

ANNUAL REPORT 2021

STICHTING FASHION FOR GOOD



FASHION FOR GOOD

REPORT FROM THE BOARD

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 planet. 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 and educating a global community of like minded 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.

The Fashion for Good Museum, located in the heart of Amsterdam, is at the core of our activities. The Museum provides a space where the general public can learn about the past, present and future of the fashion industry as well as discover actionable ways that they can commit to making a difference. The various components of the Museum experience come together to truly activate the hearts and minds of visitors. As such, the Fashion for Good Museum is the go to place for sustainable fashion innovation.

2021 OVERVIEW

The impact of COVID-19: As with all other museums in the Netherlands, the Fashion for Good Museum was required to close for 24 weeks. This certainly affected our visitor numbers and commercial income again. We mitigated partially by switching to virtual tours and events, as well as localised outreach given travel restrictions. We continued to build on the Museum's important work and broadened awareness and activation of our core mission.



MUSEUM ACCREDITATION

Since October 2020, the Fashion for Good Museum is officially registered with the Stichting Museumregister Nederland, and since the re-opening after the lockdown on June 5, 2021 we were part of Museumkaart. Now 30% of our visitors come via Museumkaart which represents an important additional audience outreach. We're grateful for this association both for additional visibility and for learning and connection (e.g. via OAM and MOAM). These¹ are important steps to strengthen the credibility and future of the museum.

¹ The OAM is a consultative body of private and public museums in Amsterdam. The body has been active since the 1980s. The members are registered as museums and members of De Museumvereniging. The MOAM is the marketing equivalent of that.

EXHIBITION & PROGRAMMING HIGHLIGHTS

In 2021 we've implemented our first in-house curated Exhibition with "GROW and GROW Talent Programme" - with funding received by Amsterdams Fonds voor de Kunst and the EU Horizon 2020 programme. This exhibition addressed the importance of biomaterials and built on collaborations with local creative talent and FFG material innovators - who developed innovative sustainable textiles.

We've set up a high profile jury, including couturier Iris van Herpen, designer and inventor Daan Roosegaarde, Lisi Herrebrugh & Rushemy Botter, creative directors of Nina Ricci and owners of BOTTER the fashion house.

The GROW exhibit was brought to life in two exhibition chapters, the first launched in April with a virtual event, the second launched in October with an in-person event with > 100 press, influencers, municipality and other museum representatives in attendance.

THEME 1: GROW 1.0 - Nature as Inspiration (1st April – 10th October)

Fruit skin fabric, mushroom 'leather', spider-silk, dye made by bacteria and algae; GROW, the first part of the GROW exhibition from the Fashion for Good Museum in Amsterdam, explored the biomaterials and cutting-edge innovations that are shaping the sustainable future of fashion. What exactly are biomaterials? How sustainable are they, and what makes them different from traditional fibres like cotton and hemp? And does bio always mean better and sustainable? Navigating the many different kinds of sustainable materials can be challenging. For their year-long exhibition, curated and developed in-house for the first time, the Fashion for Good Museum dives into all things biomaterials.



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THEME 2: GROW TALENT PROGRAMME (29 October - 12 May 2022)

On the 18th of May, Fashion for Good announced 6 young creative talents that were selected for the GROW Talent Project. The creatives were selected from a pool of 119 applicants from across the Netherlands by a jury of creative professionals in a session moderated by Managing Director of Fashion for Good Katrin Ley. The GROW talent project was a 3-month programme in which young creatives created an exhibition for the Fashion for Good museum. The GROW talent was supported, mentored and guided by the jury as well as designers Reuben Selby and Karim Adduchi, the Fashion for Good team and PR guru Leroy Aznam - public facing masterclasses were also part of this project to excite and engage the wider audience on the topic of new biomaterials.

The programme was initiated to bring together young design and creative talent with innovative materials, in order for them to both learn how to use new materials and for the innovators to learn first hand how designers would implement their textiles. And ultimately the museum educated the visitors of the expo on the need for new sustainable materials, what those textiles look like and showcase the work of 6 young talented creatives.

The project was supported by the AFK. The results (i.e. garments) of the programme were fed into the GROW 2.0 Expo that opened in October.



