverse, cultured audience.

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¹³ — It’s time to admit Prada’s in decline, Chavie Lieber, Racked.com, 8 January 2015
¹⁴ — Think pieces about fashion? We think not, Debra Gendel, LA Times, 29 December 1994
Brand Life Cycle

After a period of retrenchment and consolidation, Prada now sits in the end of the maturity stage with a tendency towards the phase of decline. Prada's sales have dropped over the last few years. Customers are complaining about the lack of novelty products and innovation and the heavy reliance on successful classics. As Luca Solca puts it for Business of Fashion:

“What is lacking is the will to steer the strategy to its logical conclusion and turn the company into a full-blown mega-brand rather than drift into a 'me-too' high-end backwater. Prada must deploy more compelling, high-quality entry-level products and step up product innovation to extend the breadth of its styles. In a market where consumers are spoiled for choice, novelty is critical.”

Prada has to come up with an adjusted strategy to inject a feeling of newness to the brand. Previously this situation led to Miu Miu (1993) and multiple (non-fashion) brand extensions.

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15 Prada should be Prada, Luca Solca, Businessoffashion.com, 14 October 2015
Looking at Prada’s product range, design signature and price point, competitors like Dior, Louis Vuitton and Marni come to mind. Not only do they serve a similar audience, these brands also have strong ties with the art industry.

The second graph shows the competitors of Prada’s cultural communication strategy, ranging from media brands like the MoMA blog to brand extensions and communication strategies, such as the Céline inspiration books that are exclusively handed out during their catwalk shows. As mentioned above, the Louis Vuitton museum also strongly overlaps with the Prada Fondazione.

Prada Reflections’ main competitor is Acne, known for its high journalistic standards. The intelligent, thorough analysis in Acne Paper, the published art books and their distant, unconventional advertisements both add to the match between Acne and intellectual cool. However, Prada focuses on an exclusive, high-end audience with its print publication, while there is open access online. Acne Paper can barely be found online and focuses on accessibility of the publication. Also, no new edition of Acne Paper has been published since late 2014.
Chapter 2
Strategy

EXECUTIVE SUMMARY
Prada Reflections is a content platform that makes the references and thoughts behind Prada's collections visible to a broader audience.

The publication and events serve an exclusive network of cultural influencers, that in return will contribute to the freely accessible online platform.
Communication Strategy

I Consumer insight
The current customers are longing for an exclusive approach and luxury treatments, while a new generation is less likely to understand or pick up on the references that Miuccia Prada makes in her collections. How can Prada restore its exclusive identity and make its unique intellectual character more visible for a broader audience? The nuances and sophisticated references will still be there, subtly stitched into the fabric, but Miuccia also acknowledges that fewer of her new customers understand them. She calls her adjusted approach her terza via—a third way—"not too intellectual, not too popular, but in between."

II Communication Objectives
The objective is to turn avid brand fans into brand ambassadors by giving them an exclusive status and to stimulate the visibility of Prada's intellectual USP amongst a broader audience.

III Communication Strategy
To involve and inspire influencers and to guide and educate a new target audience.

III Communication Target Group
Current audience/influencers: Long time Prada customers and brand fans that long for a more exclusive treatment. Believe that Prada has gone too commercial.
New target audience: New generation that doesn't know about Prada's intellectual legacy or doesn't pick up on its cultural references and inspiration. Need more context and help.

V Proposition
There is a world of intellectual references and context behind every Prada collection if you know what to look for.

VI Message
Prada's collections are an intellectual present if you pick up on the references.

VII Creative Concept
Prada Reflections is a content platform that makes the context, references and ambiguous meanings of Prada's collections visible. Important values are innovation (inspiration), ambiguity (interpretation) and intellect (analysis).

Prada Reflections exists of an (exclusive) publiction, an (exclusive) series of events and a (freely accessible) website.

Prada Reflections is a platform that makes the content and context behind Prada's collections visible.

The strategy exists of three projects. The events and publications are exclusively available to hand-picked cultural influencers, the online department is freely accessible.

Values
Innovation/inspiration
New insights influence your perspective and challenge you to question your own.
Prada Reflections is a starting point for self-development.

Ambiguity/interpretation
Ambiguity is the quality of being open to more than one interpretation. Prada Reflections celebrates inexactness because it always leads to a dialogue.

Intellect/analysis
Being intellectual is having a natural curiosity to understand how the world functions and a desire to dream about what it could become.

