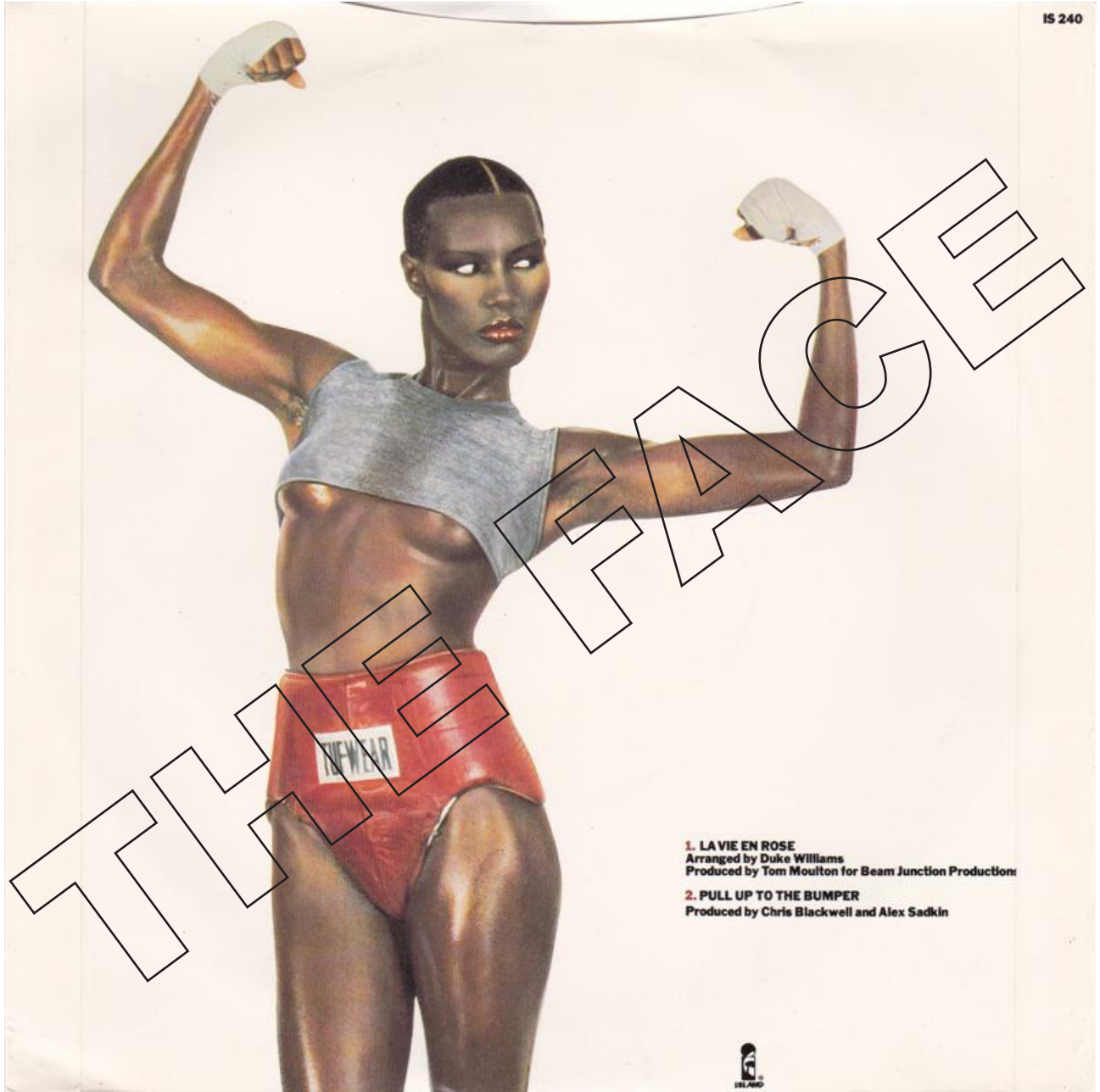


Ideas, Strategies and Implementation.



THE FACE, THE VOICE YOU MUST TRUST.

COLLABORATING FOR A GREATER MEDIA.

<i>p.6</i>	IDEAS
<i>p.8</i>	Printed issue
<i>p.10</i>	Overseas
<i>p.12</i>	Space
<i>p.14</i>	Virtual
<i>p.16</i>	Link up
<i>p.18</i>	Advertising
<i>p.20</i>	MEDIA KIT
<i>p.22</i>	Editorial line
<i>p.28</i>	Business structure and management
<i>p.30</i>	Audience
<i>p.32</i>	International growth
<i>p.34</i>	Accomplishments
<i>p.36</i>	Distribution
<i>p.38</i>	Advertising products
<i>p.40</i>	Key numbers (engagement, audience, pricing)
<i>p.42</i>	Media formats

THE FACE COMES BACK AS A COUNTER TREND OF FAKE NEWS, AND HEAVILY COMMERCIAL MEDIA.

