

# **POLICY PLAN**

# Standard form publication requirement General ANBI

## 1 General organisation details

Name

**Contact details.** Please fill in at least 1 of the fields: Address, Telephone number or E-mail address.

Address

Country

Telephone number

E-mail address

Web address (\*)

RSIN (\*\*)

Operating in sector (\*)

  
  


In which countries does your organisation operate? (\*)

Number of employees (\*)

*Paid staff in average number of FTEs during the financial year.*

Number of volunteers (\*)

*Volunteers who regularly (more than 3 times a year) work for your institution.*

### Statutory board of the organisation

Names of the boardmembers

Position (for example: chairman, treasurer or secretary)

  
  
  
  

  
  
  
  


Additional information on governance (\*)

  


Target groups (\*)

(several options possible)

- General public
- Single parents
- Illiterate people
- Chronically ill people
- Homeless people
- Animals
- Prisoners
- Religious groups
- Communities
- Youth

- Children
- Lhbtqi+
- People with disabilities
- Environment
- Minorities
- Minimum income households
- Nature reserves
- Oceans and seas
- Senior citizens
- Patients

- Victims of violence
- Victims of natural disasters
- Victims of war
- Victims of sexual abuse
- Students
- Addicts
- Refugees
- Women and girls
- Unemployed people
- Wildlife
- Other

(\*) Optional field, not mandatory (\*\*) Institutions located in- and outside the Netherlands must fill in the RSIN number



How and for what purposes are the revenues spent?  
*If your organisation holds capital, please fill in here where and how this capital is held (e.g. savings account, investments, etc.)*


URL of the policy plan  
*Enter the link to the policy plan.*

--

**Remuneration policy**  
Remuneration policy for the statutory board, for the members of the policy-making body and for staff (e.g. collective labour agreement or salary scheme).


**Activity Report**  
*List the activities that have been carried out. Alternatively, under the next question, enter the URL to the activity report, or to the financial statements if they clearly describe the activities of the financial year in question.*


URL of the activity report  
*Enter the link to the activity report.*

--



**Income**

Government grants

€

€

Grants from other not-for-profit organisations

€

€

Other grants

€

€

+

+

**Income from grants**

€

€

Sponsorship income

€

€

Gifts and donations from private individuals

€

€

Inheritances

€

€

Contributions from lotteries

€

€

Other donations

€

€

+

+

**Donations**

€

€

Income generated through the delivery of products and services (turnover)

€

€

Financial income

€

€

Other income

€

€

+

+

**Total income**

€

€

**Expenses**

Purchase value of products supplied (cost price)

€

€

Grants &amp; donations given

€

€

Purchases and acquisitions

€

€

Communication costs

€

€

Staff costs

€

€

Housing costs

€

€

Depreciation

€

€

Financial expenses

€

€

Other expenses

€

€

+

+

**Total expenses**

€

€

**Balance of income and expenditure**

€

€



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RSIN (\*\*)

Operating in sector (\*)




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*Paid staff in average number of FTEs during the financial year.*

Number of volunteers (\*)

*Volunteers who regularly (more than 3 times a year) work for your institution.*

### Statutory board of the organisation

Chairperson

Secretary

Treasurer

General board member

General board member

Additional information on governance (\*)



Target groups (\*)

*(several options possible)*

- General public
- Single parents
- Illiterate people
- Chronically ill people
- Homeless people
- Animals
- Prisoners
- Religious groups
- Communities
- Youth

- Children
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- Patients

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**1** | **General** *(continued)*

How and for what purposes are the revenues spent?  
*If your organisation holds capital, please fill in here where and how this capital is held (e.g. savings account, investments, etc.)*


URL of the policy plan  
*Enter the link to the policy plan.*

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URL of the activity report  
*Enter the link to the activity report.*

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**Income**

Income generated through the delivery of products and services (turnover)

€

€

Government grants

€

€

Grants from other not-for-profit organisations

€

€

Other grants

€

€

+

+

**Income from grants**

€

€

Sponsorship income

€

€

Gifts and donations from private individuals

€

€

Inheritances

€

€

Contributions from lotteries

€

€

Other donations

€

€

+

+

**Donations**

€

€

Financial income

€

€

Other income

€

€

+

+

**Total income**

€

€

**Expenses**

Purchase value of products supplied (cost price)

€

€

Grants &amp; donations given

€

€

Purchases and acquisitions

€

€

Communication costs

€

€

Staff costs

€

€

Housing costs

€

€

Depreciation

€

€

Financial expenses

€

€

Other expenses

€

€

+

+

**Total expenses**

€

€

**Balance of income and expenditure**

€

€

**Explanation**

Provide an explanation of the statement of income and expenditure here or fill in the URL to the financial statements if an explanation is included.


URL of the annual accounts  
Enter the link to the annual accounts if you have published these.

--

# Standard form publication requirement General ANBI

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RSIN (\*\*)

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### Statutory board of the organisation

Chairperson

Secretary

Treasurer

General board member

General board member

Additional information on governance (\*)

Target groups (\*)  
(several options possible)

- |  |  |   |
|--|--|---|
| <input checked="" type="checkbox"/> General public | <input type="checkbox"/> Children                  | <input type="checkbox"/> Victims of violence          |
| <input type="checkbox"/> Single parents            | <input type="checkbox"/> Lhbtqi+                   | <input type="checkbox"/> Victims of natural disasters |
| <input type="checkbox"/> Illiterate people         | <input type="checkbox"/> People with disabilities  | <input type="checkbox"/> Victims of war               |
| <input type="checkbox"/> Chronically ill people    | <input type="checkbox"/> Environment               | <input type="checkbox"/> Victims of sexual abuse      |
| <input type="checkbox"/> Homeless people           | <input type="checkbox"/> Minorities                | <input type="checkbox"/> Students                     |
| <input type="checkbox"/> Animals                   | <input type="checkbox"/> Minimum income households | <input type="checkbox"/> Addicts                      |
| <input type="checkbox"/> Prisoners                 | <input type="checkbox"/> Nature reserves           | <input type="checkbox"/> Refugees                     |
| <input type="checkbox"/> Religious groups          | <input type="checkbox"/> Oceans and seas           | <input type="checkbox"/> Women and girls              |
| <input type="checkbox"/> Communities               | <input type="checkbox"/> Senior citizens           | <input type="checkbox"/> Unemployed people            |
| <input type="checkbox"/> Youth                     | <input type="checkbox"/> Patients                  | <input type="checkbox"/> Wildlife                     |
|  |  | <input type="checkbox"/> Other                        |

(\*) Optional field, not mandatory (\*\*) Institutions located outside the Netherlands must fill in the RSIN number

**Objective**

Statutory objective of the organisation. What does the organisation seek to achieve?

Fondazione Prada is a not-for-profit organisation, not even indirectly, and pursues the objective of enhancing and promoting culture in Italy and abroad, in all its forms and expressions.

**Outline of the policy plan**

Please answer the questions below or provide an URL to the policy plan after the last question about the policy plan. The online policy plan should at least provide answers to the questions about the policy plan asked here.

What are the institution's activities? When are which activities to be carried out? And how do the activities contribute to achieving the institution's objective?

**Institutions' activities:** a1. the study, conservation, cataloguing and public exhibition of the works, own and those of third parties, which are part of the Fondazione's collection; a2. the organization of museum activities, exhibitions, meetings, seminars, conferences and symposia, as well as studies and research; a3. the production, distribution and promotion of editorial products; a4. the realization of film screenings, concerts, performance activities and shows; a5. the establishment of competitions, prizes and scholarships; a6. the realization of educational and training activities in the cultural field; a7. the promotion of any other initiative aimed at fostering synergistic relations between Fondazione and the world of national and international culture and the public. Activities are carried out all year round based on a functional cultural program that alternates activities and spaces. They contribute to achieving the institution's objective thanks to their multidisciplinary, complexity, differentiation and thanks to the internationality and prestige of the artists and professionals involved.

How does the organisation generate income or revenue?

Revenues from sales and services of the core business come from the sale of tickets and guided tours in two museums in Milan and one in Venice and from the sale of catalogues and promotional materials. Revenues are also earned from sponsorship contracts.

1

**General** *(continued)*

How and for what purposes are the revenues spent?  
*If your organisation holds capital, please fill in here where and how this capital is held (e.g. savings account, investments, etc.)*

The revenues are mainly spent on the organization of cultural activities, general expenses and staff compensation.

URL of the policy plan  
*Enter the link to the policy plan.*

Open

**Remuneration policy**  
 Remuneration policy for the statutory board, for the members of the policy-making body and for staff (e.g. collective labour agreement or salary scheme).

The President and Vice President are held without remuneration, without prejudice to the reimbursement of expenses and advances regarding activities of the Fondazione. The Chairperson and the Board of Directors are held without remuneration, without prejudice to the reimbursement of expenses and advances regarding activities of the Fondazione.

The auditor of the Fondazione is held with remuneration.

The staff labour agreements are "C.C.N.L. Terziario della Distribuzione e dei Servizi" for employees and "C.C.N.L. Dirigenti delle Aziende del Terziario, Distribuzione e dei Servizi" for managers.

**Activity Report**  
*List the activities that have been carried out. Alternatively, under the next question, enter the URL to the activity report, or to the financial statements if they clearly describe the activities of the financial year in question.*

Milan, Largo Isarco: "Who the Bær", a site-specific project by Simon Fujiwara; "Atlas", the permanent project included new works by Betye Saar and Goshka Macuga; "Multiple Canvases", film festival; "Human Brains. Conversations", a program that has enriched the multidisciplinary path "Human Brains"; "Proof. Incorporated", film festival; "Domenico Gnoli", a retrospective with more than 100 works created by Domenico Gnoli from 1949 to 1969; "Riccardo Muti Italian Opera Academy", 7th edition hosted in December; "Accademia dei Bambini", the project dedicated to childhood on weekends with free activities together with laboratories. Milan, Osservatorio: "Sturm&Drang. On CGI", a project that investigates the production of images. Venice, Ca' Corner della Regina: "Stop Painting", project by Peter Fischli; "Aura | On Touching Things", choreographic project by Virgilio Sieni. Collaborations with Prada: "China Cabinet", an exhibition project by Theaster Gates at Prada Rong Zhai in Shanghai; "Sturm&Drang Preview Services", exhibition project at Prada Aoyama Tokyo; "A Moon Wrapped in Brown Paper", exhibition by Nathalie Djurberg and Hans Berg, curated by Yang Beichen at Prada Rong Zhai. Digital projects: Glossary, The Latest, Free to Play. Books and t-shirts: Publication of monographic catalogues and Quaderni. For "Who the Baer" and "Stop Painting" the related t-shirts have been produced.

URL of the activity report  
*Enter the link to the activity report.*

Open



## 2 Balance sheet

Balance sheet date 3 1 - 1 2 - 2 0 2 1

Enter the balance sheet date. If you continue, the years will automatically appear above the columns.