Showcased are examples for F/W15 with the theme 'Too good to be true/Too true to be good'.
CREATIVE CONCEPT

**PRADA REFLECTIONS**

Prada Reflections offers content and context around Prada’s collections, expanding fashion towards broader issues around culture, identity and politics with +/- 350 cultural influencers across NY, LA, Tokyo, Milan, Paris, London, Seoul and Shanghai.

**INVITATION-ONLY EVENTS**

A series of locally hosted events that provide unexpected context, open discussions and new perspectives on the bi-annual topic.

**INVITATION-ONLY PUBLICATION**

The bi-annual publication showcases inspiration, references and insights from the research for the latest Prada collection. The visuals are shown in an abstract, inspiring way, then with context and lastly including analysis so that the images are open for the interpretation of the viewer.

**OPEN ACCESS ONLINE**

Prada.com hosts an online department with livestreams, recaps and panel discussions by contributors from Prada Reflections from around the world, opening up the dialogue to a broader audience.

**OPEN ACCESS PUBLICITY**

Prada Reflections’ contributors’ and Prada’s own social media channels will be used to draw attention towards the online platform.

**Media Planning**

The event program and print publication are developed alongside the design process. As soon as the conceptual starting points are decided upon, the topics, content and speakers will be rearranged. Every new season equals a new subject. The online coverage is in line with the event calendar.
References and inspiration

Prada Reflections showcases Prada’s sources of inspiration and cultural references. Together they shape the thought process and framework of that season’s ‘big idea’ and are the starting point for further investigation and discussion.

This page shows the multiple references from the F/W15 womenswear collection. The big idea from this season is ‘Too good to be true/Too true to be good’. Themes that fit the topic are the perfect human body, genetic manipulation and digitally generated imagery.
Prada Reflections design values are subtle, intelligent and layered. Its design can be subdued or mysterious at first glance and intriguing or surprising when unravelled or further examined.

Font variations
Gill Sans is a design of classic simplicity and real beauty. Intended as a display typeface for posters and advertisements, Gill's lettering is based on classic roman proportions, which give the sans-serif a less mechanical feel than its geometric contemporaries and thus helped to define the genre of the humanist sans-serif.

Gill Sans Regular
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 !@#$%^&*()

Gill Sans SemiBold
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 !@#$%^&*()

Gill Sans Italic
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 !@#$%^&*()

Gill Sans Light
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 !@#$%^&*()

Logo and clear space
The Prada Reflections logo is funded on the most recent update of Prada's signature font. Reflections (Gill Sans Regular, 11 pt) is underlined (0,5 pt black, 3 pt offset) to emphasize that all what's below this line (for example the pay-off) is a reflection of Prada's values and vision.

Use of colour
For its basic colour palette, Prada Reflections sticks to classic Prada colours. Black and true black are being used on top of each other to achieve the multi-layered specialty printing effect. A selection of greys support the simplistic modern feel. The selection of colours has been kept minimal for the reason that all of them are only there to support the bi-annual theme. The primary colours function as a stable framework that hold up the structure. The secondary shades give room for experiments.

Primary colours
C0 M0 K0 Y100
C75 M68 K67 Y90
C0 M0 K0 Y40
C0 M0 K0 Y20
C0 M0 K0 Y0

Secondary colours (seasonal)
C2 M5 K4 Y100
C2 M11 K6 Y0
C9 M25 K19 Y0
C0 M31 K18 Y0
C3 M66 K58 Y90
C4 M100 K100 Y1
C49 M47 K44 Y8
C32 M14 K2 Y0
C0 M31 K18 Y0
C15 M2 K47 Y0
C15 M2 K47 Y0
C75 M68 K67 Y90
C32 M14 K2 Y0
C15 M2 K47 Y0
C15 M2 K47 Y0

Use of colour
The colour palette adjusts itself to the bi-annual collection theme. For the inaugural example the colour palette of FW15 has been sampled. A wide range of colours ensures surprising colour combinations, for example in the inkjet screenprints of chapter one of the publication.
Chapter 3
Briefings

EXECUTIVE SUMMARY
The editorial formula and briefings explain the aim, specific target audience and execution for the publication, the events and online platform.
Prada Reflections is a contemporary culture publication that fiercely believes in the intelligence of its readers and rises to the challenge of surprising them. Both timely and timeless, the publication tries to find the new in the old and the old in the new. It showcases a fusion of art, fashion, literature, fashion studies and architecture.