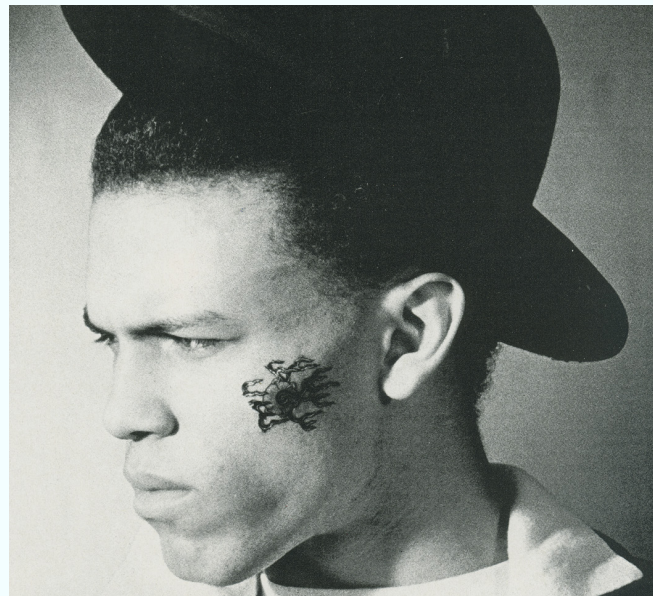
VISION

**A LATERALLY INTEGRATED MEDIA
BUSINESS THAT WORKS FOR A
GREATER WHOLE.**



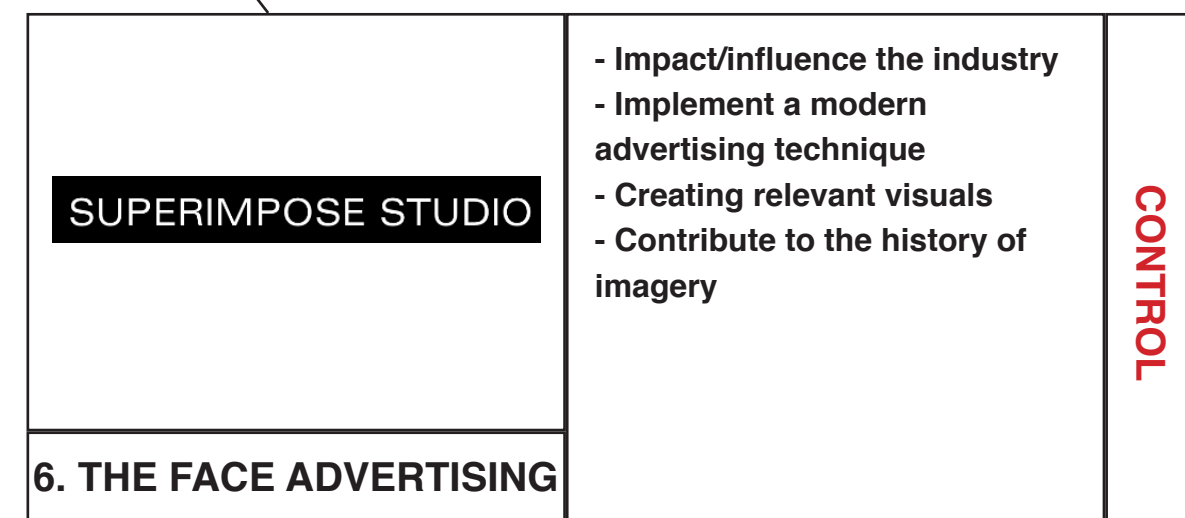
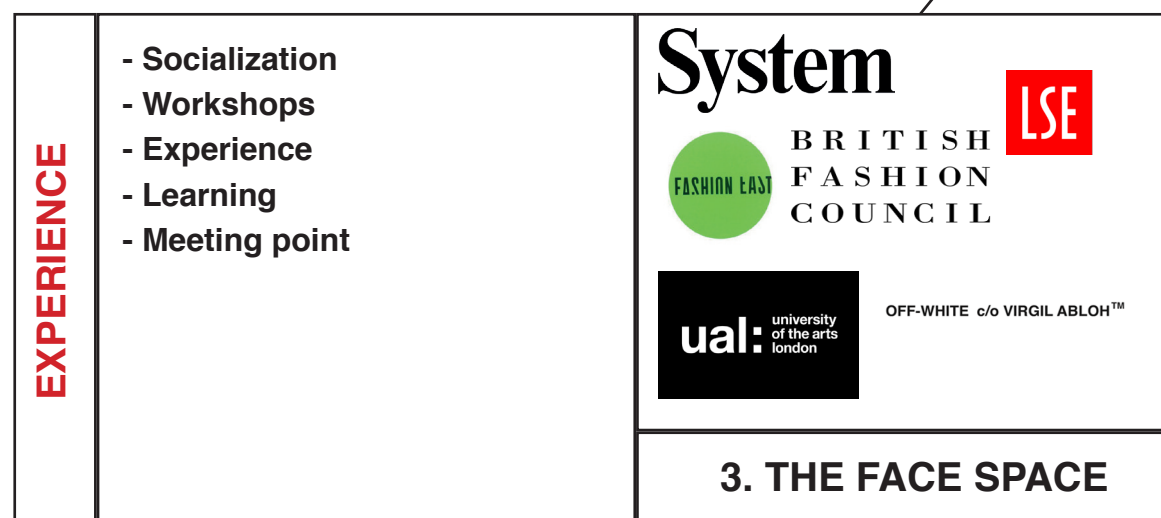
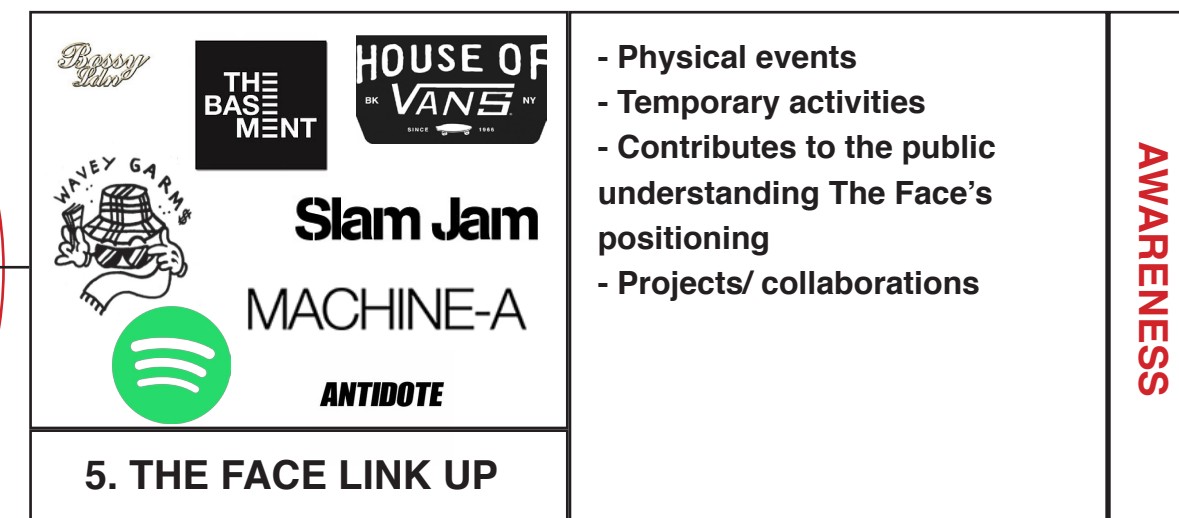
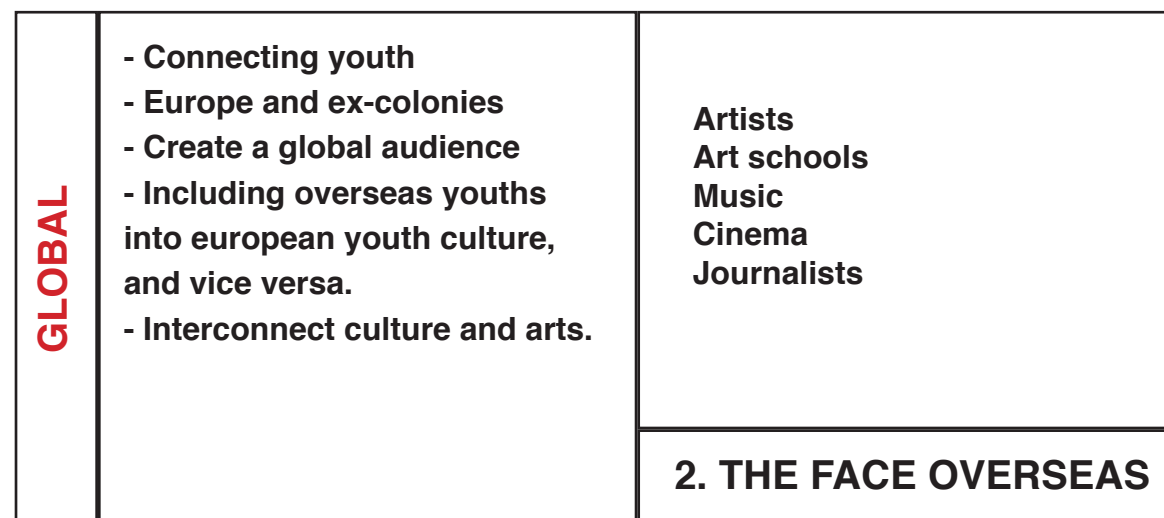
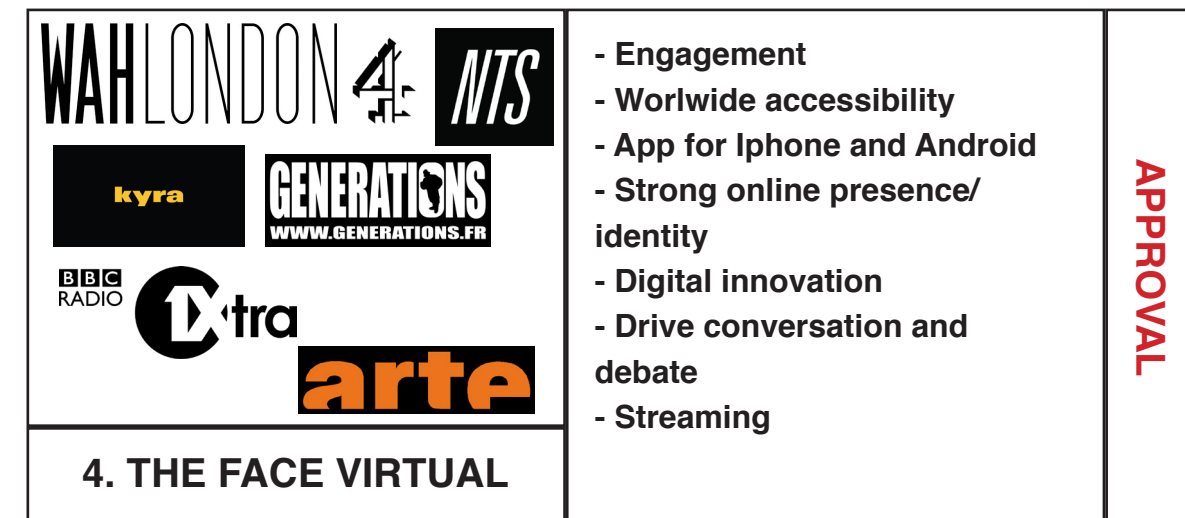
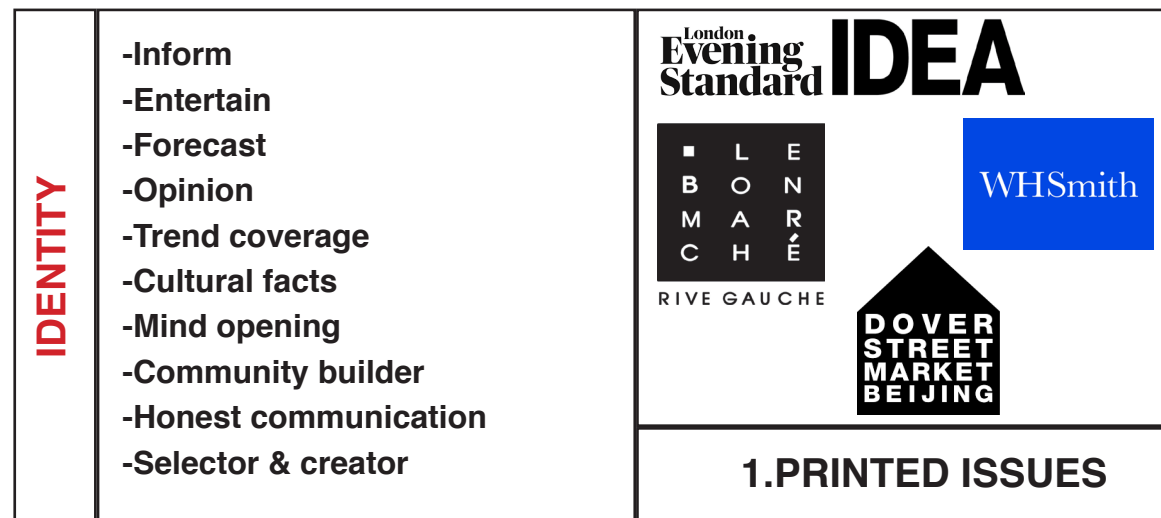
MISSION

**WE GIVE FASHION THE CREDIBILITY
IT DESERVES. CONNECTS YOUTHS,
ENTERTAINS AND EDUCATES USING
CULTURE, ART AS A MEDIUM.**



