

# ANNUAL REPORT 2019

STICHTING FASHION FOR GOOD



FASHION FOR GOOD

## **REPORT FROM THE MANAGEMENT**

### **OUR MISSION**

The aim of Stichting Fashion for Good is to promote and stimulate a sustainable and responsible clothing industry, which means, clothing produced with attention to the impact on people and the environment. Stichting Fashion for Good seeks to achieve this goal through various activities and initiatives. Specifically, collaborating with parties who have innovative ideas regarding the future of the apparel industry as well as developing a community of likeminded individuals in order to catalyse a movement with reach far beyond the foundation. We believe that changing fashion is only possible when individuals as well as the industry are activated for change.

### **2019 HIGHLIGHTS**

In 2019 we continued to establish the Fashion for Good Experience as the go to place for sustainable fashion innovation. The Experience provides a space where the general public can learn about the past, present and future of the fashion industry as well as discover ways that they can commit to making a difference. The various components of the Experience come together to truly activate the hearts and minds of visitors.

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## **COLLECTION & PROGRAMMING APPROACH**

The Experience curated programming along three key themes, highlighting the challenges and innovative solutions across various parts of the fashion supply chain. These themes were brought to life across the various components of the Experience and accompanied by events to dive deeper into key issues. Fashion for Good's social media platforms were also leveraged to encourage engagement and drive broader discussions.

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**THEME 1:**  
**NAKED: A TRANSPARENT JOURNEY IN FASHION**  
**(Jan – Apr)**



This theme provided a unique angle to educate visitors on the stories behind their clothes and to remind them sustainable, innovative and fashionable pieces already exist. Channeling honesty and storytelling into their strategy, the contributors to this theme found innovative ways to enable us to understand the story behind our clothes. With this theme, but also all the other themes, we organised “Meet the Maker” sessions in which we are giving visitors the opportunity to meet the designer in person and learn about their design and production process as well as the obstacles they face. We built upon Fashion Revolution Week in April, hosting multiple events, including a clothing swap, a film screening, a panel conversation and guided tours. Fashion Revolution Week is a global movement uniting people and organisations to work together towards radically changing the way our clothes are sourced, produced and consumed, so that our clothing is made in a safe, clean and fair way.

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**THEME 2:**  
**COLOUR: EXPLORING THE TRUE PALETTE**  
**OF FASHION**  
**(Apr – Oct)**

This theme explored the alternative methods to colouring textiles and footwear showcasing six inventive designers challenging current dyeing & colouring processes in the fashion industry. Solutions ranged from naturally sourced dyes, to transforming plant-based substances to cutting edge technology for dyeing polyester. In August, we organised various Colour deep dive sessions, such as a Colour learning lab with Lucila Kenny on natural dyeing with demos on the process of colour extraction, types of fibres, dye-baths and more.



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**THEME 3:**  
**REBORN – CLOSING THE LOOP IN FASHION**  
**(Oct – Dec)**



REBORN dove into the solutions that are striving to close the loop in fashion, creating apparel and footwear that is circular and reduces the need to use new resources. Alongside the theme, Dutch Fashion designer Tess van Zalinge launched her reworked bridal collection exhibition with a big Fashion Show in the Experience. In November, Fashion for Good collaborated with the Zuiderzeemuseum for a special presentation and dedicated programming focused on sustainability and our personal relationship to clothing. In addition to the exhibition elements, a workshop and a masterclass “The Golden Joinery” was organised to show the visitors how we can revalue our clothing. In December, we curated an exhibition of the finalists of the Redress Design Award 2019. The unique pieces of the finalists are made by the means of upcycling, have “zero waste”, or have been assembled with various reconstruction techniques. They are designed by international game changers with the aim to transform the fashion industry.

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## **AUDIENCE OUTREACH**

Fashion for Good continued to expand outreach to various audiences. We participated in Museumnacht for the first time, featuring a special programme built around the question “What does sustainability mean to you”. Different fashion changemakers unveiled unique T-shirt designs and shared their personal message with the public. The five change makers - Chanel Trapman, Kim Feenstra, Olivier Josepha, Hanna Verboom, Jessica Gyasi - all have a personal or professional connection to fashion and contribute to the industry in different ways.

We also hosted book launches of internationally renowned authors such as Dana Thomas, who released her latest book “Fashionopolis; The Price of Fast Fashion and The Future of Clothes”. These book launches provide unique opportunities to engage key press, influencers and industry stakeholders.

Targeted tours were introduced to encourage additional visitors. Every week we welcome multiple groups for guided tours throughout the Experience, varying from primary schools, fashion schools, universities and corporates worldwide.

To further strengthen local visibility and to drive traffic, we developed partnerships with the Gemeente Amsterdam as well as with organisations such as AirBnB Experiences and Tiqets to reach mission-aligned international travelers. PR agency OffGrid was selected to support efforts to increase local media coverage.

In addition, we continued to support deep dive programmes in the area of circular innovation across the fashion industry. In 2019, we focused around the theme of plastics. Through strategic engagements that brought together innovators, corporates and others key players across the industry, we furthered efforts to drive innovation adoption across the fashion supply chain.