Assets	31-12-2021	31-12-2020 (*)	Liabilities	31-12-2021	31-12-2020 (*)
Intangible fixed assets	€ 6.240	€ 9.687	Continuity reserve	€ 5.430.000	€ 200.000
Tangible fixed assets	€ 5.893.940	€ 435.382	Fairmarked reserve	€ 503.658	€ 416.205
Financial fixed assets	€ 4.611	€ 4.611	Revaluation reserve	€	€
	€ 5.904.791	€ 449.680	Other reserves	€ 134.159	€ 84.247
Stocks	€ 498.459	€ 1.048.959		€ 6.067.817	€ 700.452
Accounts receivable & accrued income	€ 8.655.012	€ 6.394.314	Fairmarked funds	€ 884.367	€ 512.915
Securities	€	€	Provisions	€	€
Liquid assets	€ 4.186.525	€ 4.492.165	Long-term liabilities	€	€
	€ 13.339.996	€ 11.935.438	Current liabilities	€ 12.292.603	€ 11.171.751
<b>Total</b>	€ 19.244.787	€ 12.385.118	<b>Total</b>	€ 19.244.787	€ 12.385.118

**Explanation**  
Provide an explanation of the balance sheet or fill in the URL to the annual accounts if an explanation is included.

The valuation criteria represent the equity and financial situation of the company in a truthful and correct manner Fondazione and the economic result achieved. The valuation of the items in the financial statements was based on criteria principles of prudence and competence, in the perspective of the continuation of Fondazione's activity, favoring the substance of the transaction with respect to the legal form. The principle of prudence was scrupulously followed and a financial statements only include profits realized at the closing date of the financial year, while risks and risks have been taken into account losses of competence even if known after closing. In compliance with the principle of accrual, the effect of the transactions and other events was recognized in the accounts and attributed to the year to which such transactions and events refer to, and not to the one in which the related collections are made e payments. Preliminarily it is acknowledged that the evaluations were determined with a view to continuation of the activity.

## 3 Statement of income and expenditure

<b>Income</b>	2021	2020 (*)
Income generated through the delivery of products and services (turnover)	€ 20.827.495	€ 14.147.376
Government grants	€	€
Grants from other not-for-profit organisations	€	€
Other grants	€ 1.081.172	€ 540.718
<b>Income from grants</b>	€ 1.081.172	€ 540.718
Sponsorship income	€	€
Gifts and donations from private individuals	€	€
Inheritances	€	€
Contributions from lotteries	€	€
Other donations	€	€
<b>Donations</b>	€ 0	€ 0
Financial income	€	€
Other income	€	€
<b>Total income</b>	€ 21.908.667	€ 14.688.094
<b>Expenses</b>		
Purchase value of products supplied (cost price)	€ 89.911	€ 121.567
Grants & donations given	€	€
Purchases and acquisitions	€	€
Communication costs	€	€
Staff costs	€ 2.451.187	€ 2.313.634
Housing costs	€ 4.861.096	€ 3.906.003
Depreciation	€ 101.716	€ 99.709
Financial expenses	€ -15.239	€ -5.275
Other expenses	€ 14.285.837	€ 8.165.003
<b>Total expenses</b>	€ 21.774.508	€ 14.600.641
<b>Balance of income and expenditure</b>	€ 134.159	€ 87.453

3

## Statement of income and expenditure (continued)

**Explanation**

Provide an explanation of the statement of income and expenditure here or fill in the URL to the financial statements if an explanation is included.

Revenues from product sales are charged to the Income Statement at the time of the transfer of ownership, normally identified with the delivery or shipment of catalogs or the issuance of tickets. The proceeds for services were recorded at the time of their conclusion, with the issue of the invoice. Revenues of a financial nature and those deriving from the provision of services are recognized with reference to the competence storm. The value of revenues is shown net of returns, discounts, allowances and bonuses and related taxes.

URL of the annual accounts  
Enter the link to the annual accounts if you have published these.

Open

**POLICY PLAN 2020**

**COMPANY INFO**

Fondazione Prada Largo Isarco 2, 20139 Milan, Italy

Legal status: Foundation

VAT no. and taxpayer's code no. 08963760965

Dutch tax identification number: 8255.33.570

Telephone +39.02.56662611

Fax +39.02.56662601

email: amministrazione@fondazioneprada.org

**1. CORPORATE PURPOSE**

(Art. 2 of the By-Laws of Fondazione Prada, attached to the Deed of Incorporation)

"[...] Article 2 - Objectives

2.1 The Fondazione is an organisation not for profit, not even indirectly, and pursues the objective of enhancing and promoting culture, art and design in Italy and abroad, including through:

- the study, conservation, cataloguing, census and public display of works held or acquired with particular but not exclusive reference to modern, contemporary (and avant-garde) art, in all its forms and expressions;
- the organisation of museum activities, artistic events, conferences;
- financing and dissemination of publications and monographs;
- dissemination of the knowledge of the authors working in the specific sector.

2.2 In pursuing its objectives, the Fondazione shall operate through the most appropriate methods, initiatives and instruments and may, among other things:

- a) enter into conventions, agreements and/or contracts with Public Administration, public bodies and private subjects, appropriate for the pursuit of its objectives, including, by way of example but not limited to, the assumption of loans and mortgages, short or long-term for financial support of the initiatives resolved, or the purchase, in terms of ownership or surface rights, of real estate;
- b) finance the production and dissemination of audio-visual material (also through its internet site) able to collect texts and images related to institutional activities;
- c) promote and organise seminars, events, meetings and conferences, handling publication of the relative documentation;
- d) organise competitions and disburse prizes and scholarships to authors, critics and scholars on subjects connected to the corporate purpose;
- e) promote any other initiative aimed at encouraging synergy between the Fondazione and the national and international cultural world and the public;
- f) the Fondazione may also carry out economic activities directly connected to those mentioned above, necessary for achievement of the purpose, provided that any surplus is allocated to the implementation of the Fondazione's business purposes.

2.3 The Fondazione may participate in associations, bodies and institutions, public and private, whose activities are directly or indirectly aimed at the pursuit of purposes similar to those of the Fondazione itself.

2.4 Within the scope and in accordance with its business purpose, the Fondazione may, in collaboration with other Foundations, institutions and public and private bodies, carry out any other activity instrumental to the achievement of the purpose. [...]"

## **2. HISTORY**

In 2014, Fondazione Prada was established as a non-profit organisation under Italian law, in order to improve pursuit of the objectives of the previous Dutch entity and optimise management of the exhibition facilities in Milan and Venice.

In May 2015, the permanent headquarters of Fondazione Prada was inaugurated in Milan: designed by the architectural firm OMA headed by Rem Koolhaas, it is the result of transformation of a former industrial complex of 19,000 sqm dating back to the early twentieth century. Its completion in April 2018 with delivery of the "Torre" and "Deposito" brought the total available area to 23,700 sqm.

The Osservatorio was inaugurated in December 2016, the new space of Fondazione Prada dedicated to photography and situated in the historic Galleria Vittorio Emanuele II in Milan.

The Largo Isarco, Osservatorio and Cà Corner della Regina venues have hosted a rich programme of exhibitions and cultural events, allowing the Fondazione to follow and expand its multidisciplinary vocation.

## **3. ACTIVITIES IN 2020**

### **Introduction**

The global outbreak of COVID-19 and the relative measures by the Italian Government in terms of containment and management of the emergency throughout the country have resulted in a redefinition of Fondazione Prada's cultural programming for 2020.

In response to the temporary closure of the exhibition space, our digital presence was intensified, in an attempt to transform a period of crisis into an opportunity for study and analysis, experimenting with new ways of working and communicating.

### **Permanent projects**

Since the inauguration of the new Milan location in May 2015, site-specific installations by Robert Gober and Louise Bourgeois in the building called "Haunted House" and Thomas Demand's "Processo Grottesco" (Grotesque Process) have been on permanent view. Since 2018, the "Torre" has accommodated the "Atlas" project, which emerged from a dialogue between Miuccia Prada and Germano Celant, in which the Prada Collection finds a permanent exhibition space, with Jean-Luc Godard's "Le Studio d'Orphée" added in 2019.

Outside of its premises, the environmental installation "Untitled" (1996) by American artist Dan Flavin in Santa Maria Annunciata in Chiesa Rossa in Milan completes the Fondazione's permanent projects.

During the course of the pandemic, the permanent installations in the "Haunted House", "Processo Grottesco" and "Le Studio d'Orphée" remained closed to the public.

### **Exhibition projects**

The Fondazione promoted the following exhibition projects during the year:

- "K", which presented the famous work by Martin Kippenberger, The Happy End of Franz Kafka's "Amerika", exhibited in Italy for the first time, interacting with the iconic Orson Welles film *The Trial* and the electronic music album "The Castle" by Tangerine Dream. Conceived by Udo Kittelmann as a trilogy, the exhibition was a reference to three unfinished novels by Franz Kafka (1883-1924): *Amerika* (America), *Der Prozess* (The Trial) and *Das Schloss* (The Castle), published posthumously between 1925 and 1927. The incomplete nature of these books permits multiple and open interpretations and adaptation to an exhibition project, which explored the subjects and atmospheres of the books through allusions and subjective interpretations.

- "The Porcelain Room", exhibition curated by Jorge Welsh and Luisa Vinhais, which explored the historical context, scope and impact of Chinese export porcelain. On the 4th floor of the Torre, the exhibition showcased over 1,700 pieces of Chinese export porcelain. The project brought together porcelain samples dating back to between the 16th and 19th centuries for various markets and social and religious groups, demonstrating the ability of Chinese craftsmen to respond to the demands and tastes of each market segment.

- "Storytelling", solo show by Chinese painter Liu Ye, curated by Udo Kittelmann, in which literature, art history and popular culture from the Western and Eastern hemispheres are sources of inspiration for the artist's intimate and sensual imagination, giving rise to atmospheres which evoke introspection, purity and suspension. Inaugurated for the first time at Prada Rong Zhai in Shanghai in 2018, the exhibition project was held in Milan and included a selection of 35 paintings from 1992 onwards.

### **Other projects**

- "Soggettiva Danny Boyle", seventh chapter of "Soggettiva" curated by English director, producer and screenwriter Danny Boyle, examined the growing presence of automation in our world and the issues of progressive unregulated obsolescence. His "Soggettiva" focuses on the current Third Industrial Revolution, presenting 16 films of cinematic history, in which the protagonists face the challenges of automation and artificial intelligence and the alterations generated by a future merging of machines and humans. Through video link, the director introduced the screening of the Tetsuo film: *The Iron Man* (1989) by Shinya Tsukamoto.

- "Love Stories – A Sentimental Survey by Francesco Vezzoli", curated by Eva Fabbris, was the first entirely digital project by Fondazione Prada, in which the artist explored the emotional, loving and psychological status of a vast online community, through social media language. "Love Stories" has defied the ephemeral and instantaneous nature of Instagram, transforming it into a virtual place of social analysis, artistic reflection and intellectual

provocation. The artist has taken over the social channel's communication strategies to test a new space for the sharing of ideas, visions and impressions of love, sex, identity, body, solitude, belonging, otherness and future. Users were invited to choose between two possible options, to accept the binary and simplistic logic of the surveys and to participate in an only apparently easy game. The survey included over 50 questions asked by Francesco Vezzoli and associated with images that create visual shocks and interpretative narratives. The questions were subdivided into thematic groups, freely inspired by operas by Italian composers, and the results of the surveys were commented on by personalities of the worlds of culture, art, journalism and television.