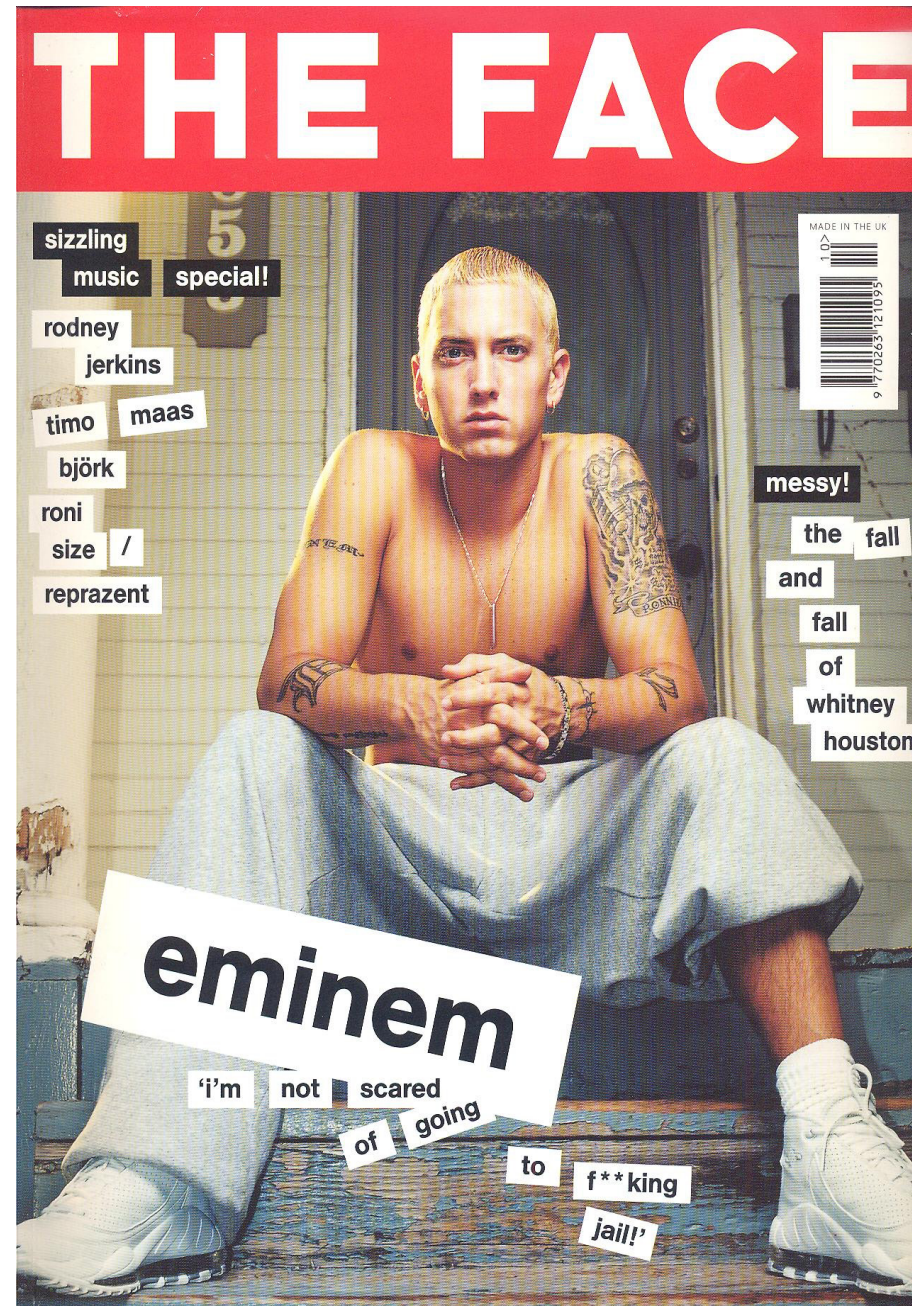
STRENGTH: A UNIQUE VOICE

OPPORTUNITY: CREATE CONVERSATION



PRINTED ISSUES.

PHYSICAL WILL FOREVER REMAIN MORE VALUABLE THAN DIGITAL



1.

The monthly issue

2.

Free Evening Standard supplement. (introducing monthly issue)

3.

Uber supplement (introducing monthly issue)

This part is based on the idea that physical products have a strong value as “belongings”. The main product is the monthly issue that is supported by two promotional issues as supplements.

THE MONTHLY ISSUE

The Face relaunch will launch as a printed magazine. This is the former core business of the brand. Without a printed issue The Face is not The Face. The printed issue would be a “in-depth” analysis of current topics and would give an analysis that would enable our reader to connect the dots of our culture society. It would be a magazine to read and look at with time, and that does not become obsolete after a month, it would be still relevant after some time. We aim at attracting equally male and female readers. It will aim at entertaining and informing in a different way that on the digital. It would showcase impressive visuals in a glossy format that would be visually attractive to our audience, and would be easy to carry.

■ CONTENT

- **Fashion** (contemporary fashion, menswear, street culture, trend coverage, lifestyle coverage)
- **Music** (new or old that has an influence on society or implements a trend)
- **Art** (anything that has a narrative)
- **Cinema** (new or old that has an influence on society or implements a trend)
- **Current affairs** (worldwide)
- **Business** (entrepreneurial and forward thinking businesses in creative industries)
- **Society** (trends, movements, and activists)
- **Opinions** (points of view on all the above subjects)
- The Faces is not models but faces, real people.

■ STRUCTURE

2 covers : starting from front and back.

2 main sections : -Fashion and art -Society and current affairs

I. Hype-Business- Listen & Watch- Editorial- Community

II. Letters- Society_Impact- View point- Push alerts- Activism- Read&Watch-Spaces

■ GRAPHICS

Visual identity of The Face was very strong, and should remain as a main asset. We would opt for a graphic proposal that expresses emotions and ideas, with a colourful touch. Layers mechanisms ensure: - Images have to be just a few, but of absolute relevance (in contrast to the flow of digital images) - Texts, both short or long ones, must be legible with a neat structure.

■ DISTRIBUTION

The Face must be mass and global. The Face would be in every newsstand in Occidental Europe (mass distribution should be almost as available as mainstream media (Vogue), and in some selected retail points worldwide.

Austria, Belgium, Brazil, Canada, Denmark, Finland, France, Germany, Greece, Ireland, Italy, Japan, Netherlands, Norway, Portugal, South Korea, Spain, Sweden, Switzerland, United Kingdom, United States.

■ RETAIL PRICE: 5£

■ TARGET CIRCULATION

U.K: 40.000

Rest of EU: 30.000

U.S.A: 10.000

Readership target: 80k-100k monthly

THE FACE OVERSEAS.

CONNECTING YOUTHS, SHARED CULTURE FOR A GLOBAL COMMUNITY

THE FACE

THE FACE

THE FACE



1.

The Face Carribean

2.

The Face West Africa

3.

The Face India

This part is based on the opportunity of expansion. An expansion that would enable a connection between european youths and overseas youths. This idea has a cultural purpose, it is an association. In the Business of Fashion, no one has yet invested money in overseas countries that were part of the U.K commonwealth. The U.K is characterized by its melting pot of cultures, why wouldn't we sell The Face in some of the most important former colonies of the U.K, in which young people look up to the U.K, and vice versa?

THE BIENNIAL ISSUES

After the relaunch of the main printed issue of The Face, we would start the publishing of three different The Face biennial issues (6 issues yearly), targeting three areas and audiences. The visual and journalist approach would be the same as the one found on the main monthly issue, in other words the identity remains the same. What differs is its content and message, mainly conveying union and showing all the influences of these culture into western culture.

DISTRIBUTION

1. The Carribean: Jamaica, Barbados, Trinidad, Cuba, Dominican Republic.
2. Africa: Nigeria, Ghana, South Africa,
3. India: New Delhi and Mumbai

RETAIL PRICE: 3£

TARGET CIRCULATION

1. The Carribean: 5000
 2. Africa: 7000
 3. India: 10.000
- Readership target: 50.000 (bi-annual)

“DEVELOPMENT PLAN”, CSR CONSCIOUS.

We would engage with youths through a cultural development program. We would start developing a program that aims to provide a platform and a space for young creatives to build their work and share their work. With time this program is aimed to grow and become an educational structure for young creatives from overseas, and that would enable them to connect with the global industry, as sort of creative/business bridge.

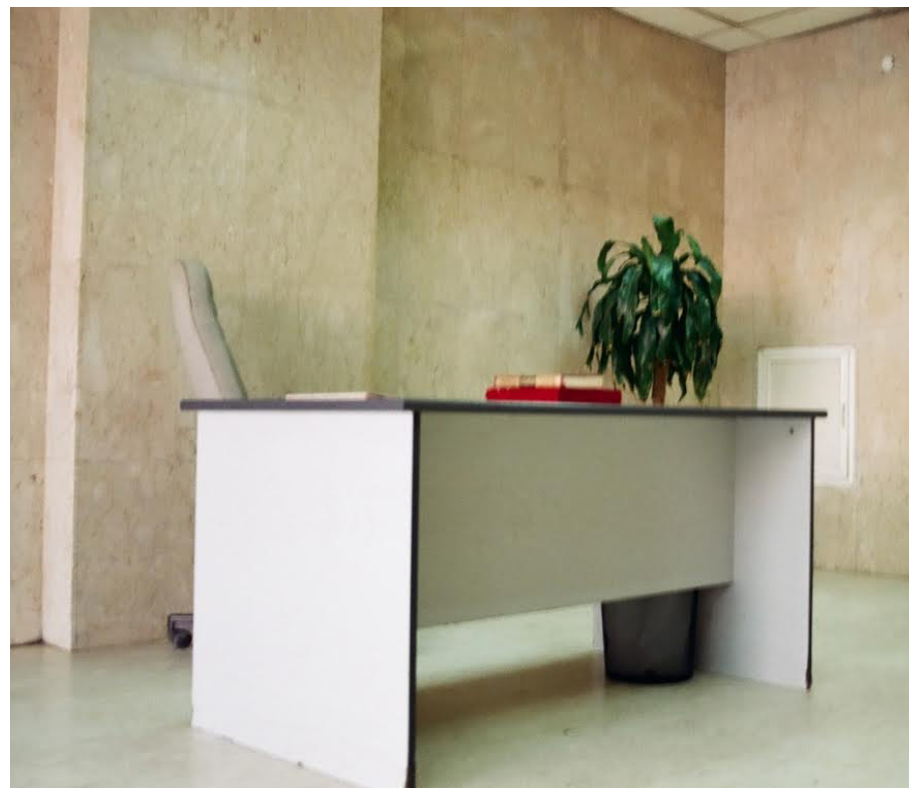
THREE
GEOGRAPHICAL
AREAS

STRONG
CULTURES AND
CREATIVITY

A GLOBAL
CREATIVE
YOUTH

THE FACE SPACE.

