

# ANNUAL REPORT 2022

STICHTING FASHION FOR GOOD



FASHION FOR GOOD

# REPORT FROM THE BOARD

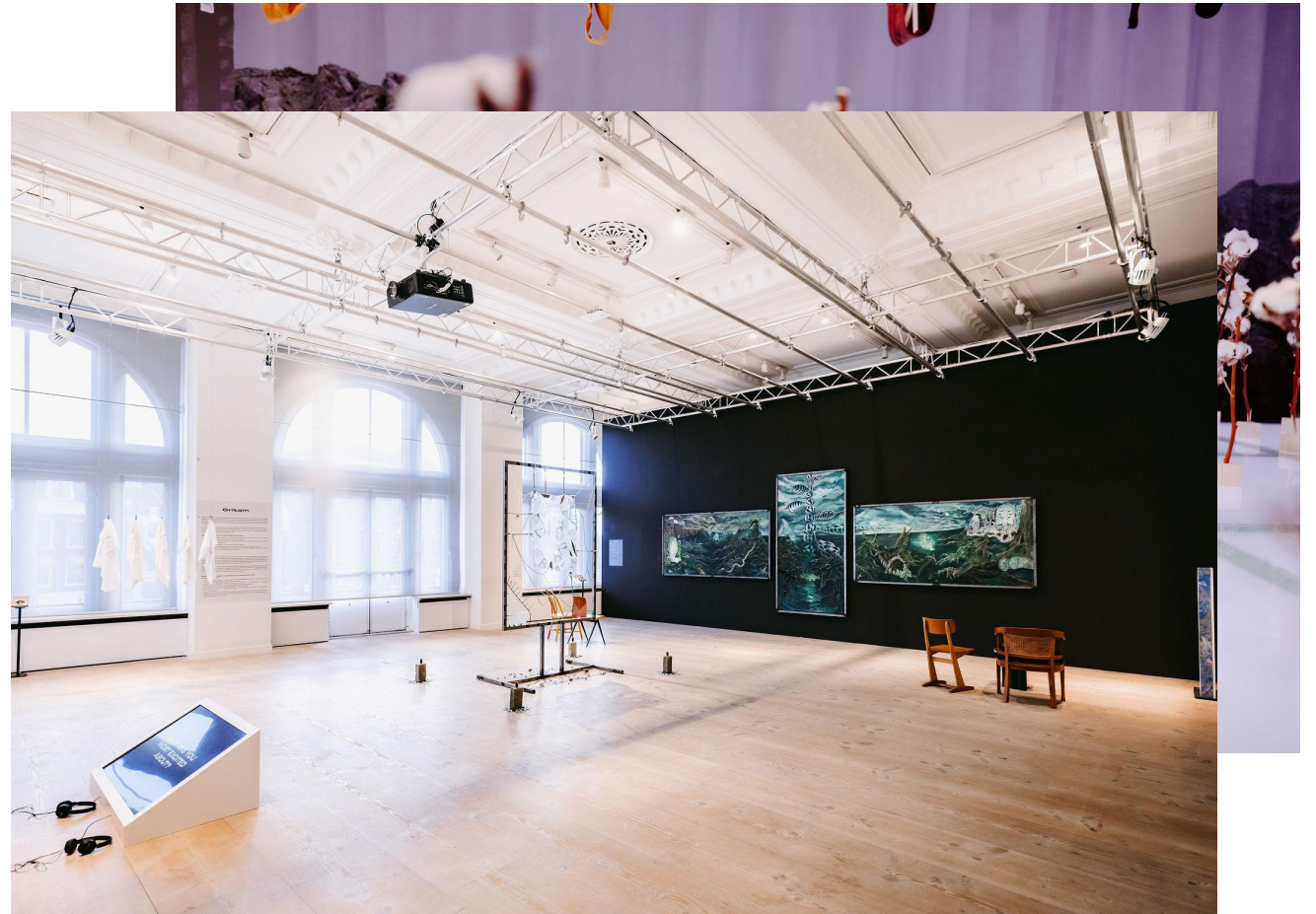
## OUR MISSION

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.