THEME 2.1: GROW: The Future of Fashion (29 October - 12 May 2022)



The exhibition “GROW: the future of fashion” showcased banana plant clothes, an orange peel silk dress, coconut leather and cork powder. Commissioned by the museum, young Dutch design talent transformed these brand new, sustainable natural materials - that have never been shown in museums before - into unique fashion statements. Established designers Karim Adduchi and Iris van Herpen were also part of the exhibition (to help with recognition to the wider public and gain traction) and showed their own creations made from biomaterials. The exhibition was festively opened by deputy mayor and alderman for Arts and Culture of Amsterdam Touria Meliani.

Throughout the year we’ve worked closely with our *Advisory Council* for valuable guidance on museum programming, events, exhibitions and collaborations. The committee, consisting of five members, fill their positions for two years and are selected based on complementary expertise, guaranteeing a multidisciplinary team. The committee is chaired by Marian Duff owner of OSCAM, accompanied by Mick Groeneveld who is a freelance cultural marketer, Elles van Vegchel (formerly Textielmuseum), Marjolein van Breemen (NEMO) and Stephan Alspeer a well established communications strategist.

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COLLECTION STRATEGY

In 2021, we further enhanced the collection with unique objects developed by the GROW talents in collaboration with FFG innovators, creating objects using Kapok, Orange Fiber, Spinnova, Mirum, Bananatex materials - in other words, new innovative biomaterials that are made in a sustainable way and are either fully natural, recyclable or biodegradable. In addition, we've enhanced our educational collection with new additions for the Innovation Lounge - this lounge is a space where we showcase all types of sustainable innovations and technologies.

We've also further researched and developed an innovative collection strategy that fits our mission and purpose with a "Co-Collection methodology". Our new policy will be finalized and implemented in 2022.



AUDIENCE OUTREACH

Given the global COVID 19 pandemic that overtook much of the year's in person engagements, we've continued to double down on targeted local outreach and hybrid or online events and virtual tours for our digital community and audience. To further strengthen local visibility and to drive traffic, we conducted two out of home marketing campaigns, strengthened our partnership with the Gemeente Amsterdam and enhanced local collaborations. On social media we have implemented a digital ad "always on approach" as well as several promoted campaigns focused on the exhibitions to support the virtual tours as well as the GROW exhibitions.

Since the reopening on June 5th we hosted a series of successful events such as a masterclass with Lisi Herrebrugh & Rushemy Botter, the Dutch Sustainable Fashion Week opening, a physical clothing swap in collaboration with female sustainable fashion influencers and Museumnacht in November with a record attendance of 1,800 visitors.

We've further developed our **Educational Programme** to reach out to specific target audiences: we developed the MBO educational programme concept and tested this concept with selected partner MBO schools (funded by Prins Bernard Cultuurfonds and VSB Fonds). Beyond this, we continued our hybrid educational offerings (online and offline) with tailor-made tours for primary and secondary schools. Overall, we now have a holistic educational curriculum for the various educational audiences.

AUDIENCE OUTREACH

Finally, we've further refined our global movement approach by structuring our communication activities around the Five Goods (Good Lives, Materials, Economy, Water and Energy, an aspirational circular model encompassing how good fashion should be created) as well as around collaborative campaigns to further amplify our reach. In 2021, we've further grown our community of changemakers to more than 180,000 and continue to see a high level of engagement across all channels. We are addressing and engaging on the key levers driving change across both B2B and B2C audiences on a global level.

We are proud of the results in 2021: reaching an aggregated readership of 12.5 B, which represents an ad equivalency of 21.25 M Euros (Source: Cision 2021 FFG reporting). Audience split: 43% US, 18% UK, 11% India, 7% Korea, 6% NL, 5% Germany, 4% Canada, 3% France, 2% Italy).