A RETAIL EXPERIENCE, WHERE PRODUCTS ARE SECONDARY



BREWER STREET W1F LONDON

The main aim of this activity is to create a retail space that offers modern consumers a relevant service that represents their needs. A place to experience, learn and share, where products are an added value. A space with tangible values.

USER EXPERIENCE

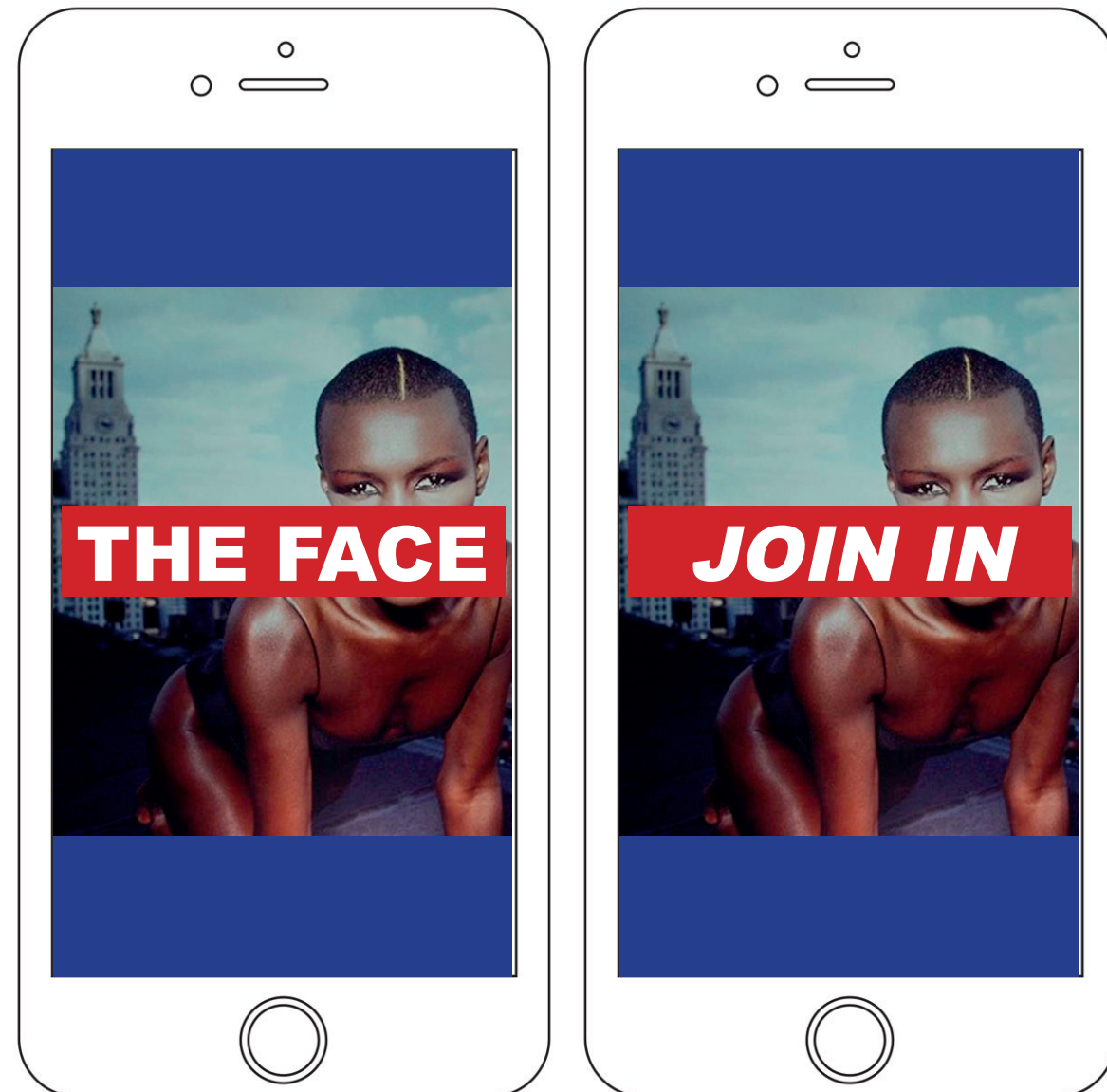
We follow the millenials train of thoughts, the new cultural world that processes politics and art in a different and democratic way. No one owns anything anymore, but if you have the knowledge of something, then it is in your conversations and that is power. The Face space is about the convergence of music, art and technology. It is a multidisciplinary store. Our store would be in relation with educational institutions of the city, with who we would collaborate to have the students involved in our in-store projects.

- Products
 - °The Face issues and vintage issues.
 - °Pop-up brands.
 - °Re-selling corner, when customers sell vintage pieces (we keep 15%).
- Workshop
 - °Inviting professionals as representatives of their business to introduce ideas to an audience. Best practice example; Campus - Off-White.
- In conversation
 - °Inviting a large variety of people that have a voice or are involved in different subjects that we would select beforehand.
 - °Panel discussions or presentations/interviews.
- In-store events
 - °Dj sets.
 - °Live performances.
 - °Projections.
 - °Book signings.
- Exhibitions
 - °Showcasing art. Collaborating with photographers and artists.
 - °Installations

A main focus would be to make the physical space digital. Anything sufficiently visually interesting will be noticed, captured, and shared, giving another life related to but separate from its material circumstances. We develop unique, photogenic concepts and never duplicate or let commerce dictate them.

THE FACE VIRTUAL.

A STRONG DIGITAL PRESENCE TO SUPPORT THE OFFLINE



1. The APP (Iphone-Android)

2. The website

3. The instagram

INSTAGRAM



WEBSITE & APP



PRINTED

Our key strategy for the digital is to create a total different product to the offline, even though our digital presence is supposed to drive to our offline product. The concept is based on entertainment and “leisure”, it is less serious than the magazine. Our audience would connect with The Face digital when they are home after work and just want to get their minds of their matters.

THE APP AND WEBSITE

Our online product is uniquely visual, no articles. As we based our whole business strategy and core on “shared economy” in other words on being a laterally integrated business we would mainly partner/outsource our digital content. The content created in partnership is of exclusive use to The Face digital. Our website contains the same content than the app except the “social media” part that we have on the app.

To access website or app one must subscribe, the content is for free as teaser, to access full content the yearly subscription is 15£ and 12£ for under 22 years old.

- FASHION COVERAGE (*ShowStudio*). It would be short/medium length videos showcasing styles and trends. We would use the creativity of ShowStudio to produce this content; it could come as street videos to studio videos. The goal is to discover ways of dressing, attitudes etc... The content would be highly diverse.
- MUSIC COVERAGE (*BBC 1extra, NTS, Generations*). The content would come as videos (interviews), radio and podcasts. It would be focused on discovering artists, but also in create environments for music artists that would be curated by us and the partnering business to make their performance unique.
- CULTURE, SOCIETY AND ART (*Arte, Kyra Tv*). The content would come as documentary medium/long length. The concept is to showcase society from an “art” eye. The videos would be quite simple and trying to reflect the subject with objectivity.
- REALITY TV AND HUMOUR (*Channel 4*). The content would come as reality shows medium/long length. It would be about “average people” so our audience relate to them, and around any type of daily life subjects. The goal here is to showcase real life people and humor. It is not political or opinion related.
- BEAUTY AND CARE (*WahNails*). Based on beauty styles and techniques. This content targets men and women like the rest. It would be based around hair, nails, make up, skin, body and how people show personality or emotions through beauty and self-care.
- ENGAGEMENT. We would incorporate a **social media** dimension to our app, it would become a sharing platform. Our audience can create their profile when subscribing, where they can share they visual content, dm other members. We would be engaging with people we want to showcase their work.

INSTAGRAM

The only reason why The Face would be on instagram is for “credibility”. The strategy for the instagram account would be only visual content, no text, and everything is a sort of promotion to content on our digital. We would also publish teasers for printed issues. We would cover live streaming for our behind the scenes. The best practice in terms of instagram identity would be Balenciaga.

THE FACE LINK UP.

BUILDING A NETWORK TO REINFORCE BRAND AWARENESS



1. Online collaborations
2. Offline collaborations

Collaboration has become a misused term, but in its truest form, it is a powerful process. Our collaborations would increase our awareness by setting events of different types with a variety of collaborators. The main aim being be constantly present and offer our followers physical events to experience the culture.

ASSOCIATING TO OTHER ENTITIES

This part would be based on setting and producing innovative activities/content with like-minded companies, keeping our public entertained and excited. The Face would “team up” with local and sometimes foreign business, or brands, that operate in fashion, music, cinema, beauty etc... We would create, together, physical events and digital projects, that have as a goal to increase both parties brand awareness but also empower our brands by building communities around them.

OFFLINE

- Parties
- Fashion week events
- Pop-up events at known retailers
- Community events, supporting causes or culture forms
- Music related events
- Cinema related events

ONLINE

- Videos
- Photos
- Online raffles
- Online pop-up space (retailer) for partner brands
- Music specials (playlists, podcasts)

COLLABORATE



INNOVATE



STRONGER MARKET POSITION

THE FACE AWARDS

A yearly award ceremony hosted by The Face Cooperative. There would be several awards according to all the sectors we cover; culture, fashion, art, business innovation, activism etc... This event would be planned in order to gather all the innovators, businesses, and people that contribute to youth empowerment or cultural development. It would be the event for the forward thinking companies.