Reflections does not only reflect a season’s worth of fashion, contemporary art and design; it lays the groundwork for the next. It’s a continuous circle of inspiration, referencing and innovation. Its aim is to make the context, reference and meaning of Prada’s collections visible.

_PILLARS_  
The publication is based on the following quote by Miuccia Prada: ‘I like to do something so the front, what appears, is attractive and easy. But after, depending on the culture or the sophistication of people, they often feel something else.’

The publication slowly unveils its references and context, leaving space for the reader’s interpretation. Pillars are art, visual culture and architecture. All visuals are shown three times; once in an expressive visual style, once more with title and artist, and last with full context or story. Through this form the curiosity of the reader builds up towards the end and own stories and ideas about the images can be shaped.

16  Miuccia Prada makes a disturbance, Alexander Fury, Documenta Magazine, originally for WSJ.com, 15 November 2013

_FORM/CHAPTERS_  

I Concept  
Chapter one shows the artworks in an experimental way, based on elements from the show. This could be the colour palette, silhouettes or materials.

II Catalogue  
Chapter two shows the artwork as if it is in an exhibition catalogue, including the name of the artist, the artwork and the year of production.

III Context  
Chapter three only shows a thumbnail image of the original artwork. This chapter is text-heavy, adding the context and content to the art.
_READER PROFILE DESCRIPTION_

The exclusive publication of Prada Reflections is targeted towards target audience I: the cultured cosmopolitans that have grown into avid brand ambassadors. They are interested in the context and background of stories around one of their favourite fashion brands.

They actively look for new experiences and acquire knowledge that can enrich them on a materialistic and mental level. They are educated and have a broad interest in art and culture. Knowledge about these areas is not only used for self-development, but is status-enhancing too. Most money is spent on books, music, cultural visits, interior, traveling and dining.

_BUDGET_

Previous campaigns, publications and the scope of Prada’s fashion shows and Epicenter project show that Prada has a relatively large budget for advertising and branding.

Prada Reflections should be seen as a long-term investment in line with Prada Real Fantasies. The focus on quality content and the transitioning from influencers to brand ambassadors will be profitable in terms of brand loyalty, brand awareness and brand activation amongst the current target audience and a new generation.

It also draws the attention from the commercialisation of Prada to their core values and unique intellectual legacy that will enhance the brand’s value.

_TONE OF VOICE_

We rely on the intelligence of our target group and leave space for own interpretation and surprising new insights, especially concerning references and connections.

The tone of voice should never be promotional. You’re looking at Miuccia Prada’s inspiration book, so it should capture a feeling of her eclectic personality, intelligence and honest approach.

The way we treat our imagery coincides with Prada Real Fantasies, where experiments with form and function create intriguing new visuals. Prada Reflections works with abstract silhouettes in the first chapter, but also respects the artist’s intentions and artistic freedom by showing the artwork the way it is intended in the second chapter.

Design should be subtle, serving the content without overruling it and showing absolute care and attention for detail.

_DETAILS_

print style: format, binding, paper
185 x 245mm, 20mm top and bottom margin, 10mm in- and outside margins, amount of artworks equals the amount of looks, so differs per edition. Linen book binding via Loogman’s Boekbinderij Amsterdam, paper for the first chapter depends on the theme. The inaugural issue for F/W15 uses diamond 120g, museum paper 120g, biotop 80g.

publication frequency + print run size
Bi-annual, 350 copies for Prada Reflections members and depending on the amount of seats between 250-425 copies for the Prada Show.

distribution
The copies will be send to members of Prada Reflections and are left on the seats of the Prada Women’s RTW show.

advertising policy and prices
There will be no advertising from third parties.

chapter one: diamond 120g chapter two: museum paper 120g chapter three: biotop 80g
Prada Reflections organises locally hosted events around the bi-annual theme. The focus is on multi- and cross-disciplinary activities that shed a new light on the subject. Think of talks, lectures, discussions and studio visit with artist, scientists and scholars.

Example of a possible studio visit
Studio of Stephan Powel, the Selby, 2014

SERVICE
Studio visits, panel discussions, lectures and interactive workshops are different possibilities to explore the field around the subject of that season’s collection. The locally hosted, exclusive Prada Reflections events exist of a dynamic network of the current Prada audience of cultural influencers. The events take place in artist’s studios, theatres, museums and other cultural institutes.