## 2022 OVERVIEW

We continued to build on the Museum's important work and broadened awareness and activation of our core mission: to empower behaviour change. We are excited to see that in 2022 we've welcomed more students than ever, showing that there is a growing interest in the sustainable fashion landscape. Our Knowing Cotton Otherwise exhibition was our most ambitious to date, allowing us to tap into the wider art world for the first time ever, from which we have taken valuable lessons for the future.



## EXHIBITION & PROGRAMMING HIGHLIGHTS

In 2022, we launched our third in-house curated exhibition, "Knowing Cotton Otherwise" — with funding from Amsterdams Fonds voor de Kunst, FONDS 21, Prins Bernhard Cultuurfonds, Stichting Zabawas, and Stimuleringsfonds Creatieve Industrie. The exhibition highlights the relationship between cotton and the fashion industry, and the role of cotton in an increasingly intertwined web of global cultures.

The first phase of the exhibition featured artists Benoît Gilles Michel, Caithlin Courtney Chong, Mario Gonsalves, Niño Divino, Noah Cohen, Nsimba Valene and Tasio Bidegain, as well as the collectives OSSO Archive, Studio Papa and The Gang is Beautiful.

The launch of the exhibition took place in October with an evening program open to the public and live performances by Sunni Lamin Barrow, DeLovie Kwagala, Sarah Naqvi, and music by JeanPaul Paula and DJ Arra.

The exhibition has three phases, each lasting four months. The second chapter will open on 17 February 2023, and the third and final chapter will open on 23 June 2023.

This exhibition was supported throughout all three phases with the most comprehensive campaign our team has ever done, covering print, digital, and out of home advertising.

## EXHIBITION 1 GROW: THE FUTURE OF FASHION (29 October 2022 - 12 May 2023)

Banana plant clothes, an orange peel silk dress, coconut leather and cork powder. Commissioned by the Fashion for Good 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 names Karim Adduchi and Iris van Herpen were also part of the exhibition and showed their own creations made from biomaterials.



## EXHIBITION 2: FASHION WEEK: A NEW ERA (20 May 2022 - 25 September 2022)

Every year during Fashion Week the latest fashion is shown on catwalks in Paris, Milan, New York, and other metropolises across the globe. This iconic event has a major impact on the fashion industry and on our own wardrobes. The exhibition 'Fashion Week: A New Era' took visitors through the timeline of 'Fashion Week', from its conception at the end of the 19th century, through the Covid-19 pandemic, and towards the future. What is the future of Fashion Week worldwide? How did the fashion industry adapt to the Covid-19 pandemic? What effect does Fashion Week have on consumer buying behaviour? The Fashion for Good Museum dived into all these questions for its second in-house curated exhibition; selected works by Bill Cunningham, a Digital Villa installation, sustainable looks from a collaboration between the Fashion for Good Museum and The Fashion Design Council of India (FDCI) and Lakmé Fashion Week, among other pieces, were displayed in the exhibition.



## **EXHIBITION 3: KNOWING COTTON OTHERWISE - CHAPTER 1 (17 October 2022 - 10 February 2023)**

Cotton is perhaps the world's most well-known fabric, with a tangled, global history of more than 400 years. Many stories behind cotton are less known. Where does cotton come from? How is it grown? What is the future of cotton and the role of innovation? How should we relate to the more questionable aspects of cotton, from its history of forced migration to more modern-day challenges? And how can we celebrate cotton, the connections it creates and the opportunities around it? These untold, sometimes unexpected perspectives have been collected and brought together by the Fashion for Good Museum in its year-long exhibition Knowing Cotton Otherwise.

The first chapter of the exhibition has allowed us to expand our audience from the sustainable fashion bubble into the wider art world. Our subject matter was more complex, and therefore more challenging. This gave room to reviews from different perspectives, all of which have been great learning opportunities for our Museum Team. We took these lessons as we prepared for the second chapter of the exhibition.