THE FACE ADVERTISING

BECOME A MAJOR PLAYER IN THE INDUSTRY'S FUTURE IMAGE



1.

Fashion brands

2.

Spaces, retailers, bars, clubs, restaurants

Advertising is like the “cash-cow” of the magazine business. We would approach advertising from a different perspective. The Face would take responsibility in the making of the advertising presented in the magazine. It is a form of B2B activity as well as having control over what we advertise.

FULL CONTROL, EXCLUSIVE ADVERTISING

A THOUGHT OUT ADVERTISING, GIVING AN ACCURATE VISUAL AND VERBAL PROPOSAL

We would offer a B2B service, creating and co-producing advertising for our partners/clients brands. The content created would be exclusive to The Face platforms, as the campaigns would be tailored to our clients enabling our clients to direct target to their audience. In other words our clients would work with us because our audience is their target client. By doing so we remain truthful to our audience, by advertising brands that correspond to our philosophy and by created content that speaks to them.

Furthermore we would work with brands that used to be showcased on the old The Face, and bring back former ads in a curated form.

Transform advertising into a cult (branding)

Empowering advertising as a form of art and reflection of our times

WHAT WE OFFER (in collaboration with Superimpose Studio)

PAID MEDIA

- Sponsored Online
- Digital formats Magazines (online, print)
- Outdoor
- Retail/Channel
- Paid Search

INCENTIVE

Affiliate, brand ambassadors, sponsored content, native advertising.

AUTHORITY

Optimized content, sharable content, engaging content

EARNED MEDIA

- Word of mouth
- Influencers
- Articles

Communicate: social posts, print, OOH, online videos

Experience: installation

Reach and engage: use of talent, music (playlist), collaboration and merch, native

Entertain: branded content live events, short films, print original publishing (innovate)

MEDIA KIT

FORECASTING

* The forecast is done for the end of the first year of implementation

- Editorial line
- Business structure and management
- Audience
- International growth
- Accomplishments
- Distribution
- Advertising products
- Key numbers (engagement, audience, pricing)
- Media formats



MILLENNIALS AND THE CONTENT THEY CONSUME IS BECOMING EVER MORE GLOBALISED, ALTHOUGH CERTAIN LOCAL BARRIERS MAY STILL EXISTS, THEY ARE PROGRESSIVELY DISAPPEARING, PAVING THE WAY FOR A MUCH MORE UNIFORM, GLOBALISED CULTURE.

All of our print issues would follow a precise editoial line in order to re-build The Face respecting its former identity and adapting it to the current audience expectations.

RESEARCH
SORTING INFORMATION
PAGE ORGANIZATION
DESIGN LAYOUTS (INNOVATIVE)
TEXT EDITING

EXPLORATIVE | NARRATIVE

characteristics

Content relevance	Research, insider stories, reports
Authenticity and transparency	Engage with reality
Bridge opinion	Fashion, art, economy, politics...
Aesthetical proposal	Designed-focused
Seeks to communicate cultural dynamics	Informs, entertains, conversates

applications

Explorative research	Single/double page analysis
Fashion/style/story	Editorials
Business intelligence	Target marketing content
Data analysis	Advertising department material



STRUCTURE

VISUAL STORY TELLING (e.g)



QUALITATIVE

Researched and insider information
Entertaining infographics
Innovative visual arts

QUANTITATIVE

Data-driven
Multiple subjects
Varied information

BRAND DNA_GUIDELINES

Analytical content
Visually innovative
Selector
Creator
Progressive vision
Young style rebels
Cultural pioneering
Reference content
Thinking out of the box
Be aware of social/economical context
Collaborate with linke minded professionals



PROPOSAL

Turning visualisation into a story asks for a neutrality and demands responsibility. and it is the designer’s responsibility of any communication

FIRST HALF

COVER	COVER
ADVERTISING	DS ADV
ADVERTISING	SS ADV
CONTENTS	1SS
HYPE	11DS, 1DS AD
BUSINESS	3DS
WATCH & LISTEN	6DS 1DS ADV
EDITORIAL	8DS
COMMUNITY	2DS 1SS 1SS ADV
COVER STORY	1SS

70 PAGES

The printed issues comes in 2 covers, back and front, making 2 magazines in one.
SS: single spread
DS: double spread

designer’s point of view. It goes far from Any visualisation is a representation to be fully aware of the intentionality artefact.

SECOND HALF

COVER	COVER
DS ADVERTISING	DS ADV
SS ADVERTISING	SS ADV
CONTENTS	CONTENTS
LETTERS	
SOCIETY	
VIEW POINT	
PUSH ALERT	
ACTIVISM	

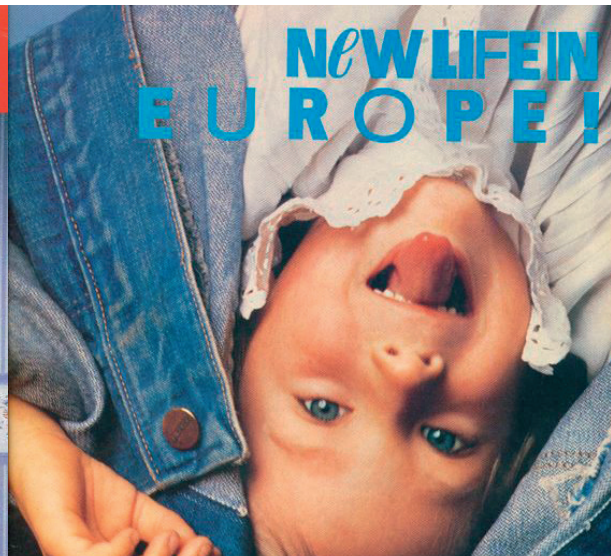
70 PAGES

Visual content



THE CHIPIE PHENOMENON is more than just a story. It's the story of how British teenagers inspired by American rap have taken a French label and created their own look. Nineties casuals? Not on your

72 THE FACE



under Baneil, Alan Crompton-Batt, Sheryl Garratt, John Hegarty, ones, Nick Logan, Gordon McNamee, Steve Woolley – the Comm of SAVE FACE – invite you to

SAVE FACE

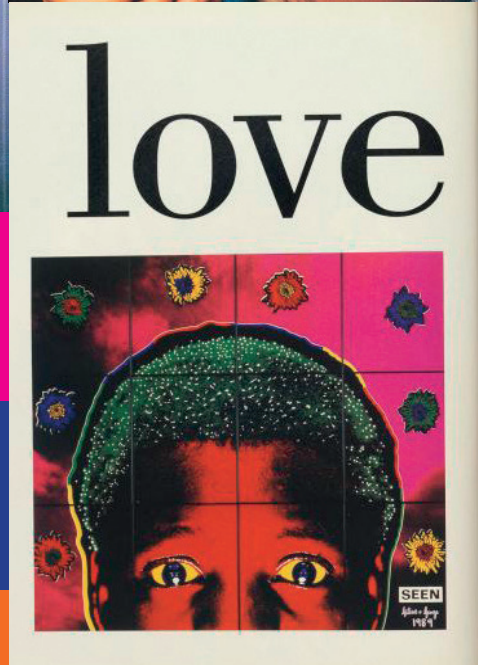
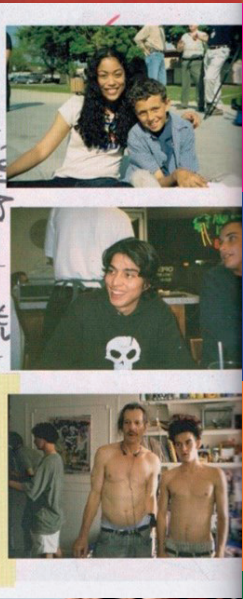
A fundraising party and celebration!
Saturday July 18, 1992
at
The Atrium
Four Millbank, London SW1
9pm till late



ABCD

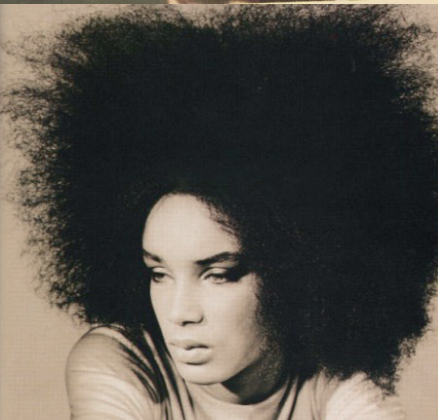


KIDS CASTING INFORMATION
NAME: John Pierce
PHONE: 277-4305 (B)
580-1808
AGE: 19
HEIGHT: 5'6
SCHOOL: LES high
Casper