OBJECTIVE
To engage and activate influencers to turn into brand ambassadors.

TARGET AUDIENCE
The Prada Reflections members are cultural influencers and contributors, ranging from art curators to fashion journalists, art directors, artists, buyers, academics, designers and creative consultants. Think of journalists as Vanessa Friedman or Alexander Fury, academics such as Adam Murray, professor Amy de la Haye, artists as Alexis Turner or curator Valerie Steele or design critics like Alice Rawsthorn. They are interested in sharing their perspectives on fashion, crossovers in creative disciplines and artistic expressions in general.

DESIRED CONSUMER RESPONSE
‘I’m intrigued by the broad scope of subjects that relate to Prada’s collections. The intellectual thought processes of Prada definitely add value to the clothes and the brand. I’m so enthusiastic that I want to share my personal viewpoints on this subject too.’

TONE OF VOICE
Intellectual stimuli – We strive to add to the intellectual curiosity of our target group and rely on their intelligence to understand and give their own individual interpretations to the collections. Engaging – Our tone of voice should be engaging and sharp, sparking a discussion and stimulating the reader to comment or contribute his or her thoughts.
Non-commercial, integer – Even though Prada Reflections is in essence branded content, it should be considered to be high-quality journalistic content without any commercial intentions to maintain Prada’s integrity.

STRATEGY
The events will add another layer to the Prada collections and engage the viewers in references and inspirations they wouldn’t expect. By actively engaging them in Prada’s philosophies, we want to stimulate them to become contributors for the Prada Reflections online platform.

COMPETITION
The Gentlewoman Club; get-togethers from 032c and cultural evenings like some of the MoMA lectures and events or MAD Museum’s talks. However, the Prada events have limited access instead of the public events mentioned above, so quality of the content and a like-minded audience is guaranteed.

SUPPORT
By creating an exclusive network of elite members, providing high quality, original content and discussing subjects that add to the member’s self-development, Prada Reflections want to activate the brand ambassadorship.

PROPOSITION
Prada Reflections - Connect through content

MEDIA REQUIREMENTS
There will be in and about 5-8 events per location, set up by local Prada Reflections teams and spread over six months time. Local members will receive a physical invitation alike the show invites, international members will be able to sign up for the events by e-mail if they are staying abroad in the near area of the event. All evenings will have a moderator, introducing the general Prada topic for that season in a short pre-talk. Reports and (live) video streams of these events will be published online.
Prada Reflections opens up the dialogue with a broader audience online. Its content platform reflects the activities and discussions of the exclusive part of Prada Reflections. Contributors of Prada Reflections exchange their perspectives and add to the online conversations.

Its aim is to exchange insights and express individual interpretations of the subjects of Prada's collections.

**SERVICE**
The online department of Prada Reflections is a content platform with live video streams, reports, panel discussions and think pieces around the big theme of that season's Prada collection.

**OBJECTIVE**
To make Prada's intellectual USP visible to a broader audience.

**TARGET AUDIENCE**
The audience that might not be able to afford Prada staples, but is interested in in-depth information and a variety of angles on culture, art and fashion. By 'educating' them in Prada's intellectual legacy, a natural brand loyalty will grow.

**DESIRED CONSUMER RESPONSE**
'I had no idea that Prada had an intellectual character. The content online is a starting point for my own thoughts on the brand and collections and adds to my personal development. I like Prada a lot more since this discovery.'

**TONE OF VOICE**
Descriptive and informative with a slight philosophical overtone. Engaging, intelligent and questioning - the subject and one's own perspective.

**STRATEGY**
The online department is freely accessible and features content by Prada Reflection contributors. An online translation of the events and publication will be showcased, opening up the dialogue to a broader audience.

**COMPETITION**
(Online) media brands with quality content like SHOWstudio, i-D think pieces, 032c, Nowness, Purple Philosophy and Vestoj.

**SUPPORT**
Our target audience is new to Prada's intellectual legacy, but interested in in-depth pieces on fashion, cultural events and quality journalistic content. By delivering high-standard substance, we stimulate them to engage with Prada without direct commercial intentions.

**PROPOSITION**
Prada Reflections - Life's about ideas, not jackets.

**MEDIA REQUIREMENTS**
The online department has direct content connections to the events and print publication, however, it is a completely different channel with its own stories. It will be a mini-website on Prada.com, fully responsive and optimized for mobile browsers. The online features will be promoted through the social media of Prada and Prada Reflections contributors.