

ANNUAL REPORT 2023

STICHTING FASHION FOR GOOD



FASHION FOR GOOD

PREFACE

"I am delighted to present the key achievements of the Fashion for Good Museum in 2023, as detailed in our annual report. We reflect on a notable year marked by significant enhancements and distinctive initiatives such as the *Knowing Cotton Otherwise* publication and the evolution of our educational toolkits. This period also signified an important transition for the museum as we announced the museum's closure and a change in our approach.

To deepen Fashion for Good's impact through the innovation platform to facilitate the widespread adoption and scaling of regenerative fashion solutions, the museum will transform into an expanded co-working space and community hub. This transformation aims to forge stronger partnerships with like-minded organisations, foster collaboration within the industry, and provide flexible spaces for new tenants.

Our commitment to driving sustainable change in the fashion industry remains unwavering, and this realignment represents a significant advancement in our journey.

Although it has been a challenging process to bid farewell to our remarkable and unique space, where we educated and inspired visitors on their journey towards sustainable fashion, the Stichting will continue its work through innovation projects.

We will commemorate our legacy in June 2024 by sharing invaluable insights gathered over six impactful years and highlighting key achievements. We aim to continue inspiring positive change within the fashion ecosystem through new projects and leveraging our online presence to educate the broader public about the necessity of innovation for a more sustainable fashion system.

In the future, our annual reports will change their focus to reflect our activities and move away from the emphasis on museum activities,"

Albert Brenninkmeijer, Chair of the Board.

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.

2023 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 2023 we have opened chapter 2 and 3 of our *Knowing Cotton Otherwise* exhibition - which was our most ambitious to date - and aligned with the finissage of this exhibition we published a unique publication sharing the untold stories around cotton. Additionally the exhibition *News From The Future* opened allowing emerging local talents to share their future vision of fashion. The Museum faced challenges during the final quarter of the year due to flooding in the basement, resulting in the temporary closure of a section of the museum. Regrettably, this setback impacted ticket sales and visitor experiences.



EXHIBITION & PROGRAMMING HIGHLIGHTS

In 2022, we launched our third in-house curated exhibition, "Knowing Cotton Otherwise" which continued into 2023 – 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 second chapter opened on 17 February 2023 and the third and final chapter opened on 23 June 2023. The exhibition following was *News From The Future* opening on 31 October 2023. As part of a new Educational Programme and Toolkit – a selection of up-and-coming talents had been asked to respond to the question: "what could the future of fashion look like?"

Their answers were revealed in the exhibition in the form of garments, videos and installations.

In August a collaboration with Lowlands festival took place where visitors experienced a sneak peek of the *News From the Future* exhibition (launched in October 2023) as well as a craft- and upcycle workshops for festival visitors.

A notable achievement in 2023 was the successful Museumnacht event, attracting over 1800 attendees.

EXHIBITION 1

KNOWING COTTON OTHERWISE

Bodies of Work (22 February 2023 - 21 June 2023)

The existing KCO exhibition was expanded via new installations that referred to both human and non-human entities. This allowed the story of cotton to be told from a broader perspective, exploring its use and reuse in fashion and technology. *Bodies of Work* attempted to confront the issues surrounding the cotton industry, delving into the rich story of the body as a carrier of cotton's problematic history, featuring work of a.o. [Tricia Mokosi](#), [Sha'Mira Covington](#) and FFG innovator Natural Fiber Welding.



EXHIBITION 2

KNOWING COTTON OTHERWISE

Flipping the Script (22 June 2023 - 21 October 2023)

The third and final chapter of *KCO Flipping the Script* opened on 22 June 2023, designed to challenge the Eurocentric narrative around concepts such as 'classic' style or 'basic' wardrobe staples by giving space to voices that have historically been put on the sidelines. Two new installations were added to the exhibition, by designer [Angelo Carlo Marcus Elizabeth](#) and trend researcher and designer [Nsimba Valene Lontanga](#).



EXHIBITION 3: NEWS FROM THE FUTURE (31 October 2023 - 24 January 2024)

As part of a new Educational Programme and Toolkit - a selection of Dutch fashion students have been asked to respond to the question: “what could the future of fashion look like?” The results were revealed in the exhibition in the form of garments, videos and installations. Participating students were selected from art and fashion schools across the Netherlands from the **University of the Arts Utrecht, Zadkine MBO, MBO Rijnland** and **Saxion College**.



MUSEUMNACHT 4 November 2023

During our third edition of Museumnacht, the Fashion for Good Museum hosted a range of activities for the visitors carrying from live music with hiphop artist Michael Ekow and multiple DJs, an upcycling workshop with Reconstruct and a partnership with EYE Filmmuseum showcasing vintage fashion films.

At 23.00 the official Museumnacht social media channels communicated our museum was at its max capacity advising people not to come in anymore.

We were pleased to have welcomed over 1800 visitors with a record bar revenue due to a very popular - sold out - seltzer bar.



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**, Head of Culture and Entertainment at NPO.