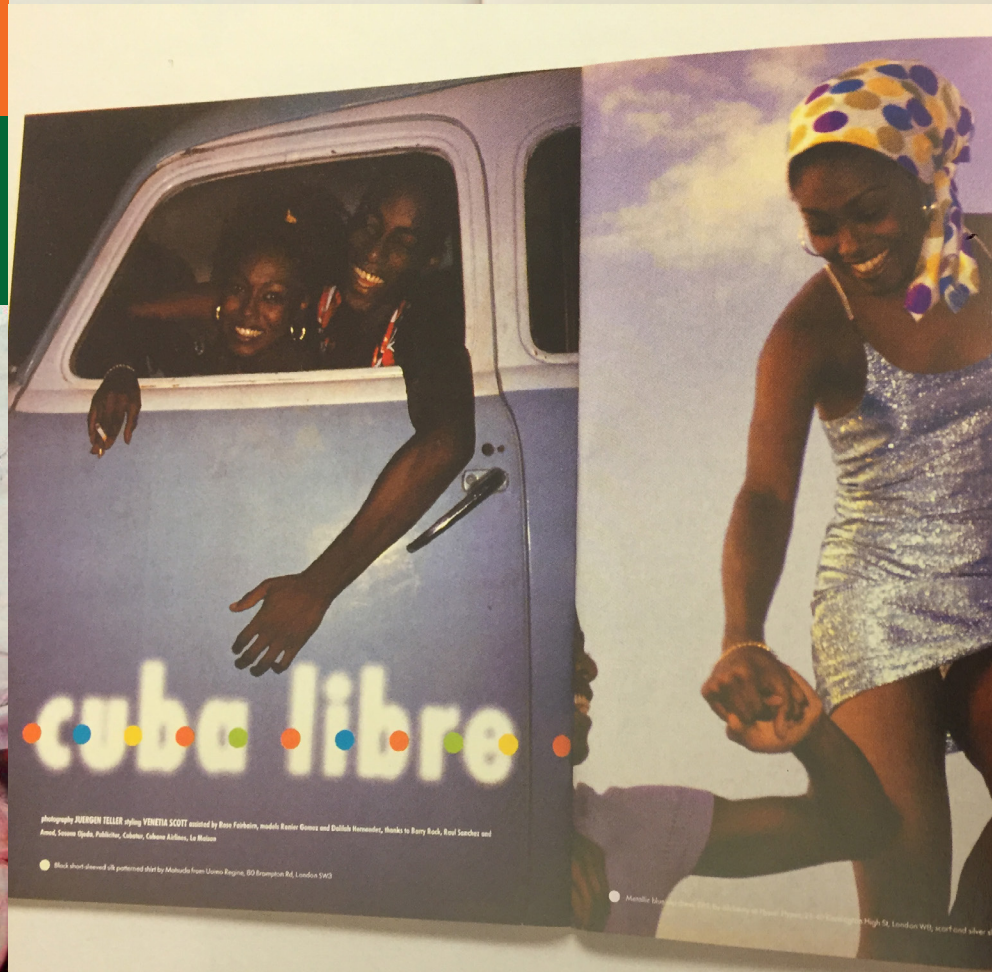
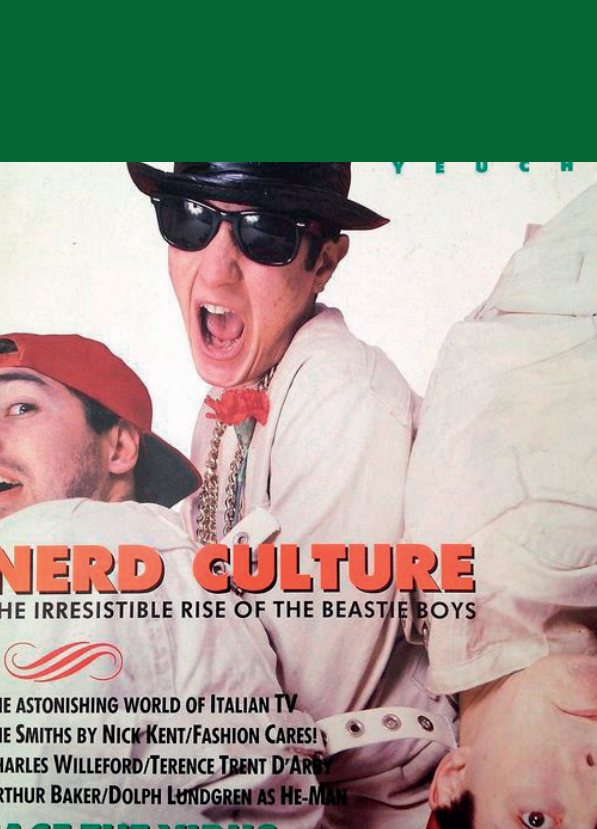
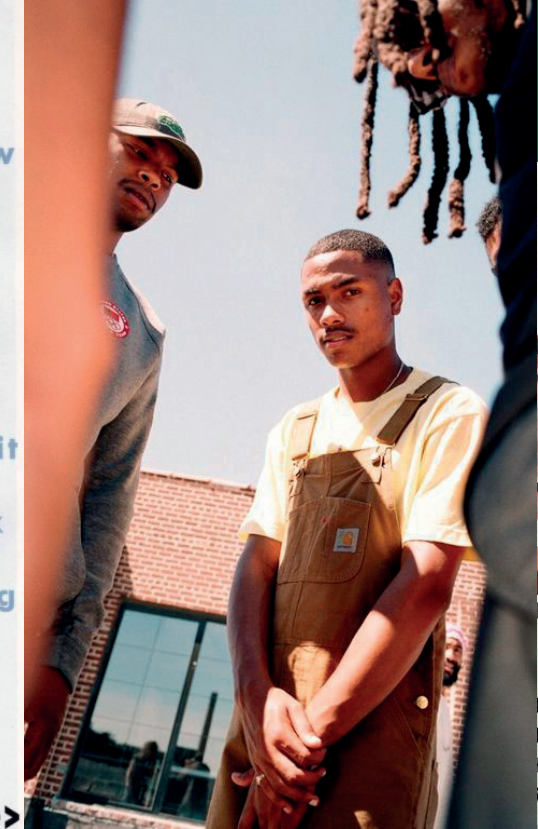


love sees no colour

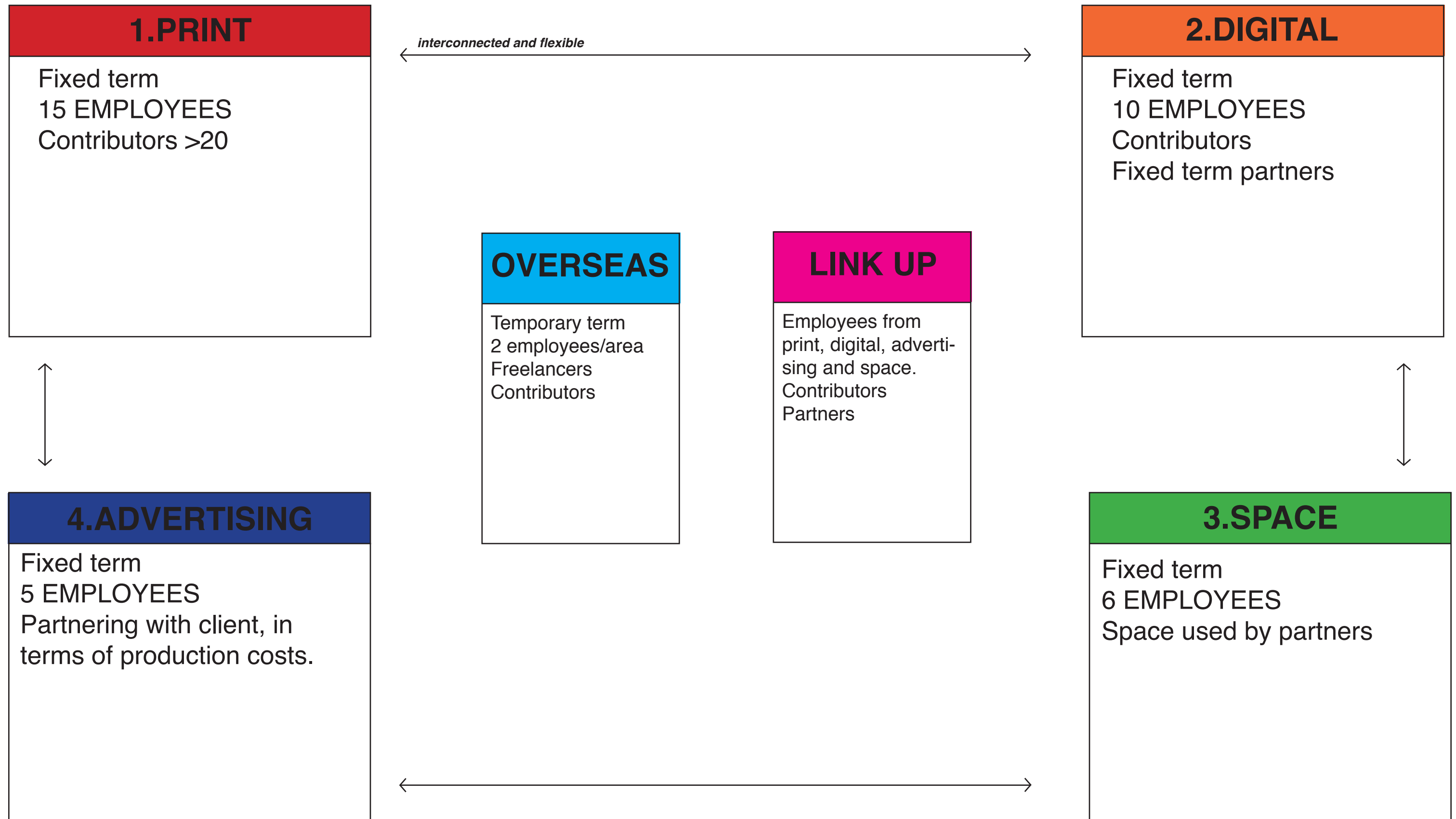
GILBERT & GEORGE "SEEN", 1989
Reproduced courtesy Anthony d'Offay Gallery, London.
Part of The Conceptual Pictures exhibition, at the House Season in May 11, and due to be first in showing at Liverpool's Tate Gallery in January 1992.