- "Finite Rants. Vision by", curated by Luigi Alberto Cippini and Niccolò Gravina, is an online project comprising a series of visual essays commissioned by Fondazione Prada to filmmakers, artists, intellectuals and scholars. The authors involved in 2020 included German director and writer Alexander Kluge, Japanese photographer Satoshi Fujiwara, French director Bertrand Bonello, American director and actor Brady Corbet, Swiss economist Christian Marazzi, Argentinian director Eduardo Williams, French directors Caroline Poggi and Jonathan Vinel, and REMEMBER. Through the commissioning and production of a series of short videos, the project aimed to test the versatility of the visual medium in expressing thought via images and to demonstrate its relevance in contemporary visual production, analysing social, political and cultural issues that have emerged in the present day and are normally addressed by the media with a documentary approach. Through the creation, editing and post-production of raw, heterogeneous and diverse images and visual materials, the authors were able to express personal visions and poetics that involved the viewer in an active and reflective role.

- "Culture and Consciousness", online conference on the study of consciousness in the field of neuroscience, comprising the first phase of the "Human Brains" project, a multidisciplinary project dedicated to brain studies and organised by Fondazione Prada, with a three-year program of exhibitions, public meetings and publishing activities. "Human Brains" is the result of complex research developed in collaboration with a scientific board, chaired by Giancarlo Comi and composed of researchers, scholars, proponents and curators, such as Jubin Abutalebi, Massimo Cacciari, Viviana Kasam, Udo Kittelmann, Andrea Moro and Daniela Perani.

Structured into five daily discussions, each panel included a debate between two scholars coordinated by one or more moderators. The conference was structured through gradual development: from a scientific and microscopic perspective to a humanistic and overall view, where the study of consciousness in the field of neuroscience was addressed through comparison with other disciplines: philosophy, psychology, linguistics and anthropology.

In addition to developing projects entirely online, a digital communication program was also created and implemented, obtaining positive feedback in terms of both press review as well as increase in followers of the Fondazione's digital channels. The web site ([fondazioneprada.org](http://fondazioneprada.org)) and the social media channels (Instagram, Facebook, Twitter, Vimeo and YouTube) have become a laboratory of ideas, an agile platform in which to test new formats and codes that may lead to ulterior future developments.

The program was broken down as follows:

- "Glossary": Fondazione Prada critically explored its archive. Through a list of several key concepts, a possible "glossary" of the Fondazione was created, to analyse its history and identity.
- "Inner Views" replaced the physical visit of the three open exhibitions, "The Porcelain Room", "Storytelling" and "K", with a virtual experience of learning and knowledge.
- "Outer Views": the Fondazione broadened its vision to what takes place outside of its premises. In particular, it documented the scientific and exhibition contribution provided by major works of the Prada Collection on loan to international institutions and museums.
- "Perfect Failures" was a review conceived by Fondazione Prada and MUBI, available on the online streaming platform of auteur films, accompanied by a text by Costanza Candeloro, commissioned by Fondazione Prada: "Life-Edit. A Companion to Streaming and Solitude", focused on the individual and collective streaming experience.
- "Accademia Aperta", "Piccoli Maestri" and "Momenti", video series curated by Maicol Casale, which documented the recent and past activities of Accademia dei Bambini and the workshops held by the "masters" (architects, educators, artists, scientists, directors and musicians) over the last 5 years.
- "Readings", new editorial initiative that envisaged the creation of podcasts that can be downloaded from a platform linked to the foundation's web site. The Italian public was able to listen to free readings of excerpts of texts from books published by the foundation from 2012 to the present.

Accademia dei Bambini, the project by Fondazione Prada specifically created for children, was also active on the weekends. It proposed free activities and laboratory workshops conducted by various masters: botanists, architects, educators, artists, scientists and directors.

### **Collaborations with Prada**

- "Rubber Pencil Devil", site-specific intervention by artist Alex Da Corte in the Prada premises of Rong Zhai in Shanghai. The exhibition was a new version of the video work of the same title (2018), with 51 of the 57 acts projected on 19 large rear-projection video cubes installed on the two main floors of the building: a looping stream of highly stylised videos inspired by a wide range of iconographical and cultural sources, from vintage television imagery to 20th-century animation, from queer icons to pop culture. Manipulating and repurposing consumer culture and art history, Da Corte explored the themes of alienation and human desire with subversive humour and psychological introspection. His intellectually provocative, exuberant and absurd fantasies not only provide a critical take on contemporary reality, but also try to "reimagine the normative systems of power" and generate "new ideas and new beginnings".
- Prada Mode Paris, fourth edition of Prada Mode, a private travelling social club dedicated to contemporary culture that provides members with exclusive access to unique cultural events, along with music, dining and conversations. Held in Paris at Maxim's, the legendary and symbolic restaurant of the Belle Époque, at Rue Royale, 3. For Prada Mode Paris, the iconic restaurant was transformed by AI researcher and professor Kate Crawford and artist and researcher Trevor Paglen into an installation entitled "Making Faces", which presents



artistic projects and architectural changes focused on data collection, surveillance systems and facial recognition.

- Prada Mode Shanghai, fifth event of Prada Mode, occupied the areas of Prada Rong Zhai. Renowned director, producer, and writer Jia Zhang-Ke transformed the space into MIÀN, a site-specific installation inspired by the director's cinematic work. Prada Mode Shanghai's daily schedule featured morning and afternoon conversations with prominent cultural personalities, free daily screenings in an 80s-style room and culinary delights and cocktails inspired by the history of Jia's villa and restaurant, Mountains May Depart, in Shanxi Province. Every night, famous Chinese actor Huang Jue provided the musical entertainment, transforming the ballroom into a 90s Chinese disco with DJ sets and dancing. During the two-day event, Prada Mode Shanghai was presented in the format of a live online club, providing participating users with a unique digital journey.

#### **Other collaborations**

In the belief that education and culture represent a driving force for the development of the new generations, especially at a time of crisis and uncertainty, Fondazione Prada has enthusiastically joined the initiative by English artist Damien Hirst, offering its support to promotion of the charity campaign of Save the Children's education program in Italy, named "Rewrite the Future".

Damien Hirst created four new limited edition prints to raise money to support Italian children from disadvantaged backgrounds who have been affected by school closures during the COVID-19 crisis.

The campaign raised 3.3 million euros for Save the Children Italia.

#### **4. FUTURE ACTIVITIES (POLICY PLAN)**

During the two-year period 2021-2022, Fondazione Prada intends to continue to pursue its social goals through the conception and production of innovative cultural projects in all fields of contemporary culture, from the visual arts to the performing arts, and from cinema to architecture.

However, the global outbreak of COVID-19 and the relative measures by the Italian Government in terms of containment and management of the emergency throughout the country will continue to result in a significant decline in revenues until the health scenario stabilises. Therefore, in order to ensure the economic and financial sustainability of the Fondazione, changes were made to the schedule of cultural activities for 2021 and 2022, in addition to amendments to the Fondazione's operating costs.

With regard to on-site activities, some of the projects planned for 2021 were postponed to subsequent years, and the duration of exhibitions inaugurated during the year and open to the public was extended, so that they could be enjoyed after the lockdown period imposed by the health emergency.

The following projects are planned for 2021:

- "Who the Bær", site-specific project by artist Simon Fujiwara, conceived for the Podium of Fondazione Prada, introduces audiences to the fairy-tale world of Who the Bær, an original cartoon character that inhabits a fantasy universe created by the artist. Who the Bær - or simply "Who" - is a bear without a clear identity. It has not yet developed a strong personality or instincts. It has no history, defined gender or even sexuality. Who the Bær only knows that it is an image and seeks to define itself in a world of other images.

Who the Bær's fantastic adventures are presented within a giant labyrinth made almost entirely of cardboard, recyclable materials and handmade items. As visitors travel through the bear-shaped installation, they are introduced to the birth of the Who the Bær cartoon character from an elementary design, before embarking on a series of adventures that follow Who the Bær around its fairy-tale world. Told through drawings, collages, sculptures and animations, visitors witness Who the Bær in its perennial quest for an authentic self.

Artist Simon Fujiwara presented a preview of the "Who the Bær" exhibition live on Instagram on 3 March 2021, on the Fondazione Prada profile. During the live event, the artist discussed the topics of the exhibition with Barbara Casavecchia, author and curator, instructor at Milan's Accademia di Brera, contributor editor of frieze and curator of Current III, TBA21 Academy.

- "Atlas", the permanent project in the Torre space, will include a new installation on the fourth floor, with a display featuring works by artists Betye Saar and Goshka Macuga, which are part of the Collection.

- "Stop Painting", project by Peter Fischli set up at Ca' Corner della Regina in Venice, explores a series of specific ruptures within the history of painting over the last 150 years, intertwined with the emergence of contemporary social changes. Fischli identifies five interdependent crises caused by the rise of new technologies, each of which triggered a renewal in painting. To evoke and describe the paradigm shift that led to these ruptures, the artist structures the exhibition according to as many narratives linked to the "shock" of the birth of photography, the invention of the ready-made and collage, the "death of the author", the criticism of painting understood as commodity and the crisis of criticism in capitalist society.

- In 2020, "Love Stories – A Sentimental Survey by Francesco Vezzoli", curated by Eva Fabbris, reflected on the formats through which the media convey reality and emotions. An international version is back in 2021, with the participation of other artists and commentators, to transform social media into a platform for an online debate on love.

- "Human Brains. Conversations", parallel and autonomous program that enriches the multidisciplinary "Human Brains" project dedicated to studies of the brain and undertaken by Fondazione Prada, maintaining a firm scientific perspective, experiments with new ways to convey knowledge and studies of the brain through online conversations on relevant topics selected by the scientific committee.

- "Sturm&Drang. On Computer Generated Images". The project, originating from the collaboration with the Swiss Federal Institute of Technology (ETH Zurich) and Armature Globale, aspires to the structure of a laboratory rather than a traditional exhibition and studies the production of CGI from both the technical and political standpoint. It aims to understand how the concept of author has changed in photography and to what extent the

development of technologies has modified our categories of perception, fruition and use of images.

- "Domenico Gnoli", exhibition project originally conceived by Germano Celant. At 50 years since the death of the artist, the exhibition traces the life and work of Domenico Gnoli through the study of his production from the beginning until 1970. The project develops along a chronological path that crosses the artist's history, with the presentation of over one hundred works, including paintings and graphic and theatrical production.

Fondazione Prada will also continue and intensify its digital presence.

### **Collaborations with Prada**

- "China Cabinet", an exhibition project by artist Theaster Gates in Prada Rong Zhai, showcasing this ceramics works and revealing the links that exist between this activity as a ceramist and that of a visual artist, performer, professor, urban planner and community activist. For "China Cabinet", Gates conceived a three-chapter story that unfolds in the rooms on the building's first floor. Over the course of this narrative, the setting changes and the artist's role evolves from guest to ghost to host. In the first chapter, the artist, as a guest, presents the themes underlying his work in six showcases. The second phase of the show invokes the artist as an interlocutor, and the story culminates with the artist's complete occupation of Prada Rong Zhai, with artworks displayed as they would be in a private home.

### **Other collaborations**

- "Riccardo Muti Italian Opera Academy", project launched successfully in 2015, is an international call aimed at young musicians, who will have the opportunity to learn about extraordinary Italian opera through the experience of Maestro Riccardo Muti. The Fondazione will accommodate the 2021 Edition of the Academy at its location in Largo Isarco in December.

## **5. ORGANISATION**

Fondazione Prada is administered by a Board of Directors comprising 6 members, while an auditor is responsible for checking that the accounts are properly kept and for monitoring financial management.

Fondazione Prada involves a wide range of subjects, artists, curators and scholars in its programmes, and their contributions give rise to ideas and projects that will be implemented over time or become part of an archive to be consulted and developed.