Marian Duff
(Chairperson)



Elles van Vegchel



Marjolein van Breemen



Mick Groeneveld



Stephan Alspeer

AUDIENCE OUTREACH

We have 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 **New Order of Fashion** and conducted multiple out of home marketing campaigns with different distributors, ranging from posters, billboards, and digital metro screens and a paid partnership with **Glamcult Magazine**. Local partnerships to highlight were **Lowlands Festival**, **Museumnacht**, **Project Fearless**, and **Current Obsession**.

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 promotion of the events and exhibitions taking place in the museum as well as inspiring our following with informative content around the FFG innovators.

EDUCATIONAL PROGRAMMES

We have continued utilising our museum education base offering, catering to a wide range of target audiences from primary school to high school, MBO, HBO and University programmes.

We completed the development of the MBO educational toolkit, called the *Circular Fashion Programme* (funded by Prins Bernard Cultuurfonds and VSB Fonds), based on our pilot activities in 2021-22.

This year we also kicked off a pilot for an educational toolkit, created in parallel to one of the museum's temporary exhibitions *Knowing Cotton Otherwise*. In collaboration with **Yophi Ignacia**.

This programme (supported by Fonds21) is called *Classroom of the Future: stories behind cotton* and aims to further extend the museum in to the classroom and has been developed in collaboration with **Saxion College** (Enschede), **Zadkine MBO** (Rotterdam), **MBO Rijnland** (The Hague), and **HKU** (Utrecht).

The toolkit takes students on a journey of six lessons where they will explore the impact of cotton on people and our planet. At the same time, students are encouraged to follow, recognise, and map their own learning and design processes. As the next generation of fashion makers, they gain insight into the history and stories surrounding the material's impact on the past, present, and future.

EXECUTION OF FUNDING

In 2023, we executed on the projects for which we were granted funding in 2022, from the **Amsterdams Fonds voor de Kunst**, which previously supported our exhibition *GROW* in 2021, and **Het Cultuurfonds**, which also supports our educational programme. We successfully applied to public and private cultural funds in the Netherlands in 2022 and received grants from **Stimuleringsfonds Creatieve Industrie**, **Stichting Zabawas** and **Fonds 21** for the exhibition *Knowing Cotton Otherwise* and its dedicated educational programme.

These funds supported 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 continued to execute the development of our educational programme for MBO schools, the *Circular Fashion Programme*, with support from **VSB Fonds** and **Het Cultuurfonds**. In parallel, we completed the three-year Horizon 2020 project *AllthingsBio.PRO*, for which we received funding from the EU in 2020, by developing and completing the travelling exhibition *GROW*.

KEY RESULTS

2023 was a year with many highlights. 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 2023, we provided **186 tours** and more than **25 events**. Our digital channels continued to grow to over 233,000 followers and our global press reach surpassed the set target of 2,000 featured articles with 6%, helping to spread the good fashion movement on a global scale. Featured in key media such as *Washington Post*, *Het Parool*, *Marie Claire*, *Little Black Book* and many more.

**Museum & Sophie van Duren featured in Washington Post, Sept 2023*



RENEWED STRATEGY & CLOSURE OF MUSEUM

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 have triggered 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 has announced its renewed strategy to enable widespread adoption and scale of regenerative fashion innovations. This involves a significant commitment to bolstering the Innovation Platform and deepening efforts in brand uptake, supplier integration, financing and impact measurement.

As part of this evolution, the Fashion for Good Museum will close in June 2024. This shift underscores Fashion for Good's commitment to fostering deeper collaboration among its community of sustainable fashion industry changemakers.

The Museum's final exhibition is set out as a grand finale around circularity and is scheduled to open its doors at the end of January 2024 and close on June 5th - World Environment Day.

The Fashion for Good building will evolve into an expanded blended use and co-working space and the work of Stichting Fashion for Good continues through several innovation projects.

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 2023, the Board had five members; Albert Brenninkmeijer (Chair), José 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
José Teunissen
Siebe Weide

FINANCIAL STATEMENTS

2023

INCOME STATEMENT 2023

The table adjacent presents the income statement of 2022 and 2023

<u>Amounts in Euro x 1.000</u>	<u>2022</u>	<u>2023</u>
Grant Museum	1000.3	1771.1
Grant Innovation Projects	238.1	666.5
Income Museum (e.g. tickets, tours, events)	205.7	117.9
Total Revenue	1,444	2,556
Operating Expenses	-886.1	-1041.2
Overhead	-370.1	-504.4
Innovation Projects	-345.6	-827.8
Total Expenses	-1,602	-2,373
Result Stichting Fashion for Good	(158)	223

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	31.12.2022	31.12.2023
Fixed assets		
Property, plant and equipment	3	4
Current assets		
Finished products and goods for resale	20	17
Receivables		
Trade receivables	108	45
Other receivables and accrued assets	1,017	1,490
	1,124	1,535
Cash and cash equivalents	1,267	899
Total Assets	2,414	2,454
Capital		
Appropriation fund	1,238	1,128
General reserve	-602	-268
	636	860
Current Liabilities		
Trade payables	31	98
Payables taxes social security	41	17
Other liabilities and accrued expenses	1,706	1,480
	1,778	1,595
Total Liabilities	2,414	2,454

BALANCE SHEET 2023

The table adjacent presents the balance sheet per
31.12.2023

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 is 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.