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DIVERSIFICATION OF FUNDING

In 2021, we developed a long-term fundraising strategy for the museum, recruited a dedicated FTE for fundraising / business development and on-boarded an external expert to bring on specific expertise as it relates to funding applications and relationship developments for cultural & education funds. The first half year we successfully focussed on funding applications for education / MBO programmes and were granted funding for the first time by Prins Bernard Cultuurfonds and VSB Fonds (= big wins in terms of gaining cultural and educational credibility). We also secured funding from the Kickstart-Cultuurfonds set up to mitigate Covid-implications for museums allowing us to fund a new ticketing system as well as an audio tour. The second half of the year we focussed on the exhibition and programming proposals for 2022, with funding proposals prepared for Stimuleringsfonds, Pictoright, Mondriaan Fonds, AFK and Vriendenloterijfonds.

In parallel to these applications we've executed on the funding received in 2020 - AFK GROW and Horizon 2020 AllthingsBio project and prepared the final reports as an important basis for follow up funding requests.

In addition, Stichting Fashion for Good received and granted funding towards innovators to support specific "Innovation Projects" (orchestrated by the Fashion for Good Innovation Platform) for which findings and key insights will be shared publicly with the wider industry at the end of the project.

KEY RESULTS

Despite setbacks due to COVID-19, 2021 was a year of growth and further professionalization. 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 the year. Since opening, we have welcomed close to 80,000 visitors. In 2021 we provided close to 300 tours and 30 events covering both in person and digital formats. Our digital channels continued to grow to over 180,000 followers and our global reach surpassed a 15 B annual readership, helping to spread the good fashion movement on a global scale.

FASHION FOR GOOD

OUTLOOK

Over the years to come, we will continue to build on the Fashion for Good Museum 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 expanding awareness as the best in class museum and drive traffic with a focus on widening our approach from our core audience (conscious) to a 'curious' consumer. We will partner with influential talent for exhibit curation and programming. We will invest in advertising campaigns on- and offline and continue to build a strong profile and reputation and strengthen connections with key local stakeholders and other museums, organisations and schools. A focus to support driving traffic to the museum will be expanding local press coverage through personal press pitching, tours, interviews, events and press kits.

Additionally, we will further strengthen external credibility and diversify funding by engaging like-minded funders and donors. We will continue to build capacity to execute various grant opportunities and explore new revenue streams.

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 and follow-up audits have been performed on an annual basis since then.

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 test its way of working, policies, website and annual report against the Code. These rules apply to all Board members and staff (directly the rules of the Code).

In 2021, the Board had five members; Albert Brenninkmeijer (Chair), Jose Teunissen, Siebe Weide, Leslie Johnston and Stefan Hafner.

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

Albert Brenninkmeijer (as of 1 September 2020), Chair

Leslie Johnston

Stefan Hafner

Jose Teunissen (as of 12 October 2020)

Siebe Weide (as of 25 May 2020)

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THE MUSEUM IS A UNIQUE AND INTERACTIVE PLACE FOR SUSTAINABLE FASHION. THE FACT THAT OUR EDUCATIONAL COLLECTION AROUND INNOVATIONS ALSO RECEIVES MORE RECOGNITION AS A RESULT, IS A FANTASTIC DEVELOPMENT!

- ALBERT BRENNINKMEIJER, CHAIR

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FINANCIAL STATEMENTS 2021

FASHION FOR GOOD

STATEMENT OF ACTIVITIES 2021

The table adjacent presents the income statement of 2020 and 2021.

<u>Amounts in Euro x 1.000</u>	<u>2020</u>	<u>2021</u>
Grant Museum	1344	514.1
Grant Innovation Projects	300	142.9
Income Museum (e.g. tickets, tours, events)	35	81.9
Total Revenue	1,679	739
Operating Expenses	-582	-656.8
Overhead	-427	-275.9
Innovation Projects	-133	-229.7
Total Expenses	-1,142	-1,162
Result Stichting Fashion for Good	537	(424)
Appropriation fund	535	-424
Result after appropriation fund	2	0

Commentary: Remuneration Policy: The remuneration policy of Stichting Fashion for Good fits the character of the organisation and complies with legal requirements (WNT). The members of the Board perform its activities without receiving a remuneration. Stichting Fashion for Good has an at arm's length service contract relationship with Fashion for Good BV for facility and staff services. **Innovation Projects:** Stichting Fashion for Good received funding to accelerate innovation around critical themes such as plastics and transparency, bringing together innovators, brands, suppliers to collaboratively drive implementation across the fashion supply chain.