Fondazione Prada employs 35 staff members who, based on skills, experience and knowledge, cover the various areas of activity and cooperate in the realisation of projects and events. Personnel is engaged in cultural and artistic planning and, to a lesser extent, in technical and administrative aspects. Staff of the artistic department transforms the projects of artists and curators into action, fostering relations with them and with other museums and cultural institutions; with stand fitters and technicians for implementation of the exhibitions;

with graphic designers and authors for the realisation of editorial and promotional materials. All in accordance with the methods and guidelines approved by the Board of Directors.

Visitor assistance is provided by a specialised cooperative whose highly trained staff is in charge of both ensuring the safety of the exhibits and interacting with visitors, providing them with information on the current exhibitions.

The museum's ticket office, the main place where visitors are welcomed, is responsible for issuing tickets and selling catalogues to the public, as well as for providing initial information on the access routes to the exhibition areas. Along the route, visitors will find racks containing guides that briefly introduce the themes of the exhibitions or describe the areas where activities are planned.

Information on openings and exhibitions is advertised through digital and paper means at the Fondazione's premises, as well as through the website and external press, digital and promotional communication activities.

In 2020, a Protocol was drafted for the application and verification of prevention measures against Covid-19 infection, in order to ensure the highest level of prevention with respect to epidemiological risk within the Fondazione Prada premises, to protect the health and safety of its workers, of its suppliers of goods and services and of its public of visitors and guests.

## **6. MEMBERS OF THE BOARD OF DIRECTORS**

Miuccia Prada, Chairperson and Executive Director

Carlo Mazzi, Deputy Chairman

Giò Marconi, Non-Executive Director

Massimo Sterpi, Non-Executive Director

Cristian Valsecchi, Executive Director

Astrid Regina Welter, Executive Director

*By-Laws of Fondazione Prada, Art. 6.4* - The office of Director is held without remuneration, without prejudice to the reimbursement of expenses and advances regarding activities of the Fondazione.

**7. SUMMARY OF FINANCIAL STATEMENTS**  
**31/12/2020**

Statement of Financial Position	(Euro)
Non current assets	449.680
Short term assets	8.414.811
Cash	3.520.627
<b>Total assets</b>	<b>12.385.118</b>
Net equity	703.658
Short term liabilities	11.168.545
Long term liabilities	512.915
<b>Total liabilities</b>	<b>12.385.118</b>

Profit or Loss	(Euro)
Net revenues	14.688.094
Operating expenses	- 11.953.071
Labour cost	- 2.313.634
Depreciation & Amortization	- 99.709
EBIT	321.680
Financial income/(expenses)	-5.275
Result before taxation	316.405
Taxes	- 228.952
<b>Net income/(expenses)</b>	<b>87.453</b>

Revenues from sales and services of the core business come from the sale of tickets and guided tours and from the sale of catalogues and promotional material.

Considerable revenues are also earned from sponsorship contracts.

Revenues from core business are charged to the Income Statement at the time of transfer of ownership (upon issue of admission tickets and delivery of catalogues and promotional material) or upon implementation of the service (with the billing of guided tours).

Fondazione Prada did not receive any donations during the year.

In 2020, the revenues of Fondazione Prada recorded a decline of -41.79%, due to the pandemic crisis that resulted in total inactivity for several months, with a consequent slump in income from core business and a significant reduction in sponsorship amounts, due to a lower number of cultural events.

From the cost standpoint, variable costs are essentially related to the production and realisation of cultural exhibitions and to the editorial research and publication of catalogues connected to the exhibition content. Fixed costs, on the other hand, are mostly related to management and maintenance of the space based on efficiency and cost-effectiveness criteria.

In particular, costs relating to the production of cultural content (exhibitions, conferences and catalogues) account for 33.4% of operating expenses, while maintenance costs account for 66.6%.

Costs for the use of third-party assets (lease agreements and equipment rental fees) represent 32.6% of the total operating expenses, as Fondazione Prada does not own the exhibition venues.

For this reason, no investments are made on the building and Fondazione Prada bears only the ordinary maintenance costs.

No costs were incurred for fundraising campaigns.

Labour costs account for 16% of total costs: Fondazione Prada's staff is subdivided by functional area (management, administration finance and control, operations, general secretary, press office and works collection) and cultural project area (research and publications, exhibition design and production, children's academy).

No costs were incurred for the Board of Directors.

Depreciation and amortisation costs account for 0.47% of total costs and are mostly related to the depreciation of electronic machinery (computers) and furniture for the bookshop space.

The year 2020 closed with a net decline in income compared to the prior year, due to a significant reduction in revenues, closely linked to the pandemic.

**POLICY PLAN 2019**

**COMPANY INFO**

Fondazione Prada Largo Isarco 2, 20139 Milan, Italy

Legal status: Foundation

VAT no. and taxpayer's code no. 08963760965

Dutch tax identification number: 8255.33.570

Telephone +39.02.56662611

Fax +39.02.56662601

email: amministrazione@fondazioneprada.org

**1. CORPORATE PURPOSE**

(Art. 2 of the By-Laws of Fondazione Prada, attached to the Deed of Incorporation)

"[...] Article 2 - Objectives

2.1 The Fondazione is an organisation not for profit, not even indirectly, and pursues the objective of enhancing and promoting culture, art and design in Italy and abroad, including through:

- the study, conservation, cataloguing, census and public display of works held or acquired with particular but not exclusive reference to modern, contemporary (and avant-garde) art, in all its forms and expressions;
- the organisation of museum activities, artistic events, conferences;
- financing and dissemination of publications and monographs;
- dissemination of the knowledge of the authors working in the specific sector.

2.2 In pursuing its objectives, the Fondazione shall operate through the most appropriate methods, initiatives and instruments and may, among other things:

- a) enter into conventions, agreements and/or contracts with Public Administration, public bodies and private subjects, appropriate for the pursuit of its objectives, including, by way of example but not limited to, the assumption of loans and mortgages, short or long-term for financial support of the initiatives resolved, or the purchase, in terms of ownership or surface rights, of real estate;
- b) finance the production and dissemination of audio-visual material (also through its internet site) able to collect texts and images related to institutional activities;
- c) promote and organise seminars, events, meetings and conferences, handling publication of the relative documentation;
- d) organise competitions and disburse prizes and scholarships to authors, critics and scholars on subjects connected to the corporate purpose;
- e) promote any other initiative aimed at encouraging synergy between the Fondazione and the national and international cultural world and the public;
- f) the Fondazione may also carry out economic activities directly connected to those mentioned above, necessary for achievement of the purpose, provided that any surplus is allocated to the implementation of the Fondazione's business purposes.

2.3 The Fondazione may participate in associations, bodies and institutions, public and private, whose activities are directly or indirectly aimed at the pursuit of purposes similar to those of the Fondazione itself.

2.4 Within the scope and in accordance with its business purpose, the Fondazione may, in collaboration with other Foundations, institutions and public and private bodies, carry out any other activity instrumental to the achievement of the purpose. [...]"

## 2. HISTORY

In 2014, Fondazione Prada was established as a non-profit organisation under Italian law, in order to improve pursuit of the objectives of the previous Dutch entity and optimise management of the exhibition facilities in Milan and Venice.

In May 2015, the permanent headquarters of Fondazione Prada was inaugurated in Milan: designed by the architectural firm OMA headed by Rem Koolhaas, it is the result of transformation of a former industrial complex of 19,000 sqm dating back to the early twentieth century. Its completion in April 2018 with delivery of the "Torre" and "Deposito" brought the total available area to 23,700 sqm.

The Osservatorio was inaugurated in December 2016, the new space of Fondazione Prada dedicated to photography and situated in the historic Galleria Vittorio Emanuele II in Milan.

The Largo Isarco, Osservatorio and Cà Corner della Regina venues have hosted a rich programme of exhibitions and cultural events, allowing the Fondazione to follow and expand its multidisciplinary vocation.

## 3. ACTIVITIES IN 2019

In 2019, Fondazione Prada presented numerous new projects.

### Permanent projects

"Le Studio d'Orphée" (Orpheus' studio) is an atelier, a recording and editing studio, a living and working space that has relocated to the first floor of the Sud gallery. The director decided to transfer the technical material used in his latest films from 2010, as well as furniture, books, paintings and other personal items from his studio-house in Rolle, Switzerland.

In the atelier, the feature film *Le Livre d'image* (The Image Book), 2018 and nine short movies by the director are screened on a television monitor usually employed by Godard as a working tool.

Visitors thus have the unique opportunity to attend the screening of *Le Livre d'image* in the physical place where the film was conceived and realised, in close contact with the creative process at the origin of a cinematographic work. The elements of "Le Studio d'Orphée" are evidence of the artist's role in the construction of his work space and form a spatial and emotional geography within which visitors are invited to live an experience of total discovery.



**Exhibition projects**

- "Surrogates. Un amore ideale" (Surrogates. An ideal love), by Melissa Harris. The selection of 42 photographic works by Jamie Diamond (Brooklyn, USA, 1983) and Elena Dorfman (Boston, USA, 1965) explores the concepts of familial, romantic and erotic love, through the emotional connection between a man and a woman and an artificial representation of the human being.

- "Whether Line", large multimedia installation by Lizzie Fitch (USA, 1981) and Ryan Trecartin (USA, 1981). This project is the first result of a creative process undertaken since the end of 2016, through which the two artists examined the concept of "new" promised land and the intrinsic instability of territorial appropriation. The exhibition was presented as an immersive intervention in which visitors had the opportunity to move between constructions that suggested both action and containment, an active state of limbo.

- "Jannis Kounellis", by Germano Celant. This exhibition is the first vast retrospective dedicated to the artist after his passing in 2017. Developed in collaboration with the Kounellis Archive, the project brought together over 60 works from 1959 to 2015, from museums and important private collections in Italy and abroad. The show explores the artistic and exhibition history of Jannis Kounellis (Piraeus 1936 – Rome 2017), establishing a dialogue between his works and the eighteenth-century spaces of Ca' Corner della Regina.

- "The Sarcophagus of Spitzmaus and other treasures", exhibition project conceived by Wes Anderson and Juman Malouf, in collaboration with the Kunsthistorische Museum of Vienna. This exhibition features 538 artworks and objects selected by the film director and the illustrator, exploring the reasons behind the decision to create a collection and ways in which collections are safeguarded, presented and experienced, challenging the traditional canons and proposing new relations.

- "Training Humans", conceived by Kate Crawford, professor and researcher in the field of artificial intelligence, and Trevor Paglen, artist and researcher. The exhibition is the first major photography exhibition devoted to training images: the collections of photos used by scientists to train artificial intelligence (AI) systems in how to "see" and categorise the world.

**Other projects**

- "Soggettiva Nicolas Winding Refn", fourth chapter of "Soggettiva" by Nicolas Winding Refn, was "a cinematographic voyage through the rare and unknown". The cinematographic programme, subtitled Expressway Milano, promoted 13 American films rediscovered thanks to the online web platform byNWR.

- "Soggettiva Pedro Almodóvar", fifth chapter by Pedro Almodóvar, presented 8 Spanish films and was accompanied by a programme that included 9 feature films created by the director from 1983 to 2004 and 4 films produced by El Deseo, production house founded by Pedro and Agustín Almodóvar. The director was present at the special screening of his new film Dolor y Gloria, participating in the official competition at the 72nd Festival of Cannes.