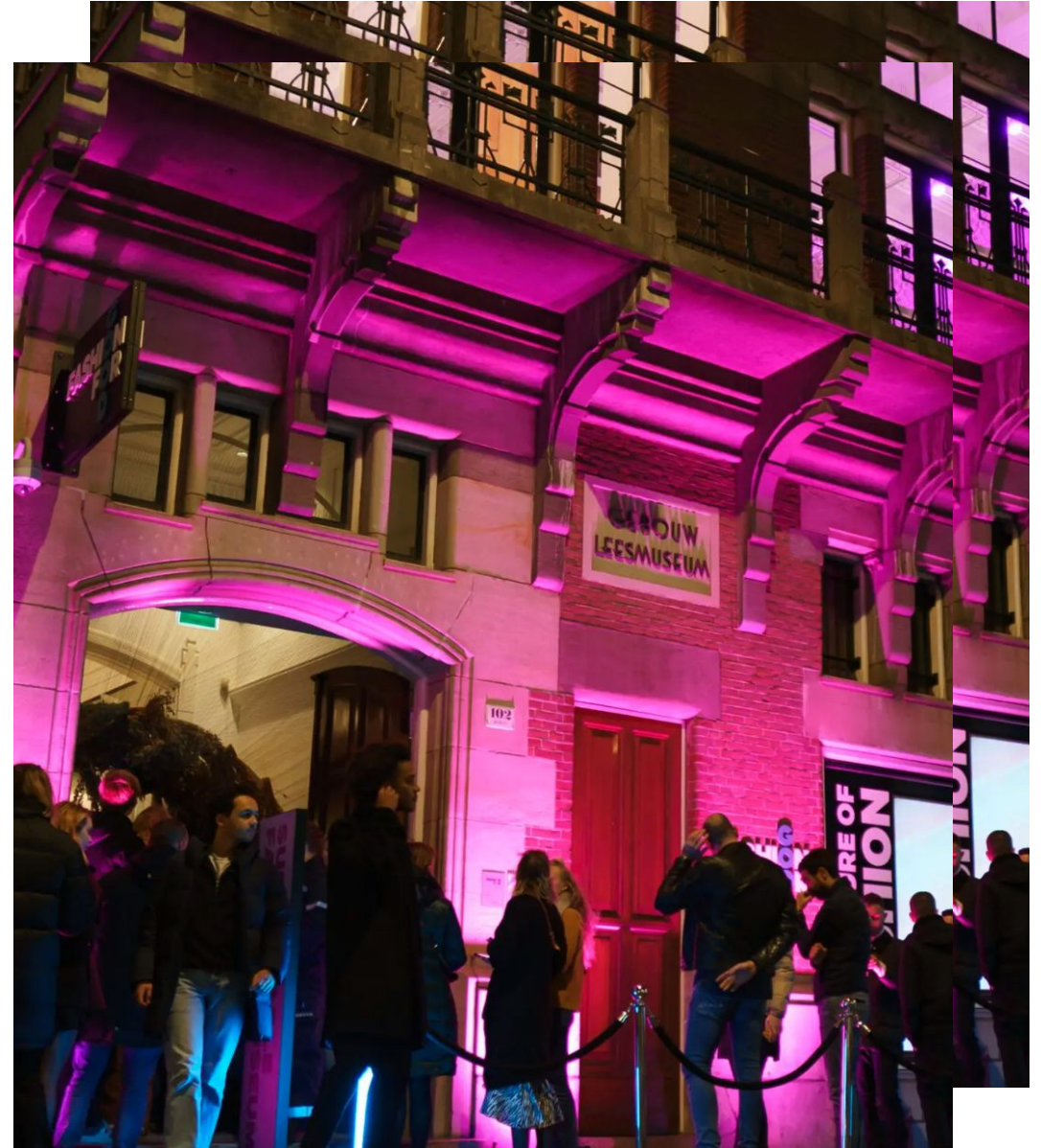


## MUSEUMNACHT (5 November 2022)

During our second edition of Museumnacht, the Fashion for Good Museum hosted an exciting and very diverse program to attract new audiences to our space.

This year's edition featured Spoken Word performances by Unwanted Words, musical interpretation of our exhibition 'Knowing Cotton Otherwise' by DJ Collective Ampfeminine, and an upcycle workshop by sewing atelier De Steek.

We were pleased to have welcomed close to 1600 visitors.





## ADVISORY COUNCIL

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 (Director of Laurenskerk), Marjolein van Breemen (Director Naturalis Biodiversity Center) and Stephan Alspeer a well established communications strategist.