Amounts in Euro x 1.000	<u>31.12.2020</u>	<u>31.12.2021</u>
Fixed assets	-	-
Property, plant and equipment	-	1
Current assets		
Finished products and goods for resale	18	31
Receivables		
Trade receivables	16	159
Other receivables and accrued assets	517	153
	<u>533</u>	<u>312</u>
Cash and cash equivalents	1,599	1,679
Total Assets	2,151	2,023
Capital		
Appropriation fund	1,819	1,396
General reserve	-602	-602
	<u>1,218</u>	<u>794</u>
Current Liabilities		
Trade payables	22	46
Payables taxes social security	73	8
Other liabilities and accrued expenses	839	1,175
	<u>933</u>	<u>1,229</u>
Total Liabilities	2,151	2,023

BALANCE SHEET 2021

The table adjacent presents the balance sheet per 31.12.2021.

CULTURE GOVERNANCE CODE

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CULTURE GOVERNANCE CODE

In addition to laws and regulations, Stichting Fashion for Good also applies the principles of the Culture Governance Code (the “Code”), the Diversity & Inclusion Code, the Fair Practice Code and the Code of Ethics for Museums. The foundation believes it is important that its purpose is implemented in a transparent and honest manner through division of responsibilities. Stichting FFG periodically tests its ways of working, policies, website and annual report against the codes. These rules apply to all Board members and staff (directly and indirectly employed) of Stichting FFG; they are encouraged to actively apply the rules of the codes. This is discussed internally and externally always including someone on the Board who has a great and thorough understanding of the codes.

Independence and integrity are important pillars of Stichting FFG and are incorporated into the Code. Specifically, principle 3 reads: “Directors and Supervisors are independent and act with integrity. They are alert to conflicts of interest, avoid unwanted conflicts of interest and handle conflicts of interest in a transparent and careful manner.”

Board composition:

The Board members are aware of potential conflicts of interest that may occur when their private, personal, professional and/or financial interests may impact the decisions that they make on behalf of the organisation. Whether an actual, potential or perceived conflict of interest occurs is highly contextual. For example, a conflict of interest can occur:

- when a Board member holds a remunerated or decision-making position (e.g. board member) at an organisation to whom Stichting FFG intends to offer a grant or service contract;
- when a Board member is involved in the approval of a grant or contract with an organisation where their direct family members or close friends are working;
- when a Board member will receive or has received a financial or reputational gain as a result of a business transaction by Stichting FFG (e.g. nominated to a board position afterwards); or
- when a Board member achieves personal benefits by intervening with the artistic expression & curatorial independence of the Fashion for Good museum; or
- where third parties may perceive that a conflict exists.

To prevent unwanted conflicts of interest, all Board members have signed a Conflict of Interest Policy. A key principle of the Conflict of Interest Policy is that all potential, actual or perceived conflicts of interest or conflicts of commitments / outside positions must be avoided. Where this is not possible, they are disclosed and registered centrally. This policy is based on case-by-case resolutions rather than categorical conclusions.

Some conflicts may only require disclosure, while other conflicts may require approval or other actions.

Decision-making by a Board Member shall be in support of Stichting FFG's mission/objectives. Board Members must abstain from recommending, influencing, or voting on transactions where a conflict of interest exists. Board meeting minutes will describe the potential conflict of interest of its members, disclose any related discussions, and document compliance with these procedures. Board members may have to present information concerning a transaction at a meeting prior to commencement of deliberations of voting thereon.

Board composition:

If a conflict situation cannot be avoided or managed in good faith, a double safeguard comes into effect and an external, independent party may be engaged as mediator for advice on the potential conflict in question. The Board is open about this within the organisation and to external stakeholders.

Remuneration

The remuneration policy of Stichting FFG fits the character of the institution and is in accordance with statutory regulations. The members of the Board receive no remuneration for their work.

FAIR PRACTICE CODE

We work in line with the Fair Practice Code and implement the five values Solidarity, Sustainability, Transparency, Diversity and Trust. Most of our staff is under contract and all, including temporary staff members like interns, receive a fair remuneration for their work. Stichting Fashion for Good references and bases its salaries on the museum CAO and aligns where feasible; remuneration for temporary staff is above the minimum wage. In order to ensure fair payment for the artists we work with we consult and follow the Kunstenaars Honorarium calculation tool.