- "I Want To Like You But I Find It Difficult", second edition of the musical programme curated by Craig Richards, consists of a series of three events in the external spaces of Fondazione Prada's premises. The musical project is an attempt to explore a wide range of genres and languages, hosting international music performers such as Andrea Belfi,

Biosphere, Colleen, Floating Points, Helena Hauff, Maarja Nuut & Ruum, object blue, Pole, Ben UFO, and Craig Richards.

- "The Movies" is the first complete retrospective of films by Ryan Trecartin, accompanying the exhibition project "Whether Line", which offers the public the opportunity to see all of the works in a cinema context, subdivided into three programmes in chronological order.

- "Entrata di emergenza", choreographic project conceived by Elie Tass for the Deposito spaces and developed in collaboration with Civica Scuola di Teatro Paolo Grassi in Milan, involved 15 dancers who explored the dialectic between our inside and the outside, two physical and mental environments mutually driving each other within a single unified space.

- "Soggettiva John Baldessari", sixth chapter curated by John Baldessari (National City, California, 1931), included a selection of 11 titles selected by the artist, tracing a parallel and personal story of a key genre of Hollywood cinema, the thriller, encompassing a broad spectrum of often-divergent narrative solutions and aesthetic visions.

- In addition to the "Soggettiva" series, which proposed films selected by important personalities in the world of art and culture, the Fondazione's Cinema proposed "Indagine", the section that brought together premieres and films not yet distributed in Italy, and "Origine", which presented films of the past restored and proposed once again for their historic and current relevance.

Accademia dei Bambini, the project by Fondazione Prada specifically created for children, is also active on the weekends. It proposes free activities together with laboratory workshops conducted by various masters: botanists, architects, educators, artists, scientists and directors.

#### **Collaborations with Prada**

- "What Was I?", exhibition project conceived by artist Goshka Macuga at Prada Rong Zhai in Shanghai, proposed a kaleidoscopic journey in the post-Anthropocene epoch, after the collapse of humankind due to the effects of technological over-development. The protagonist of this unexpected voyage is an android created by Macuga and produced in Japan by A Lab for the exhibition presented in 2016 at the Milan venue of Fondazione Prada.

- "Rear Windows", exhibition by artist Li Qing, curated by Jérôme Sans, was proposed as an immersive project, conceived as a site-specific installation and an in-depth exploration of the history and areas of Prada Rong Zhai, creating a connection between the past and current urban environment of Shanghai. Inspired by the iconic movie by Alfred Hitchcock (The Rear Window, 1954), the project was conceived as a series of scenes to experiment the act of seeing, of being seen or observed.

The exhibition and cultural activities were also accompanied by a rich editorial activity, with the publication of monographic catalogues on the exhibits "Jannis Kounellis", "Whether Line Lizzie Fitch | Ryan Trecartin" and "Wes Anderson | Juman Malouf: The Sarcophagus of Spitzmaus and other treasures", as well as the publication of smaller volumes (the "Quaderni") for projects "#22 Haunted House", "#23 Surrogates: An ideal love", "#24 Soggettiva Nicolas Winding Refn", "#25 Soggettiva Pedro Almodóvar" and "#26 Training Humans".

The production of t-shirts linked to the exhibition was also launched for the projects "Whether Line", "The Sarcophagus of Spitzmaus and other treasures" and "Training Humans". All concepts were implemented in collaboration with the artists.

#### **4. FUTURE ACTIVITIES (POLICY PLAN)**

During the two-year period 2020-2021, Fondazione Prada intends to continue to pursue its social goals through the conception and production of innovative cultural projects in all fields of contemporary culture, from the visual arts to the performing arts, and from cinema to architecture.

On the management side, the Fondazione has initiated a reorganisation process aimed at improving its ability to finance the cultural projects promoted.

Through more effective communication and promotion of its activities to the public, it aims to increase the volume of visitors, with a consequent increase in revenues from ticketing and related services. In addition, marketing activities are being developed with a view to increasing revenues from sponsorships and from use of the areas by private entities.

An increase in the Fondazione's ability to self-finance, in conjunction with the current policies to rationalise overhead costs in order to free up resources for cultural projects, aim to make its capacity to contribute to cultural and social development increasingly significant. The following paragraphs will illustrate the projects which the Fondazione intends to promote in this respect.

Any profits generated by the aforementioned activities will increase the Fondazione's capital and will be reinvested in the cultural activities it promotes.

During 2020, in addition to the conclusion of several projects that began in 2019 - "The Sarcophagus of Spitzmaus and other treasures" and "Training Humans" - Fondazione Prada intends to continue to pursue its experimental vocation.

#### **Exhibition projects**

- "Storytelling", solo show by Chinese painter Liu Ye, curated by Udo Kittelmann, in which literature, history of art and popular culture from the Western and Eastern hemispheres are sources of inspiration for the artist's intimate and sensual imagination, giving rise to atmospheres which evoke introspection, purity and suspension. Inaugurated for the first time at Prada Rong Zhai in Shanghai in 2018, the exhibition project was held in Milan and includes a selection of 35 paintings from 1992 onwards.

- "The Porcelain Room", exhibition curated by Jorge Welsh and Luísa Vinhais, which explores the historical context, scope and impact of Chinese export porcelain. On the 4th floor of the Torre, the exhibition showcases over 1,700 pieces of Chinese export porcelain. The project brings together porcelain samples created between the 16th and 19th centuries for various markets and social and religious groups, demonstrating the ability of Chinese craftsmen to respond to the demands and tastes of each market segment.

- "K" presents the famous work by Martin Kippenberger, The Happy End of Franz Kafka's "Amerika", exhibited in Italy for the first time, interacting with the iconic Orson Welles film

The Trial and the electronic music album The Castle by Tangerine Dream. Conceived by Udo Kittelmann as a trilogy, the exhibition refers to three unfinished novels by Franz Kafka (1883-1924): Amerika (America), Der Prozess (The Trial) and Das Schloss (The Castle), published posthumously between 1925 and 1927. The incomplete nature of these books permits multiple and open interpretations and their adaptation to an exhibition project, which explores the subjects and atmospheres of the books through allusions and subjective interpretations.

### **Other projects**

A digital communication programme broken down as follows was conceived and implemented:

- "Glossary": Fondazione Prada critically explores its archive. Through a list of several key concepts, a possible "glossary" of the foundation is created, to analyse its history and identity.
- "Inner Views" replaces the physical visit of the three open exhibitions, "The Porcelain Room", "Storytelling" and "K", with a virtual experience of learning and knowledge.
- "Outer Views": the foundation broadens its vision to what takes place outside of its premises. In particular, it documents the scientific and exhibition contribution provided by major works of the Prada Collection, on loan to institutions and international museums.
- "Perfect Failures", review conceived by Fondazione Prada and MUBI, available from 5 April on the online streaming platform of auteur films.
- "Accademia Aperta" (Open Academy), video project by Accademia dei Bambini, covering the workshops held by the "masters" (architects, educators, artists, scientists, directors and musicians) over the last 5 years.
- "Readings", new editorial initiative that envisages the creation of podcasts that can be downloaded from a platform linked to the foundation's web site. The Italian public can listen, free of charge, to readings of excerpts of texts from books published by the foundation from 2012 to the present.

The web site ([fondazioneprada.org](http://fondazioneprada.org)) and the social media channels of the Fondazione (Instagram, Facebook, Twitter, Vimeo and Youtube) thereby become a laboratory of ideas, an agile platform in which to test new formats and codes that may lead to ulterior future developments.

In the meantime, two curatorial proposals have been developed to complement the digital communication strategy:

- "Love stories. A Sentimental Survey by Francesco Vezzoli". Francesco Vezzoli resumes his reflection of the formats through which social media describe reality and emotions, and chooses to imagine a new emotional analysis of the current state of mind, social media and specifically Instagram. Rethinking the Pasolini model of inquiry into the social fabric, in classics like Comizi d'Amore, as well as in Comencini's L'amore in Italia, Vezzoli now aims to create a survey narrative on desire. The project aims to ask questions, subdivided into 10 topic clusters inspired by the world of opera, to the public of Fondazione Prada, through Instagram stories. The answers will be commented on by personalities from the world of culture, fashion and social networks, in a brief form that can be published as a video story

and/or as a post on FP's Instagram channel, to transform social media into a platform for an online conference.

- "Finite Rants. Vision by". Through the commissioning and production of a series of short-lived video contributions, the project is an experimentation aimed at questioning the syntax of the visual essay, aiming to give this form of expression the status of an autonomous discipline and removing its ancillary status compared to other more consolidated forms. By emphasising the role of sensitive knowledge linked to visual perception, these contributions will analyse topics usually foreign to the world of cultural institutions and museums, with the intent of overcoming the structural delay of exhibition projects that address current events by taking the place of information apparatus, rather than merely following its agenda. Finite Rants therefore addresses topics of common interest related to the contemporary world, to express a vision or a poem through the editing and post-production of different visual images and materials, in collaboration with authors, artists and directors.

Lastly, the "Human Brains" project was launched, a multi-disciplinary journey dedicated to studies of the brain, with a three-year programme of exhibitions, public meetings and editorial initiatives between November 2020 and November 2022.

During 2021, Fondazione Prada will be engaged in organising collective and personal exhibitions by international artists. The regular activities in the field of cinema, music and didactics will also continue.

The Human Brains project will be dedicated to a major international conference in the field of neurodegenerative diseases, accompanied by a related exhibition.

## **5. ORGANISATION**

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Fondazione Prada involves a wide range of subjects, artists, curators and scholars in its programmes, and their contributions give rise to ideas and projects that will be implemented over time or become part of an archive to be consulted and developed.

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The museum's ticket office, the main place where visitors are welcomed, is responsible for issuing tickets and selling catalogues to the public, as well as for providing initial information on the access routes to the exhibition areas. Along the route, visitors will find racks containing guides that briefly introduce the themes of the exhibitions or describe the areas where activities are planned.

Information on openings and exhibitions is advertised through digital and paper means at the Foundation's premises, as well as through the website and external press, digital and promotional communication activities.

## **6. MEMBERS OF THE BOARD OF DIRECTORS**

Miuccia Prada, Chairperson and Executive Director

Carlo Mazzi, Deputy Chairman

Giò Marconi, Non-Executive Director

Massimo Sterpi, Non-Executive Director

Cristian Valsecchi, Executive Director

Astrid Regina Welter, Executive Director

*By-Laws of Fondazione Prada, Art. 6.4* - The office of Director is held without remuneration, without prejudice to the reimbursement of expenses and advances regarding activities of the Fondazione.

**7. SUMMARY OF FINANCIAL STATEMENTS**  
**31/12/2019**

<b>Statement of Financial Position</b>	<b>(Euro)</b>
Non current assets	532.680
Short term assets	5.551.385
Cash	2.594.767
<b>Total assets</b>	<b>8.678.832</b>
Net equity	616.205
Short term liabilities	7.628.865
Long term liabilities	433.762
<b>Total liabilities</b>	<b>8.678.832</b>

<b>Profit or Loss</b>	<b>(Euro)</b>
Net revenues	25.233.570
Operating expenses	- 22.030.725
Labour cost	- 2.720.725
Depreciation & Amortization	- 102.434
EBIT	379.686
Financial income/(expenses)	- 48.845
Result before taxation	330.841
Taxes	- 156.791
<b>Net income/(expenses)</b>	<b>174.050</b>

Revenues from sales and services of the core business come from the sale of tickets and guided tours and from the sale of catalogues and promotional material.