Larry Clark is on the phone. He wants to know where Leo is. Larry shot a guy, went to prison, got a smack habit and then he took up skateboarding aged 47. Now he's really pissed off



Combining the cultures of “creative laboratories” and “huge factory”



**GENERATION X
(FORMER PUBLIC)**



**GENERATION Y
(MAIN PUBLIC)**



**GENERATION Z
(POTENTIAL
FUTURE PUBLIC)**

CREDIBILITY

OLDER TARGET

Mainly male

They are now between 35 and 55 years old. They are still quite connected and aware of youth culture. Being curious about youth trends, they try to adapt to the internet world, and learn from it. They are a generation that constantly knew how to re-invent themselves. This segment of market came into age in a period where jobs were easier to get and so were able to establish themselves within the work market, achieving goals and earning sufficient money for a comfortable life. They approach life in a flexible way, easily adapting to change and tolerate alternative lifestyles. They are ambitious and eager to learn new skills, but they like to accomplish things on their own terms.

Main interests: politics, current affairs, business trends, appreciating simple moments, music and arts in a more conceptual way than young people.

Behaviours: individualist, adventurous, they seek information, they are loyal to brands, they value diversity and independence.

ASCENDANCY

YOUNGER TARGET

Equally male and female

Global culture, the most open minded to date.

Aware of their surroundings, curious and cautious.

Free-spirited and ambitious. They are opinionated and would like to make a change.

Aspiration: create, contribute and be independent.

They constantly are looking for authenticity and personality.

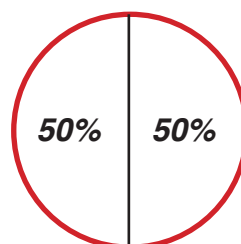
They embrace diversity and believe in being inclusive.

They consider themselves fashionable, maybe even trend setters. Smart spenders, they raise pros and cons when it comes to purchasing.

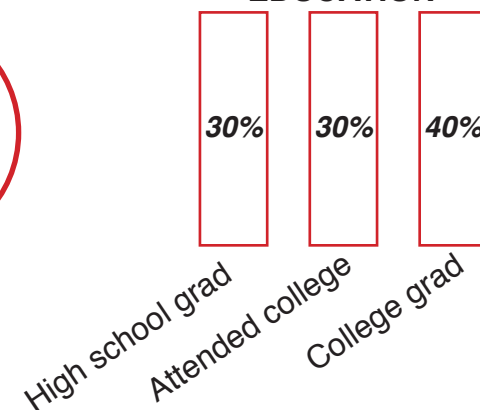
Main interests: music, fashion, movements, current affairs, opinions, clubbing, watching videos, browsing, scavenge clothing, take pictures.

Behaviours: community driven, building a strong identity, related to socio-political movements, have a voice for their generation, entrepreneurial in daily life, spends time around town.

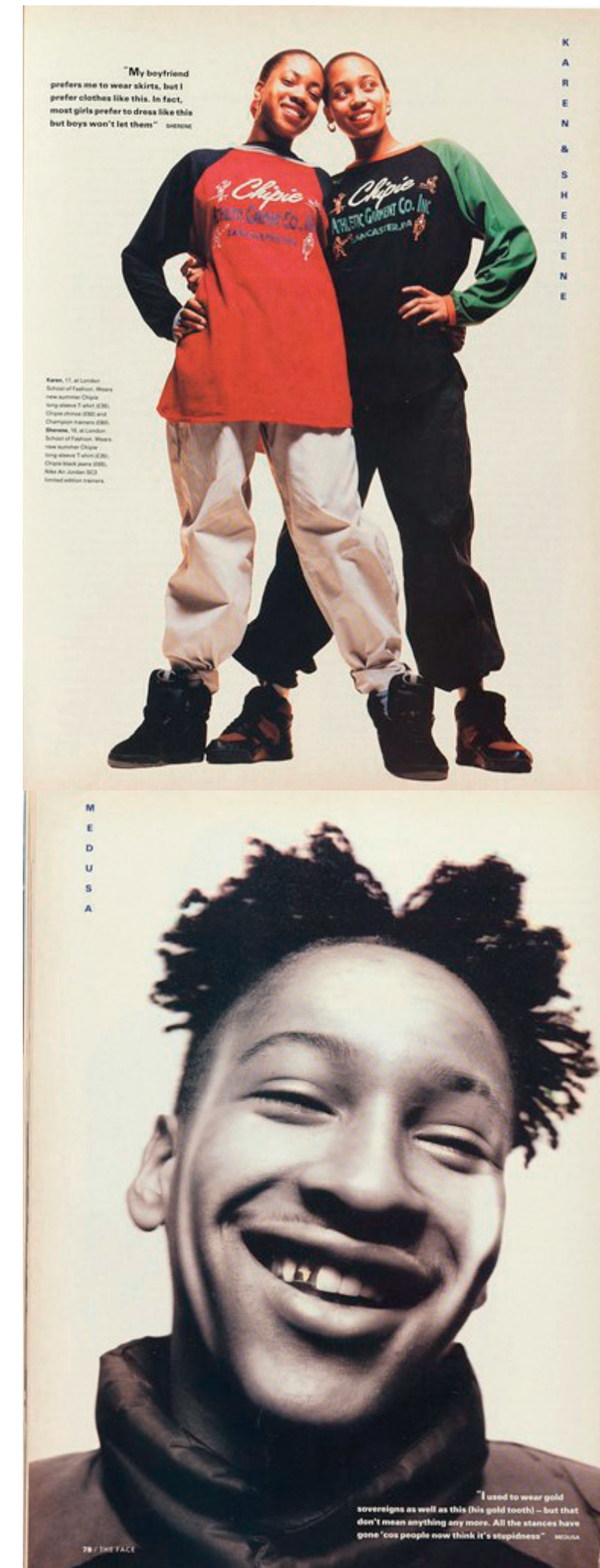
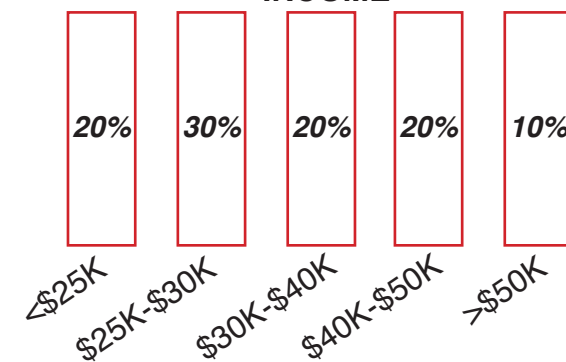
GENDER



EDUCATION



INCOME



THE MOST INFLUENTIAL AUDIENCE IN THE GLOBAL WORLD

3 AREAS: CARIBBEAN_WEST AFRICA_INDIA

INTERNATIONALLY SHEARABLE CONTENT
ONLY TARGET: MILLENIALS
TAILORED CONTENT

- 70 MILLION MILLENIALS IN NIGERIA
- MEDIAN AGE IN THE CARIBBEAN IS 28
- BY 2025 MILLENIALS WILL BE 42% OF INDIA'S POPULATION

Active regions, with high percentage of millenials and proportion with smartphone posession.

Social media penetration, aiming to implement physical presence.

Sharing content double way, from local to international.



IMPLEMENTATION

IMPLEMENTING THE FACE INTERNATIONALLY WITH PARTNER BRANDS.

TEST CAMPAIGNS, TO UNDERSTAND NEEDS/TRENDS.

TESTING LOCAL PRODUCTION, SEE THE IMPACT ON LOCAL AUDIENCE AND FOREIGN AUDIENCES.

**TO MONETIZE WE NEED TO REACH AN
AUDIENCE SHARE OF BEYOND 10-15%**



STRATEGY

Accomplishments

■ The biggest selling issue of The Face was published in October 1995. With Robbie Williams on the cover, it sold 128,000 copies.

■ Bicker's decision to make the unknown 16-year-old Kate Moss "the face of The Face" gave the supermodel her first exposure, particularly on the front of the July 1990 issue entitled "The 3rd Summer Of Love".

■ In 1990, shortly before being awarded the inaugural Marcus Morris Award for magazine innovation

■ The Face was featured in the following exhibitions at London's Victoria & Albert Museum:

Postmodernism: Style & Subversion 1970-1990 (2011).

British Design From 1948: Innovation In The Modern Age at the Victoria & Albert Museum (2012).

Club To Catwalk: London Fashion In The 1980s (2013/14).

■ The Face introduced the nation to MDMA and Chicago's acid house scene in the mid-80s, and tackled serious issues including the plight of child soldiers in Somalia, for which it won an Amnesty International Media Award.



FORMER THE FACE

Distribution

We would reach our sales outlets via national distributors and wholesalers who deliver publications to the sales outlets and also take back unsold copies. This form would take half of the cover price. We would also directly deal with fashion stores and book stores. Our distributor would be Seymour.

UK AND EUROPE

Newsstands through Seymour distribution
Fashion shops and book stores (Internal)

REST OF THE WORLD

External Seymour distribution
Agent taking commission 40%

CONSCIOUS TRADE

Each and every issue that is return from retailers, will be or put in our store for our collector collection, given to educational institution or give away as part of a contest.



CIRCULATION

ONLINE

SPONSORED CONTENT

instagram post: £8.800
post on app: £4.400

DISPLAY FORMAT

Skin full width: £18 CPM

OFFLINE

Display color DPS: £10.000
Display color page: £6.000
Display color half page: £3.000
Inside back cover: £8.000
Outside back cover: £15.000

5 single pages advertising
8 double pages

The Face partners with brands to achieve their target audience awareness goals. We work with a team of producers, writers, designers, strategists, analysts and developers, we help our clients create powerful, effective content. We offer production, editorial, design and strategy, together we weave ideas into tangible results that you can see, feel and experience- with The Face touch.