Continuous learning and improvement is strongly stimulated. For example, we stimulate knowledge sharing during weekly “Sharing is Caring” and “Deep Dive” meetings. During these meetings, team members from both the BV and foundation enlighten one another on their various areas of expertise - from innovation areas to marketing and even accounting. This ensures cross-pollination of knowledge and has also led to some interesting career shifts within the team. Evaluations are a standard part of our work cycle, enabling employees to discover their strengths and grow. This is also reflected in the way our career paths are documented and shared with the team, providing transparency and guiding the employees in different areas.

The recruitment, selection and promotion of Fashion for Good staff and partners is done in such a way that everyone - regardless of ethnic-cultural background - is offered equal opportunities and is treated equally.

Fashion for Good was founded with the mission to catalyse an international good fashion movement. The fashion chain connects different cultures and countries worldwide. Not only do the employees in the chain have diverse ethnic backgrounds, consumers also have different values and standards from a global perspective. That is why international and cultural diversity is also an important element in the recruitment and selection of partners and employees. For example, the team of Stichting FFG represents more than 10 different nationalities, including the UK, Ukraine, Poland, Belgium, Germany, Canada, Italy, India, Zimbabwe, the Netherlands.

DIVERSITY & INCLUSION CODE

The Diversity & Inclusion Code is adopted to promote diversity and polyphony in the four P's: People, Public, Programming, Partners. Stichting Fashion for Good has also formed a team, the DEI (Diversity, Equity and Inclusion) commission, to work on the implementation and improvements on diversity, equity and inclusion, both internally and externally. With this group we are continuously reflecting on current practices from exhibition development, programming and accessibility to team experience and composition, further translating these reflections into an actionable plan to improve, implement and develop new practices.

For example, recent reflections by the DEI commission have been to consider programmes which accommodate a more diverse audience, widening the net than the current majority audience consisting mainly of white highly educated middle class women.

To combat this and accommodate a wider range of demographics within the museum, the museum – in collaboration with the DEI commission – has taken on an educational angle and begun an educational programme focused on MBO schools throughout the Netherlands.

Furthermore, from a curatorial perspective the museum's exhibitions team also regularly considers the need for and relevance of project based curators or external expert advisors to diversify the voices and perspectives of the museum's narratives and displays actively ongoing.

The DEI commission has set their initial goals for this first phase (2021-2023) as identifying relevant opportunities, setting a direction, creating alignment and generating commitment. They are working on the following areas:

- ELEVATE EQUITY - Provide all people with fair opportunities: express motivation, as well as barriers, for countering inequity, set clear goals toward greater equity, and take action.
- ACTIVATE DIVERSITY - Recognising and engaging differences within the employee and audience base. Explore the impact of diversity on perspectives, assumptions, and approaches, and identify ways to enhance the contribution of all.
- LEAD INCLUSIVITY - Active, intentional, and ongoing efforts to promote the full participation and sense of belonging of everyone. Identify and mitigate bias, respect differences, build empathetic relationships, foster allyship, manage conflict, and bring out the best in others.

DIVERSITY & INCLUSION CODE

In order to do this, taking into account the different perspectives to approach this topic, they will:

- Open and safe conversations; internally, with like-minded organisations, ambassadors and activists
- Map connections and analyse best practices practices; internally and externally to incorporate and implement
- Learn & educate; share and raise awareness with the team
- Boost training & mentoring; with the team to change behaviours and attitudes

For the museum in specific we are currently working on the following action points:

- In order to diversify our offerings we will collaborate more with other organisations to share learnings.
- Actively search & scout for diversely led brands to sell in our museum shop by adding this as a criteria to our due diligence process (now focussed on sustainability).
- Consider adaptive clothing, gender and inclusion in our museum shop assortment.
- Make sure our full museum visit is translated into Dutch. This year we have added a Dutch audio tour to our exhibition, next year we will make sure all information is available in (at least) Dutch and English.
- We already make sure to add a sense check to all of our plans, collaborations and communications and will improve and standardise the protocol to follow in this perspective.