Considerable revenues are also earned from sponsorship contracts.

Revenues from core business are charged to the Income Statement at the time of transfer of ownership (upon issue of admission tickets and delivery of catalogues and promotional material) or upon implementation of the service (with the billing of guided tours).

Fondazione Prada did not receive any donations during the year.

In 2019, revenues strictly related to the cultural activity of Fondazione Prada recorded an increase of 23.7%, reflecting its considerable success with the public and appreciation of the exhibitions held.

From the cost standpoint, variable costs are essentially related to the production and realisation of cultural exhibitions and to the editorial research and publication of catalogues connected to the exhibition content. Fixed costs, on the other hand, are mostly related to management and maintenance of the space based on efficiency and cost-effectiveness criteria.

In particular, costs relating to the production of cultural content (exhibitions, conferences and catalogues) account for 47% of operating expenses, while maintenance costs account for 53%.

Costs for the use of third-party assets (lease agreements and equipment rental fees) represent 28% of the total operating expenses, as Fondazione Prada does not own the exhibition venues.

For this reason, no investments are made on the building and Fondazione Prada bears only the ordinary maintenance costs.

No costs were incurred for fundraising campaigns.

Labour costs account for 11% of total costs: Fondazione Prada's staff is subdivided by functional area (management, administration finance and control, operations, general secretary, press office and works collection) and cultural project area (research and publications, exhibition design and production, children's academy).

No costs were incurred for the Board of Directors.

Depreciation and amortisation costs account for 0.4% of total costs and are mostly related to the depreciation of electronic machinery (computers) and furniture for the bookshop space.

The year 2019 closed with a higher profit than the previous year, thanks to growing revenues from an increased offer of services, which was not reflected in a proportional increase in costs, due to increasingly targeted and proactive management.



**POLICY PLAN 2018**

**COMPANY INFO**

Fondazione Prada Largo Isarco 2, 20139 Milan, Italy

Legal status: Foundation

VAT no. and taxpayer's code no. 08963760965

Dutch tax identification number: 8255.33.570

Telephone +39.02.56662611

Fax +39.02.56662601

email: [amministrazione@fondazioneprada.org](mailto:amministrazione@fondazioneprada.org)

**1. CORPORATE PURPOSE**

(Art. 2 of the By-Laws of Fondazione Prada, attached to the Deed of Incorporation)

"[...] Article 2 - Objectives

2.1 The Fondazione is an organisation not for profit, not even indirectly, and pursues the objective of enhancing and promoting culture, art and design in Italy and abroad, including through:

- the study, conservation, cataloguing, census and public display of works held or acquired with particular but not exclusive reference to modern, contemporary (and avant-garde) art, in all its forms and expressions;
- the organisation of museum activities, artistic events, conferences;
- financing and dissemination of publications and monographs;
- dissemination of the knowledge of the authors working in the specific sector.

2.2 In pursuing its objectives, the Fondazione shall operate through the methods and with the most appropriate initiatives and instruments and may, among other things:

- a) enter into conventions, agreements and/or contracts with Public Administration, public bodies and private subjects, appropriate for the pursuit of its objectives, including, by way of example but not limited to, the assumption of loans and mortgages, short or long-term for financial support of the initiatives resolved, or the purchase, in terms of ownership or surface rights, of real estate;
- b) finance the production and dissemination of audio-visual material (also through its internet site) able to collect texts and images related to institutional activities;
- c) promote and organise seminars, events, meetings and conferences, handling publication of the relative documentation;
- d) organise competitions and disburse prizes and scholarships to authors, critics and scholars on subjects connected to the corporate purpose;
- e) promote any other initiative aimed at encouraging synergic relations between the Fondazione and the national and international cultural world and the public;
- f) the Fondazione may also carry out economic activities directly connected to those mentioned above, necessary for achievement of the purpose, provided that any surplus is allocated to implementation of the Fondazione's business purposes.

2.3 The Fondazione may participate in associations, bodies and institutions, public and private, whose activities are directly or indirectly aimed at the pursuit of purposes similar to those of the Fondazione itself.

2.4 Within the scope and in accordance with its business purpose, the Foundation may, in collaboration with other Foundations, institutions and public and private bodies, carry out any other activity instrumental to the achievement of the purpose. [...]"

## **2. HISTORY**

In 2014, Fondazione Prada was established as a non-profit organisation under Italian law, in order to improve pursuit of the objectives of the previous Dutch entity and optimise management of the exhibition facilities in Milan and Venice.

In May 2015, the permanent headquarters of Fondazione Prada was inaugurated in Milan: designed by the architectural firm OMA headed by Rem Koolhaas, it is the result of transformation of a former industrial complex of 19,000 sqm dating back to the early twentieth century. Its completion in April 2018 with delivery of the "Torre" and "Deposito" brought the total available area to 23,700 sqm.

The Osservatorio was inaugurated in December 2016, the new space of Fondazione Prada dedicated to photography and situated in the historic Galleria Vittorio Emanuele II in Milan.

Since May 2015, the various venues have hosted a rich programme of exhibitions and cultural events, allowing the Fondazione to follow and expand its multidisciplinary vocation.

## **3. ACTIVITIES IN 2018**

In 2018, Fondazione Prada presented numerous new projects.

### **Exhibition projects**

- "Post Zang Tumb Tuuum. Art Life Politics: Italia 1918–1943," conceived and curated by Germano Celant, is an exhibition that explores the world of art and culture in Italy in the period between the two world wars, starting from research and from the analysis of historic documentation and photographs to reconstruct the spatial, social and political contexts in which the works of art were created, exhibited, experienced and interpreted by the public at the time.

- "Torbjørn Rødland: The Touch That Made You" is a project conceived and initially presented by Serpentine Galleries in London, curated by Hans Ulrich Obrist and Amira Gad. The project brought together a selection of over 40 photographic artworks and 3 videos realised between 1999 and 2016 by Norwegian artist Torbjørn Rødland.

- "The Next Quasi-Complex", exhibition by German artist John Bock, proposed the unique practice of the artist, who alongside sculpture and the site-specific installation freely employs performative elements such as "When I'm Looking into the Goat Cheese Baiser", performance with the artist and actors Lars Eidinger and Sonja Viegner.

- "Slight Agitation 4/4: Laura Lima", the fourth and last chapter of the exhibition project conceived by the Fondazione Prada Thought Council. With the project "Horse Takes King",

Laura Lima presented an eccentric experiment in which she attempted to distort the senses that determine our perception, installing three large sculptures in the spaces of the Cisterna.

- "Machines à penser", curated by Dieter Roelstraete, is a project that explored the correlation between the conditions of exile, escape and retreat and the physical or mental places which favour reflection, thought and intellectual production, focusing on three major philosophers of the 20th century: Theodor W. Adorno, Martin Heidegger and Ludwig Wittgenstein.

- "The Black Image Corporation" by artist Theaster Gates, in the areas of the Osservatorio, explored the fundamental legacy contained in the Johnson Publishing Company archives, a collection of over four million images that have contributed to shaping the aesthetic and cultural codes of the contemporary African American identity.

- "Sanguine. Luc Tuymans on Baroque", curated by Luc Tuymans and organised in collaboration with M KHA (Museum of Contemporary Art of Antwerp), KMSKA (Museum of Fine Arts of Antwerp) and the City of Antwerp, is a project proposed in a new and more extensive version, following its initial presentation in Antwerp, with over 80 works by 63 international artists. Tuymans evaded the traditional notion of the Baroque and invited viewers to reconsider 17th century art, as well as contemporary art, by placing artists and their role in society in the limelight.

The project by Fondazione Prada at Largo Isarco 2 was completed with the opening of the "Torre" in 2018. The six exhibition levels have hosted the "Atlas" project, created from a dialogue between Miuccia Prada and Germano Celant, gathering the works of the Prada Collection in a succession of spaces that welcome solos or comparisons, created based on similarities or contrasts, between artists such as Carla Accardi and Jeff Koons, Walter De Maria, Mona Hatoum and Edward Kienholz and Nancy Reddin Kienholz, Michael Heizer and Pino Pascali, William N. Copley and Damien Hirst, John Baldessari and Carsten Höller. The Collection now has a permanent exhibition space in the Torre. The sixth and seventh floors of the building accommodate Ristorante TORRE, managed by "Marchesi", with walls adorned by works of art, including artist's dishes created specifically for the restaurant.

#### **Other projects**

- "Reasons to Be Cheerful" by David Byrne, project on the topic of hope, curated by the artist himself, presented at Fondazione Prada's Cinema in Milan and linked to the release of his new album American Utopia.

- "Music for Slight Agitation 3/4: Gelitin", concert conceived by Ricciarda Belgiojoso in dialogue with POKALYPSEAAPOKALYPSE-OKALYPSEAP, the site-specific project by the Austrian collective Gelitin for the third chapter of "Slight Agitation".

- "I Want To Like You But I Find It Difficult", musical project by English artist Craig Richards, conceived as a series of three appointments.

- "Artists under the big top: perplexed 2018-1968 (with new films)", programme of films conceived by Alexander Kluge, as part of the exhibition "Machines à penser", at Ca' Corner della Regina.

- "Soggettiva Theaster Gates", film project that includes 9 films selected by the Theaster Gates artist and scholar, in occasion of his exhibit The Black Image Corporation, in the Osservatorio space.
- "Soggettiva Luc Tuymans", film project organised in collaboration with CINEMATEK - Royal Belgian Film Archive of Brussels and conceived by artist Luc Tuymans, curator of the exhibition "Sanguine. Luc Tuymans on Baroque".
- In addition to the "Soggettiva" series, which propose films selected by important personalities in the world of art and culture, the Fondazione's Cinema proposed "Indagine", the section that brings together premieres and films not yet distributed in Italy, and "Origine", which presents films of the past restored and proposed once again for their historic and current relevance.

The exhibition and cultural activities were also accompanied by a rich editorial activity, with the publication of monographic catalogues on the exhibits "Post Zang Tumb Tuuum. Art Life Politics: Italia 1918-1943", "Machines à penser", "The Black Image Corporation" and "Sanguine. Luc Tuymans on Baroque", as well as the publication of smaller volumes (the "Quaderni") for projects "#17 Torbjørn Rødland: The Touch That Made You", "#18 Slight Agitation", "#19 Driftwood", "#20 John Bock: The Next Quasi-Complex" and "#21 The Black Image Corporation".

#### **4. FUTURE ACTIVITIES (POLICY PLAN)**

During the two-year period 2019-2020, Fondazione Prada intends to continue to pursue its social goals through the conception and production of innovative cultural projects in all fields of contemporary culture, from the visual arts to the performing arts, and from cinema to architecture.

On the management side, the Foundation has begun a reorganisation process aimed at improving the communication and operational flows of all its activities.

Over the next two years, the Foundation will aim to introduce new management control systems aimed at systematising standard procedures in order to facilitate and speed up processes, optimising both time and resources.

The Foundation has also launched a series of initiatives aimed at strengthening its organisational structure. In the fundamental belief that special attention must be paid to the development of human resources and to a better organisation of work, a survey of the specific work situation will be organised, conducting a climate analysis that is key for improving the potential of the Foundation and of the people who work there.

More effective internal communication of the roles and responsibilities of each area will be implemented through updating and sharing of the job descriptions and of the corporate structure. These activities will lead to greater organisational awareness, a benefit for functioning of the entire system.