**Marian Duff**  
(Chairperson)



**Elles van Vegchel**



**Marjolein van Breemen**



**Mick Groeneveld**



**Stephan Alspeer**

## COLLECTION STRATEGY

In 2022, we further enhanced the learning collection in particular, which has been defined as collecting samples to exhibit as innovations develop in real-time. The museum continually updates the installation, displaying only the most recent and relevant artefacts and objects. However, every object is continuously recorded in detail and uploaded digitally to the digital database.

The museum's policy for selecting innovator artefacts is through collecting samples and specimens primarily from the FFG Innovation Platform, 90% of which have been donated to the museum by our community of innovators and which are within reason easily accessible and replaceable. The Innovation Platform is the backbone of the museum's technical storytelling which means that a big part of our Innovator Artefacts will be acquired through the platform.

We have also finalised the 'Co-collection Policy' as well as accompanying loan agreements and contracts.

## AUDIENCE OUTREACH

As with all other museums in the Netherlands, we struggled to get our visitor numbers back to pre-covid numbers. We have therefore continued to strengthen our local outreach and awareness. We organised several external events with local brands and like-minded organisations, as well as workshops on sustainable fashion. We continued our partnership with Gemeente Amsterdam and New Order of Fashion, and conducted multiple out of home marketing campaigns with different distributors, ranging from posters, billboards, and digital metro screens. On social media we implemented an “always on approach” as well as several promoted campaigns focused on being an online extension of the exhibitions.

We have continued with our global movement approach by structuring our communication activities around the Good Fashion Actions (Consider, Choose, Use, Reuse, Activate, educating consumers on how to make more conscious choices), as well as around collaborative campaigns to further amplify our reach. In 2022, we’ve further grown our community of changemakers to more than 212,000 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 2022: reaching an aggregated readership of 24 B(36% US, 12% India, 10% UK, 4% Netherlands, 3% Germany, 2% Canada, 1% France).

## EDUCATIONAL PROGRAM

We've further developed our Educational Programme to reach out to specific target audiences: we finalised the MBO educational programme concept and tested this concept with selected partner MBO schools (funded by Prins Bernard Cultuurfonds and VSB Fonds). Next to this, we finalised our museum education base offering which caters to a wide range of target audiences from primary school to high school, MBO, HBO and University programmes.

In 2022, a total of 680 students from 19 different schools took part in the MBO programme. We also further developed the educational programme, focusing on longer-term relationships with schools (particularly MBO which has the most impact considering future contributors to the fashion and textile sector), as well as developed the first educational programme which was created in parallel to one of the museum's temporary exhibitions 'Knowing Cotton Otherwise'. This programme has the aim to further extend the classroom into the museum in collaboration with two MBO schools and two HBO schools to challenge the Dutch education system and close the gap between these different levels of education.

## DIVERSIFICATION OF FUNDING

In 2022, we were granted repeated project funding from the Amsterdams Fonds voor de Kunst, which previously supported our exhibition GROW in 2021, and Prins Bernhard Cultuurfonds, which also supports our educational programme. We further executed and expanded our fundraising strategy, focussing on establishing Fashion for Good as a museum and helping it land within the Dutch cultural sector. Following this strategy, we successfully applied to public and private cultural funds in the Netherlands. We received grants from Stimuleringsfonds Creatieve Industrie, Stichting Zabawas and Fonds 21 for the exhibition Knowing Cotton Otherwise and its dedicated educational programme.

These funds support the Museum for the first time, particularly because of the timeliness of the exhibition as an educational tool and its importance amongst the current museum offering. We are continuing to execute the development of our educational programme for MBO schools, the Circular Fashion Programme, with support from VSB Fonds and Prins Bernhard Cultuurfonds. In parallel, we also continued executing on the EU funding received in 2020 for the Horizon 2020 project, AllthingsBio.PRO, preparing the travelling exhibition GROW which will be launched in February 2023.

## KEY RESULTS

2022 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 the year. Since opening, we have welcomed close to 100,000 visitors. In 2022, we provided 230 tours and close to 40 events. Our digital channels continued to grow to over 212,000 followers and our global reach surpassed a 24B annual readership, helping to spread the good fashion movement on a global scale.