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## KEY RESULTS

2019 was a year of growth and further professionalisation. Our dedication to engage and inspire a global movement is at the heart of everything we do which manifested itself in the progress we made throughout 2019. We have welcomed close to 40,000 visitors to our Fashion for Good Experience, offered more than 300 tours and hosted 60+ events. We are seeing strong results regarding key impact metrics, such as a 88% behavioural change after visiting the Fashion for Good Experience and a NPS score of 64. Our message was echoed across a various channels and highly influential publications. We have doubled our following on our digital channels to over 100,000 followers, helping to spread the good fashion movement on a global scale.

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## **SUBSEQUENT EVENTS AND OUTLOOK**

The impact of the COVID-19 outbreak on public life also impacted Stichting Fashion for Good's museum operations. As with all other museums in the Netherlands, the Experience was required to close temporarily in March. From June 1st 2020, the museum opened its doors again to visitors, with an online reservation system in order to guarantee safety and to avoid long queues. In addition, opening hours have been adjusted and new programming introduced in order to continue to inspire and educate the public through digital channels.

While COVID-19 is expected to have a negative impact on the financial performance and visitor numbers of the Fashion for Good Experience in 2020, the Stichting cannot quantify the magnitude and duration of such impact at this time given the fluidity of the situation.

Over the years to come, we will work to further establish the Experience as the go to place for sustainable fashion innovation: further driving traffic, engagement and awareness both through our physical presence and our digital reach. We will focus on activating and engaging our 1M + global community who demand good fashion. In order to accomplish this, we are implementing best in class museum operation principles and strengthening engagement with mission-aligned partner organisations and further developing our educational offering. Additionally, we will further strengthen external credibility and diversify funding by engaging like-minded foundations and donors. We will continue to build capacity to execute various grant opportunities and explore new revenue streams.

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## **BOARD & GOVERNANCE**

The Board of Stichting Fashion for Good sets the strategic direction and decides upon the overall course of affairs. In the year under review, the Board fulfilled all its duties and obligations laid down by law and the articles of association. An independent auditor, EY was chosen for the yearly review of the annual accounts and procedures. The first audit was successfully performed in the 1st half year of 2019.

In addition to laws and regulations, Stichting Fashion for Good also applied the principles of the Culture Governance Code (the “Code”) and Code of Ethics for Museums to ensure that its purpose is implemented in a transparent and honest manner. Stichting Fashion for Good will periodically tests its way of working, policies, website and annual report against the Code. These rules apply to all Board members and staff (directly and indirectly employed) of Stichting Fashion for Good; they are encouraged to actively apply the rules of the Code.

Stichting Fashion for Good currently has a Board of three members; Leslie Johnston, Stefan Hafner and Siebe Weide taking over the seat from Peter Hafner (as of May 2020), and is searching for additional members in order to further diversify and integrate additional expertise in the area of museum management and fundraising.

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## **EXPRESSION OF THANKS**

We would like to express our gratitude to all stakeholders and partners for their trust in Fashion for Good and would like to thank the entire staff for their tremendous personal dedication and their ongoing commitment.

Board of Management

L.A. Johnston, Chair

S. Hafner

S. Weide (as of 25 May 2020)

P. Zegger (until 25 May 2020)

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# FINANCIAL STATEMENTS 2019

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## INCOME STATEMENT 2019

The table adjacent presents the income statement of 2018 and 2019. 2018 contains October '17 - December '18. From January 2019 onwards the calendar year matches the financial year.

Amounts in Euro x 1.000	20 17/ 20 18	20 19
Grant Museum	980	257
Grant Innovation Projects	1500	-
Income Museum (e.g. tickets, tours, events)	12	132
<b>Total Revenue</b>	<b>2.492</b>	<b>389</b>
Operating Expenses	-443	-816
Overhead	-530	-412
<b>Total Expenses</b>	<b>-973</b>	<b>-1.228</b>
<b>Result Stichting Fashion for Good</b>	<b>1.519</b>	<b>(839)</b>
<i>Details on Innovation Project Costs</i>		
<i>Plastics Project</i>	-	-215
<b>Result Museum (w/ innovation Projects)</b>	<b>19</b>	<b>(623)</b>

Amounts in Euro x 1.000

	31.12.2018	31.12.2019
Fixed Assets		
Property, plant and equipment	1	1
Current Assets		
Finished products and goods for resale	18	14
Receivables		
Trade receivables	-	256
Other receivables and accrued assets	169	117
	<u>169</u>	<u>403</u>
Cash and cash equivalents	2209	1.194
<b>Total Assets</b>	<b>2.396</b>	<b>1.611</b>
Capital		
Appropriation fund	1500	1285
General reserve	19	-604
	<u>1519</u>	<u>-319</u>
Current Liabilities		
Trade payables	221	9
Payables taxes social security	4	2
Other liabilities and accrued expenses	652	919
	<u>877</u>	<u>930</u>
<b>Total Liabilities</b>	<b>877</b>	<b>930</b>

## BALANCE SHEET 2019

The table adjacent presents the balance sheet per 31.12.2019.

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