This will allow the Foundation to increase its performance in terms of effectiveness and efficiency and increasingly devote its energies to the experimental vocation of developing its core activity, i.e. cultural production.

Improving the Foundation's organisational capacity will also enhance its ability to contribute to the cultural and social development of the territory. The following paragraphs illustrate the projects that the Foundation intends to promote in this respect.

Any profits arising from the aforementioned activities will be allocated towards increasing the Foundation's assets for reinvestment in the cultural activities it promotes.

During 2019, in addition to the conclusion of several projects that began in 2018 - "The Black Image Corporation" and "Luc Tuymans on Baroque" - Fondazione Prada intends to continue to pursue its experimental vocation.

### **Exhibition projects**

- "Surrogates. An ideal love", by Melissa Harris, in the Osservatorio headquarters, through a selection of 42 photographic works by Jamie Diamond (Brooklyn, USA, 1983) and Elena Dorfman (Boston, USA, 1965), explores the concepts of love and the emotional connection between a man and a woman and an artificial representation of the human being.
- "Whether Line", large multimedia installation in the headquarters of Largo Isarco, by Lizzie Fitch (USA, 1981) and Ryan Trecartin (USA, 1981), the first result of a creative process undertaken since the end of 2016, through which the two artists examine the concept of "new" promised land and the intrinsic instability of territorial appropriation.
- "The Sarcophagus of Spitzmaus and other treasures", by Wes Anderson and Juman Malouf, is a project in collaboration with the Kunsthistorische Museum of Vienna and aims to be an ideal representation of the collection of the Habsburgs, as well as a reflection on museums from the point of view of artists-curators.
- "Training Humans", project by Trevor Paglen (artist) and Kate Crawford (researcher), is the first large photographic exhibit dedicated to training images: repertoires of photographs used to teach artificial intelligence (AI) systems how to "see" and classify the world.

### **Other projects**

- "Soggettiva Nicolas Winding Refn", subtitled "Expressway Milano", the fourth chapter of "Soggettiva", involves director Nicolas Winding Refn and his innovative web platform byNWR for "a cinematographic voyage through the rare and unknown" through 13 American films subdivided into 4 volumes.
- "I Want To Like You But I Find It Difficult", second musical project by English artist Craig Richards, divided into three appointments.
- "Soggettiva Pedro Almodóvar"

Lastly, in occasion of the 58th Art Biennale, Fondazione Prada proposes in its Venice location the exhibition project "Jannis Kounellis", by Germano Celant. This exhibition is the first vast retrospective dedicated to the artist after his passing in 2017. Developed in collaboration

with the Kounellis Archive, the project brings together 70 works from 1958 to 2016, from museums and important private collections in Italy and abroad.

During 2020, Fondazione Prada will be engaged in the organisation of collective and solo exhibitions of international artists, as well as an extensive research exhibition on cultural international production.

The regular activities in the field of cinema, music and didactics will also continue.

## **5. ORGANISATION**

Fondazione Prada is administered by a Board of Directors comprising 6 members, while an auditor is responsible for checking that the accounts are properly kept and for monitoring financial management.

In May 2018, a General Manager was appointed to oversee management and the various functions of the Foundation across all areas of activity.

Fondazione Prada involves a wide range of subjects, artists, curators and scholars in its programmes, and their contributions give rise to ideas and projects that will be implemented over time or become part of an archive to be consulted and developed.

Fondazione Prada employs 31 staff members who, based on skills, experience and knowledge, cover the various areas of activity and cooperate in the realisation of projects and events. Personnel is engaged in cultural and artistic planning and, to a lesser extent, in technical and administrative aspects. Staff of the artistic department transforms the projects of artists and curators into action, fostering relations with them and with other museums and cultural institutions; with stand fitters and technicians for implementation of the exhibitions; with graphic designers and authors for the realisation of editorial and promotional materials. All in accordance with the methods and guidelines approved by the Board of Directors.

Visitor assistance is provided by a specialised cooperative whose highly trained staff is in charge of both ensuring the safety of the exhibits and interacting with visitors, providing them with information on the current exhibitions.

The museum's ticket office, the main place where visitors are welcomed, is responsible for issuing tickets and selling catalogues to the public, as well as for providing initial information on the access routes to the exhibition areas. Along the route, visitors will find racks containing guides that briefly introduce the themes of the exhibitions or describe the areas where activities are planned.

Information on openings and exhibitions is advertised through digital and paper means at the Foundation's premises, as well as through the website and external press, digital and promotional communication activities.

**6. MEMBERS OF THE BOARD OF DIRECTORS**

Miuccia Prada, Chairperson and Executive Director

Carlo Mazzi, Deputy Chairman

Giò Marconi, Non-Executive Director

Massimo Sterpi, Non-Executive Director

Cristian Valsecchi, Executive Director

Astrid Regina Welter, Executive Director

*By-Laws of Fondazione Prada, Art. 6.4* - The office of Director is held without remuneration, without prejudice to the reimbursement of expenses and advances regarding activities of the Fondazione.

**7. SUMMARY OF FINANCIAL STATEMENTS**

**31/12/2018**

<b>Statement of Financial Position</b>	<b>(Euro)</b>
<b>Non current assets</b>	<b>555.387</b>
<b>Short term assets</b>	<b>3.819.510</b>
<b>Cash</b>	<b>3.316.210</b>
<b>Total assets</b>	<b>7.691.107</b>
<b>Net equity</b>	<b>442.155</b>
<b>Short term liabilities</b>	<b>6.883.719</b>
<b>Long term liabilities</b>	<b>365.233</b>
<b>Total liabilities</b>	<b>7.691.107</b>

<b>Profit or Loss</b>	<b>(Euro)</b>
<b>Net revenues</b>	<b>28.315.462</b>
<b>Operating expenses</b>	<b>- 25.605.849</b>
<b>Labour cost</b>	<b>- 2.412.541</b>
<b>Depreciation &amp; Amortization</b>	<b>- 91.367</b>
<b>EBIT</b>	<b>205.705</b>
<b>Financial income/(expenses)</b>	<b>-109.708</b>
<b>Result before taxation</b>	<b>95.997</b>
<b>Taxes</b>	<b>- 67.190</b>
<b>Net income/(expenses)</b>	<b>28.807</b>

Revenues from sales and services of the core business come from the sale of tickets and guided tours and from the sale of catalogues and promotional material.

Considerable revenues are also earned from sponsorship contracts.

Revenues from core business are charged to the Income Statement at the time of transfer of ownership (upon issue of admission tickets and delivery of catalogues and promotional material) or upon implementation of the service (with the billing of guided tours).

Fondazione Prada did not receive any donations during the year.

In 2018, revenues strictly related to the cultural activity of Fondazione Prada recorded an increase of 49,2%, reflecting its considerable success with the public and appreciation of the exhibitions held.

From the cost standpoint, variable costs are essentially related to the production and realisation of cultural exhibitions and to the editorial research and publication of catalogues connected to the exhibition content. Fixed costs, on the other hand, are mostly related to management and maintenance of the space based on efficiency and cost-effectiveness criteria.

In particular, costs relating to the production of cultural content (exhibitions, conferences and catalogues) account for 62% of operating expenses, while maintenance costs account for 38%.

Costs for the use of third-party assets (lease agreements and equipment rental fees) represent 19% of the total operating expenses, as Fondazione Prada does not own the exhibition venues.

For this reason, no investments are made on the building and Fondazione Prada bears only the ordinary maintenance costs.



No costs were incurred for fundraising campaigns.

Labour costs account for 8,6% of total costs: Fondazione Prada's staff is subdivided by functional area (management, administration finance and control, operations, general secretary, press office and works collection) and cultural project area (research and publications, exhibition design and production, children's academy).

No costs were incurred for the Board of Directors.

Depreciation and amortisation costs account for 0,3% of total costs and are mostly related to the depreciation of electronic machinery (computers) and furniture for the bookshop space.

The 2018 year-end result was in line with the previous year, in which the increase in revenues due to a higher range of services resulted in an increase in proportional costs, thanks to increasingly targeted and proactive management.

**POLICY PLAN 2017**

**COMPANY INFO**

Fondazione Prada Largo Isarco 2, 20139 Milan, Italy

Legal status: Foundation

VAT no. and taxpayer's code no. 08963760965

Dutch tax identification number: 8255.33.570

Telephone +39.02.56662611

Fax +39.02.56662601

email: [amministrazione@fondazioneprada.org](mailto:amministrazione@fondazioneprada.org)

**1. CORPORATE PURPOSE**

(article 2 of the statute governing Fondazione Prada attached to the company charter or constitutive act)

"[...] Article 2 – Objectives

2.1 The Fondazione is a non-profit (including indirect profit) enterprise, dedicated to developing and increasing the value of culture, art and design in Italy and abroad, including through: the study, conservation, cataloguing, enumeration and exhibition for the general public artworks held or acquired with specific, but not exclusive reference to modern art, contemporary (or avant-garde) art in every form and expression; the organization of museum activities, art shows, conventions; financing and publishing exhibition catalogues, volumes and monographs; increasing awareness and knowledge of artists working in this specific field.

2.2 In order to achieve its aims, the Fondazione employs the most appropriate initiatives and tools, and can, among other activities:

- a) stipulate agreements, pacts and/or contracts with governments, government agencies and private entities that are useful for pursuing its aims, including (non-binding and used merely as an example) the assumption of loans and mortgages, both short- and long-term, in order to provide financial support for the Fondazione's chosen initiatives, i.e. the purchase, as ownership or property rights, of real estate;
- b) finance the production and audiovisual distribution (including through its own website) designed to collect texts and images relevant to institutional activities;
- c) promote and organize seminars, shows, meetings and conventions, overseeing publication of relevant documents;
- d) organize competitions and distribute prizes and/or study grants to artists, critics and scholars for materials connected with the institution's goals;
- e) promote any other initiative aimed at favoring synergetic relationships between the Fondazione and the world of both national and international culture, as well as the general public;

f) the Fondazione can also conduct economic activities directly connected with those aforementioned, necessary for achieving its aims, as long as any and every management surplus is earmarked for achieving the Fondazione's institutional goals.

2.3 The Fondazione can participate in associations, entities and institutions both public and private, the activities of which are either directly or indirectly designed to achieve objectives analogous to those of the Fondazione.

2.4 Within and in accordance with its institutional purpose, the Fondazione may, in collaboration with other foundations, institutions and public or private entities, conduct any other activity designed to help it achieve its aims. [...]"

## **2. HISTORY**

Fondazione Prada, a non-profit entity governed by Italian law, was established over the course of 2014 in order to improve realization of the objectives of the previous institution (governed by Dutch law), as well as optimize management and oversight of the Milan and Venice exhibition complexes.

In May 2015 the permanent headquarters of Fondazione Prada was inaugurated in Milan. The complex was designed by the OMA architecture studio (led by Rem Koolhaas), and is the result of the transformation of a 19,000 m<sup>2</sup> industrial complex dating back to the 1910s.

The Osservatorio, a new Fondazione Prada space dedicated to photography and located in Milan's historic Galleria Vittorio Emanuele II, was inaugurated in December 2016.

In May 2015 the various different exhibition spaces began hosting an articulated program of exhibition activities and cultural events, allowing the Fondazione to pursue and expand its multidisciplinary focus.