## OUTLOOK

Over the last 5 years, the interest in circularity & innovation in the fashion industry has seen exponential growth. At the same time, the scope and complexity of the challenges the world and the fashion industry is facing have increased. These dual developments trigger an important reflection point for Fashion for Good overall; a moment to re-align with the original intent and to reevaluate our strategic approach.

In 2023, Fashion for Good will execute a comprehensive strategic review, in order to best adapt to the evolving innovation, consumer and industry landscape.

As we look into 2023, we have the intention to further broaden awareness and activation of our core mission: to empower behaviour change towards a sustainable fashion industry. We intend to achieve this by furthering the Knowing Cotton Otherwise exhibition and improving accessibility of the subject, developing online educational tools, collaborating with educational institutes, and hosting a collaborative exhibition in Q4 of 2023.

## 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.

In 2022, the Board had five members; Albert Brenninkmeijer (Chair), Jose Teunissen, Siebe Weide, Katy Hartley 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, Chair

Katy Hartley

Stefan Hafner

Jose Teunissen

Siebe Weide

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**WE ARE SO HAPPY TO SHARE THAT THE MUSEUM'S EDUCATIONAL PROGRAM IS DRAWING IN MORE STUDENTS AND CHALLENGING WAYS OF THINKING. IF YOU INSTIL A SUSTAINABLE CONSCIOUSNESS FROM AN EARLY AGE, YOU CHANGE THE WAY THE FUTURE WILL BE MADE, AND YOU GET IT RIGHT FROM THE START.**

— ALBERT BRENNINKMEIJER, CHAIR

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# FINANCIAL STATEMENTS 2022

## INCOME STATEMENT 2022

The table adjacent presents the income statement of 2021 and 2022.

<u>Amounts in Euro x 1.000</u>	<u>2021</u>	<u>2022</u>
Grant Museum	514.1	1000.3
Grant Innovation Projects	142.9	238.1
Income Museum (e.g. tickets, tours, events)	81.9	205.7
<b>Total Revenue</b>	<b>739</b>	<b>1,444</b>
Operating Expenses	-656.8	-886.1
Overhead	-275.9	-370.1
Innovation Projects	-229.7	-345.6
<b>Total Expenses</b>	<b>-1,162</b>	<b>-1,602</b>
<b>Result Stichting Fashion for Good</b>	<b>(424)</b>	<b>(158)</b>
<b>Earmarked reserve</b>	<b>-424</b>	<b>-158</b>
<b>Result after earmarked reserve</b>	<b>0</b>	<b>0</b>

**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.

<u>Amounts in Euro x 1.000</u>	<u>31.12.2021</u>	<u>31.12.2022</u>
Fixed assets		
Property, plant and equipment	1	3
Current assets		
Finished products and goods for resale	31	20
Receivables		
Trade receivables	159	108
Other receivables and accrued assets	153	1,017
	312	1,124
Cash and cash equivalents	1,679	1,267
<b>Total Assets</b>	<b>2,023</b>	<b>2,414</b>
Capital		
Appropriation fund	1,396	1,238
General reserve	-602	-602
	794	636
Current Liabilities		
Trade payables	46	31
Payables taxes social security	8	41
Other liabilities and accrued expenses	1,175	1,706
	1,229	1,778
<b>Total Liabilities</b>	<b>2,023</b>	<b>2,414</b>

## BALANCE SHEET 2022

The table adjacent presents the balance sheet per 31.12.2022.

# CULTURE GOVERNANCE CODE

FASHION FOR GOOD

## 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.

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 Netherlands, Germany, Poland, Ukraine, UK, Ireland, Canada, Belgium, Malaysia, Australia.

## DIVERSITY & INCLUSION CODE

The Diversity & Inclusion Code is adopted to promote diversity and polyphony in the four P's: People, Public, Programming, Partners. 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, the DEI commission emphasized the importance of programmes which accommodate a more diverse audience, widening the net than the current majority audience.

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. We are very pleased that the "Knowing Cotton Otherwise Exhibition" has enabled multiple significant collaborations with artists from the Global South diaspora.

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.