Services include:

- _Photo production
- _Video production
- _Content strategy and original editorial
- _Events

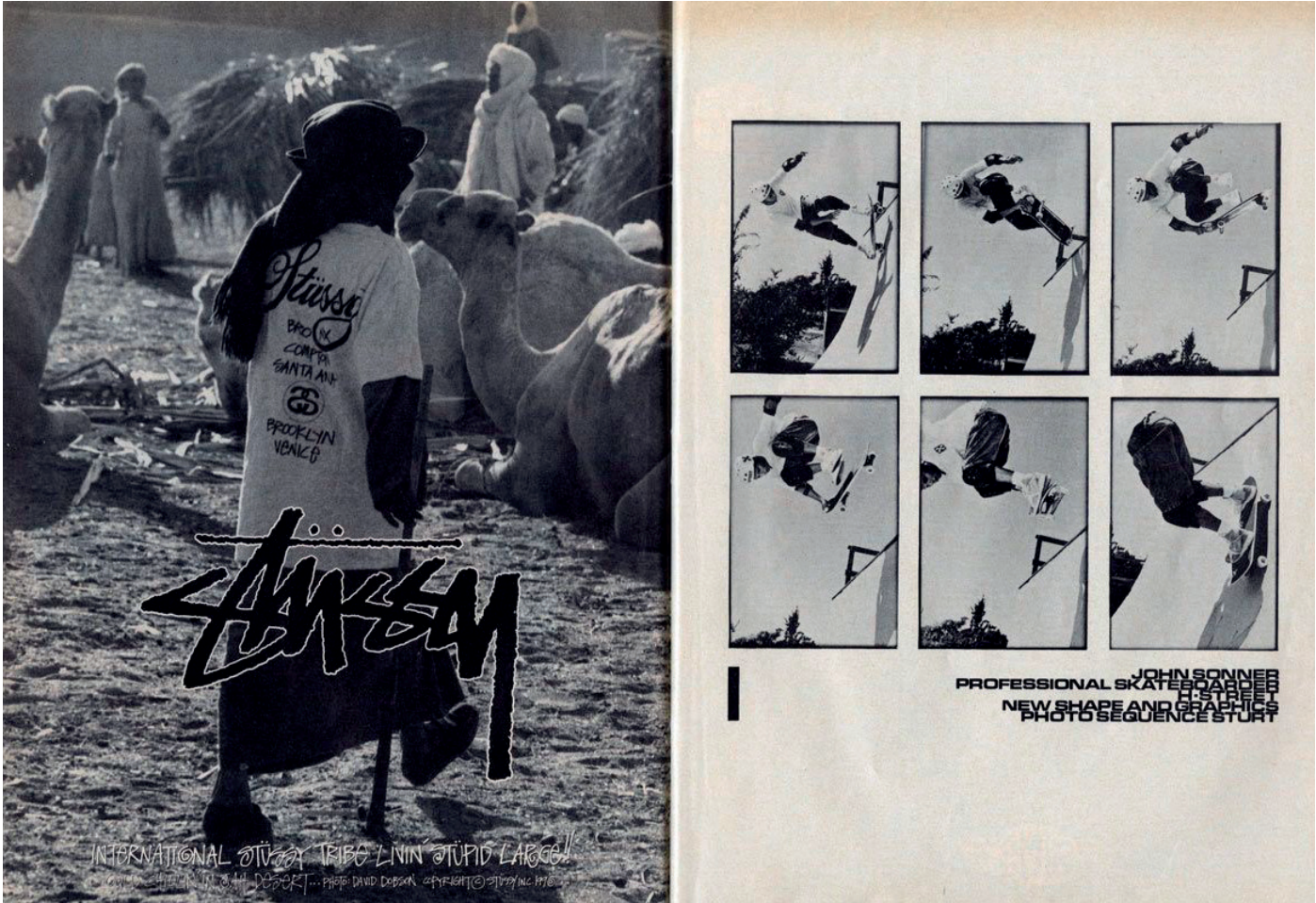
PHYSICAL EVENTS- SPONSORSHIP - PRODUCTION

_In store: from £5.000/day

_Planning events: from £3.000

_Sponsoring event with product: £1.000

_Minimum campaign commitment: £3.000



Key numbers

The goal is to translate the physical community from print format, into a digital community. Recreating a virtual world of The Face, supporting all our offline activities.

YOUTUBE _____ 50.000 subscribers

INSTAGRAM _____ 200.000 followers

APP _____ 100.000 readers
THE FACE SOCIAL MEDIA 50.000 subscribers

PRINT _____ 180.000 readers
50.000 subscribers



SOCIAL INFLUENCE

Key numbers

65% OF OUR READERS TALK ABOUT
OUR CONTENT WITH FRIENDS IN
PERSON.

30% OF OUR READERS SHARE OUR
CONTENT ON SOCIAL MEDIA

5% OF OUR READERS SHARE OUR
CONTENT BY EMAIL OR MESSAGE



DRIVING CONVERSATION

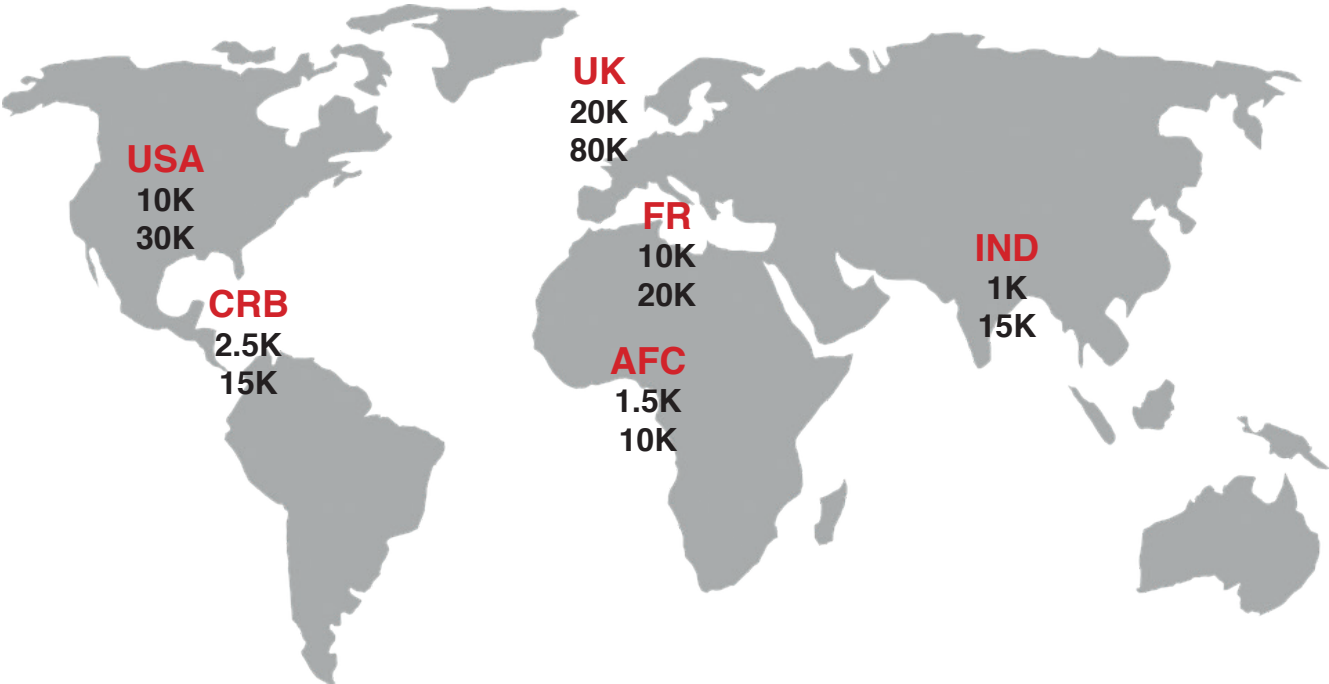
Key numbers

OFFLINE SUBSCRIBERS: 30.000

ONLINE SUBSCRIBERS: 50.000

PRINT READERS(monthly): 80.000

MAIN AUDIENCE FROM CULTURAL HUBS
LONDON, L.A, NYC, PARIS, MILAN



LOYAL ENGAGED READERSHIP

Key numbers

ONLINE SUBSCRIPTION (YEARLY)
unlimited access to our virtual content, newsletter, culture agenda access, social media (The Face) access, and free printed copy.



£15
£12 (under 22 y.o)

PRINT SUBSCRIPTION (YEARLY)
Monthly print issue. Bonus with discounts and promo codes of our partnering businesses. Special marketing from brands.



£25
£20 (under 22 y.o)



PRICING SUBSCRIPTION

PRINT(worlwide)	
The Face print issues are the central part of the business, which keeps the identity strong. Offering relevant and transparent fashion information. The Face print targets a large audience, and a global audience, going back to the essence of fashion magazine, a printed issue to collect, to read, to belong to a community of thinking.	
REACH 600.000	45%  55% 
How does our audience get to know us? word-to-mouth retail presence OOH advertising social media	

*Reach: all the people that know about it, not necessarily buy or visit, it is the brand awreness created.

APP(worlwide)	
The Face APP is the virtual version of our print issue, with digital tailored content. Based on Life+Enternainment it attracts a younger audience than the print media format. It provides a virtual experience of The Face with diverse content, keeping the visual and verbal identity.	
REACH 1 million	45%  55% 
How does our audience get to know us? from print issues retail presence OOH advertising social media	

*Reach: all the people that know about it, not necessarily buy or visit, it is the brand awreness created.