## **3. 2017 ACTIVITIES**

Over the course of 2017 Fondazione Prada presented a large number of novel and original projects:

- Three projects – "Extinct in the Wild," curated by Michael Wang; "Driftwood, or how we surfaced through currents," curated by Evelyn Simons; and "Mutterzunge," curated by Adnan Misal Yildiz – won the Curate Award. The first project investigated the theme of forced dislocation of flora and fauna, reuniting various natural species within artificial habitats that only survive today thanks to human intervention. The second is a field study dedicated to non-traditional exhibition methodologies. The third explored the movement of people, circulation of capital and the ways in which these constant flows are organized, systematized, controlled, compared and contrasted.

- "Atlas I," curated by Germano Celant, aims to highlight the possible mappings of an art collection, exhibiting a selection of works from the 1990s drawn from the Prada Collection.

- "The New American Cinema. Torino 1967" reconstructs the festival of avant-garde cinema of the same name created by Jonas Mekas. – "Slight Agitation 2/4: Pamela Rosenkranz" and "Slight Agitation 3/4: Gelitin" are two chapters in an exhibition project built of four site-specific commissions requested from established international artists.

- "TV 70" is an exhibition conceived by Francesco Vezzoli and developed in collaboration with RAI (Italian national television) that translates the artist's gaze into a visual exploration of television production during the 1970s.
- "Carne y Arena" is the first virtual reality/immersive experience created by four-time Academy Award-winning filmmaker Alejandro González Iñárritu.
- "The Boat is Leaking. The Captain Lied." is a multimedia project born of in-depth interaction between writer and director Alexander Kluge, artist Thomas Demand, scenographer and costume designer Anna Viebrock and curator Udo Kittelmann.
- "EU," curated by Luigi Alberto Cippini, is an anthological exhibition by Japanese photographer Satoshi Fujiwara.
- "Questioning Pictures," curated by Francesco Zanot, presents new works that Fondazione Prada commissioned from Stefano Graziani, an artist who explores photography as a tool for narration, cataloging and reinterpretation.
- "Leon Golub," "H.C. Westermann," and "Famous Artists from Chicago. 1965-1975" are three thematic insights into the broad investigation of art that developed in Chicago during the second postwar period, curated by Germano Celant.

All exhibition and cultural activities were also accompanied by expansive publishing efforts, including publication of monographic catalogues for the exhibitions "TV 70" and "The Boat is Leaking. The Captain Lied.," as well as publication of more accessible volumes (the "Quaderni," or "Notebooks") for the projects "Extinct in the wild," "Atlas I," "The New American Cinema. Torino 1967," "Carne y Arena," "EU. Satoshi Fujiwara," "Questioning Pictures. Stefano Graziani," "Leon Golub," "H.C. Westermann" and "Famous Artists from Chicago. 1965-1975."

#### **4. FUTURE ACTIVITIES (POLICY PLAN)**

During the two-year period 2018-2019, Fondazione Prada intends to continue to pursue its social goals through the conception and production of innovative cultural projects in all fields of contemporary culture, from the visual arts to the performing arts, and from cinema to architecture. Moreover, it will further expand its field of action by including musical research and experimentation in its cultural offering, thus creating new resonance among disciplines.

Given the success of activities linked to the Cinema, Fondazione Prada intends to begin the process to expand its range, proposing a broader cultural offer tied to the development of cinematographic programming. After the early years of experience in which the Cinema space was used as an integral part of the museum, the objective is now to highlight its use within a framework that focuses on quality of programming and high cultural value offered to the public.

Consequently, the Cinema will take on a twofold role: a place in which to hold current exhibitions and a place for daily use.

Fondazione Prada will announce the opening to the public of the "Torre", the new building that marks the completion of the Milan headquarters designed by Rem Koolhaas. The 60-

metre-high white concrete building will become one of the Foundation's most recognisable elements, blending into Milan's urban landscape and simultaneously providing an unprecedented view of the city through its large windows.

The Torre will comprise nine floors, six of which will accommodate exhibition rooms for a total area of over 2,000 m<sup>2</sup>, while the other three will contain a restaurant and services for visitors. The exhibition space was designed to contain works and large installations of the Prada Collection, which mainly showcases pieces from the 20th and 21st centuries by Italian and international artists, increasingly becoming a repertoire of potential perspectives to which future projects and new artists will contribute.

The complex geometric structure, which changes the Torre's external appearance depending on the viewing perspective, embodies the architectural vision of the entire Foundation, characterised by a variety of oppositions and fragments destined never to form a single, defined image. As Rem Koolhaas says, "by introducing numerous spatial variables, the complexity of the architectural design contributes to the development of an open and constantly evolving cultural programme".

Fondazione Prada's headquarters in Milan will thus achieve their final layout, stimulating a review of the organisation in order to keep events always at the highest level and render the areas increasingly open, safe and functional for visitors and collaborators, providing a space for cultural sharing.

During 2018, in addition to the conclusion of several projects initiated during 2017 – "Slight Agitation 3/4: Gelitin," "Carne y Arena," "Questioning Pictures. Stefano Graziani," "Leon Golub," "H.C. Westermann," and "Famous Artists from Chicago. 1965-1975" – Fondazione Prada intends to continue exploring its experimental vocation. Among other activities, the headquarters in Largo Isarco will host "Post Zang Tumb Tuuum. Art Life Politics: Italia 1918-1943," an exhibition conceived and curated by Germano Celant that explores the art and culture system existing in Italy between the two World Wars; the final chapter of the project "Slight Agitation"; the retrospective "The Touch That Made You," organized in collaboration with The Serpentine Galleries (London) and dedicated to Norwegian photographer Torbjørn Rødland; and "Sanguine," an exhibition curated by Belgian painter Luc Tuymans that presents a dialogue between baroque and contemporary works of art.

For the 16th architecture Biennale, Fondazione Prada presented an exhibition project curated by Dieter Roelstraete titled "Machine à Penser" in its Venice location. The exhibition explored the themes of withdrawal of the thinker and the architectural archetype that combines the activity of thinking with the living environment, concentrating in particular on the work of philosophers Ludwig Wittgenstein, Theodore Adorno and Martin Heidegger.

Fondazione Prada's Largo Isarco 2 project was completed in 2018 with delivery of two new areas – "Torre" and "Deposito" – that increased the overall area available to the Fondazione to 23,700mq, including 12,500mq dedicated to museum exhibitions; 800mq of office space; 1,400mq for commercial activities and the remaining area for storage and technical spaces.

Over the course of 2019, Fondazione Prada will organize both group and solo exhibitions of international artists, in addition to a broad research effort exploring international cultural production.

The Fondazione will also continue its regular cinema and education activities.

## **5. ORGANISATION**

Fondazione Prada is administered by a Board of Directors comprising 5 members, while an auditor is responsible for checking that the accounts are properly kept and for monitoring financial management.

Fondazione Prada involves a wide range of subjects, artists, curators and scholars in its programmes, and their contributions give rise to ideas and projects that will be implemented over time or become part of an archive to be consulted and developed.

Fondazione Prada employs 32 staff members who, based on skills, experience and knowledge, cover the various areas of activity and cooperate in the realisation of projects and events. Personnel is engaged in cultural and artistic planning and, to a lesser extent, in technical and administrative aspects. Staff of the artistic department transforms the projects of artists and curators into action, fostering relations with them and with other museums and cultural institutions; with stand fitters and technicians for implementation of the exhibitions; with graphic designers and authors for the realisation of editorial and promotional materials. All in accordance with the methods and guidelines approved by the Board of Directors.

Visitor assistance is provided by a specialised cooperative whose highly trained staff is in charge of both ensuring the safety of the exhibits and interacting with visitors, providing them with information on the current exhibitions.

The museum's ticket office, the main place where visitors are welcomed, is responsible for issuing tickets and selling catalogues to the public, as well as for providing initial information on the access routes to the exhibition areas. Along the route, visitors will find racks containing guides that briefly introduce the themes of the exhibitions or describe the areas where activities are planned.

Information on openings and exhibitions is advertised through digital and paper means at the Foundation's premises, as well as through the website and external press, digital and promotional communication activities.

## **6. MEMBERS OF THE BOARD OF DIRECTORS**

Miuccia Prada, President and Executive Director

Carlo Mazzi, Vice-President and Executive Director

Giò Marconi, Non-Executive Director

Massimo Sterpi, Non-Executive Director

Astrid Regina Welter, Executive Director

*Fondazione Prada Statute, Article 6.4* – The position of Director is unpaid, save for reimbursement of expenses and advances provided specifically for Fondazione Prada activities.

**7. SUMMARY OF FINANCIAL STATEMENTS**  
**31/12/2017**

<b>Statement of Financial Position</b>	<b>(Euro)</b>
<b>Non current assets</b>	<b>473.799</b>
<b>Short term assets</b>	<b>4.018.482</b>
<b>Cash</b>	<b>3.532.050</b>
<b>Total assets</b>	<b>8.024.331</b>
<b>Net equity</b>	<b>413.350</b>
<b>Short term liabilities</b>	<b>7.325.307</b>
<b>Long term liabilities</b>	<b>285.674</b>
<b>Total liabilities</b>	<b>8.024.331</b>

<b>Profit or Loss</b>	<b>(Euro)</b>
<b>Net revenues</b>	<b>28.319.392</b>
<b>Operating expenses</b>	<b>- 25.615.349</b>
<b>Labour cost</b>	<b>- 2.505.166</b>
<b>Depreciation &amp; Amortization</b>	<b>- 136.928</b>
<b>EBIT</b>	<b>61.949</b>
<b>Financial income/(expenses)</b>	<b>23.605</b>
<b>Result before taxation</b>	<b>85.554</b>
<b>Taxes</b>	<b>- 63.009</b>
<b>Net income/(expenses)</b>	<b>22.545</b>

Revenues from sales and services of the core business come from the sale of tickets and guided tours and from the sale of catalogues and promotional material.

Considerable revenues are also earned from sponsorship contracts.

Revenues from core business are charged to the Income Statement at the time of transfer of ownership (upon issue of admission tickets and delivery of catalogues and promotional material) or upon implementation of the service (with the billing of guided tours).

Fondazione Prada did not receive any donations during the year.

In 2017, revenues strictly related to the cultural activity of Fondazione Prada recorded an increase of 28,6%, reflecting its considerable success with the public and appreciation of the exhibitions held.

From the cost standpoint, variable costs are essentially related to the production and realisation of cultural exhibitions and to the editorial research and publication of catalogues connected to the exhibition content. Fixed costs, on the other hand, are mostly related to management and maintenance of the space based on efficiency and cost-effectiveness criteria.

In particular, costs relating to the production of cultural content (exhibitions, conferences and catalogues) account for 65% of operating expenses, while maintenance costs account for 35%.

Costs for the use of third-party assets (lease agreements and equipment rental fees) represent 18% of the total operating expenses, as Fondazione Prada does not own the exhibition venues.

For this reason, no investments are made on the building and Fondazione Prada bears only the ordinary maintenance costs.

No costs were incurred for fundraising campaigns.

Labour costs account for 8,8% of total costs: Fondazione Prada's staff is subdivided by functional area (management, administration finance and control, operations, general secretary, press office and works collection) and cultural project area (research and publications, exhibition design and production, children's academy).

No costs were incurred for the Board of Directors.

Depreciation and amortisation costs account for 0,5% of total costs and are mostly related to the depreciation of electronic machinery (computers) and furniture for the bookshop space.

The year 2017 ended with a slightly lower result compared to the previous year, as the increase in revenues from the higher range of services also led to an increase in costs, despite increasingly targeted and proactive management.