



FASHION FOR GOOD MUSEUM 2017-2024

LEGACY REPORT

JUNE 2024

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Preface by Managing Director Katrin Ley

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PREFACE

As we reflect on the journey of Fashion for Good and the pivotal role our museum played within it, I am honored to present this legacy document, encapsulating the essence of our mission and the invaluable insights gained along the way. Our decision to close the museum in June 2024 was not made lightly, but as we shift our focus towards scaling innovations for greater industry impact, we recognize the importance of preserving and sharing the wealth of knowledge accumulated during our six-year tenure.

This document stands as a testament to our commitment to transparency and collaboration, echoing the ethos that has driven Fashion for Good since its inception: changing the hearts and minds of its visitors and inspiring them to take action and help change fashion. It exists to fulfill the promise made in 2017 – to share our journey, learnings, and most impactful activities with the world. Through these pages, readers will find a treasure trove of insights, from the development of pioneering exhibitions to the cultivation of creative partnerships with entities such as Lowlands Festival, Dutch Design Week, and Museumnacht.

It serves as a comprehensive resource for industry professionals, educators, and enthusiasts alike, offering practical tools and inspirational narratives to catalyze positive change within the fashion ecosystem.

As we bid farewell to the museum I am filled with pride in what we have achieved together in such a short span of time. From the humble beginnings of a pop-up exhibition in 2017 to the establishment of a dynamic, interactive space in 2018, our museum has left an indelible mark on the landscape of sustainable fashion. Though our physical doors may close, the spirit of Fashion for Good lives on in the enduring legacy of this document, ensuring that our vision for a more sustainable and ethical industry continues to inspire and inform future generations.

— Katrin Ley, Managing Director Fashion for Good.

Photo: Prestigieux



EXECUTIVE SUMMARY

The Fashion for Good Museum presents its legacy document as a testament to its transformative journey, marked by the closure of its museum in June 2024. This document encapsulates the mission's essence and invaluable insights gathered over six impactful years. With a commitment to transparency and collaboration, Fashion for Good aims to share its learnings to inspire positive change within the fashion ecosystem.

Reflecting on its trajectory, the Fashion for Good Museum celebrates achievements such as welcoming **115,000 visitors**, including **8,000 students** from **200 schools**, and organising **13 exhibitions**, **75 events**, and **4 educational programmes** touching current and future generations and inspiring many to take action to drive change in the fashion industry. Reaching **46 million euros** worth of (earned) media value through press coverage since 2017, Fashion for Good's influence has been substantial, evidenced by its **250,000 social media followers** and **15,000 newsletter subscribers**.

Fashion for Good Museum window during the "Fashion Week A New Era" exhibition photo: Kyla Elaine



Reflecting on the varied output of the museum during its short existence, as well as its significant footprint and wide reach, while keeping in mind the challenges encountered during its establishment and development, we distilled six key lessons from Fashion for Good's unique sustainable museum practices:

- **Recognition of Broader Shift:** There is a broader shift towards sustainability in the museum sector, as exemplified by Fashion for Good and the new ICOM definition.
- **Storytelling for Societal Change:** It's important that cultural institutions drive societal change in fashion consumption through storytelling.
- **Innovation through Limitations:** Embracing organisational limitations can spur innovation in collection management and education within museums.
- **Audience Engagement:** Understanding and expanding the core audience is necessary for effective engagement in sustainability initiatives.
- **Measuring Impact:** It's challenging to measure impact for organisations with social missions and these require clear success criteria.
- **Establishing a Sustainability Framework:** Establishing a contextual definition of sustainability is the foundation for organisational sustainability efforts.

Fashion for Good's legacy document serves as a comprehensive resource for industry professionals and enthusiasts, offering practical tools and inspirational narratives to advance sustainability in fashion. Though the museum may close its physical doors, its enduring legacy ensures continued inspiration and guidance for future generations striving for a more sustainable and ethical industry.

1

MISSION & STRATEGY

MISSION & STRATEGY

1.1 MISSION

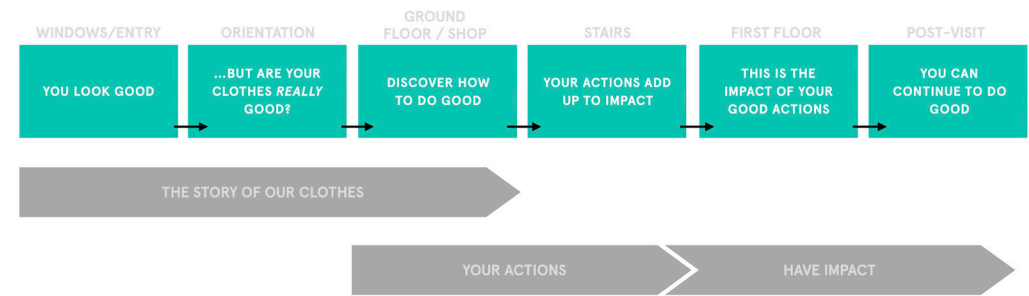
The Fashion for Good Foundation was launched with an ANBI status* in 2017 with the aim to **change the fashion industry and the system behind it**. Through innovation, collaboration and practical action we want to revolutionize the industry towards a circular system, so that people and planet can flourish together. The Museum is part of the Foundation with the mission to **change the hearts and minds of visitors** by telling stories behind the clothes they wear, showing visitors how to take action and have a positive impact on the fashion industry.

“In founding the Fashion for Good museum, we aimed to create a transformative space that could inspire each visitor on what good fashion could be. We are proud of how the museum has been able to spark important conversations, bring together unlikely allies, and educate the next generation. And we look forward to building on this powerful legacy through our continued support of the Fashion for Good innovation platform.”

— Leslie Johnston, CEO of Laudes Foundation, founding partner of Fashion for Good.

*ANBI status is assigned to a company when they are aimed at public benefit. An institution can only be an ANBI if it is almost entirely committed to the public interest.

High Level Visitor Journey



Ground Floor: Action Stations



Illustration of the Good Fashion Action Plan by Local Projects

1.2 STRATEGIC FRAMEWORK

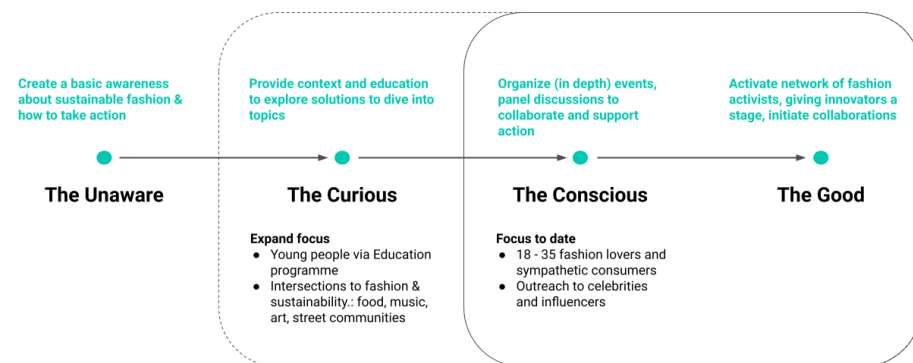
<p>Our Winning Aspiration</p>	<ul style="list-style-type: none"> • Our purpose and ambition is to make good fashion the new norm. We do this by educating and inspiring behaviour change. • Our vision is to be recognised as the world's leading museum for sustainable fashion innovation and a global platform for change. • Key metrics: <ul style="list-style-type: none"> 1. Impact: Inspiring millions for sustainable fashion - Reach physical & digital, NPS, behaviour change. 2. Financial: Operating on diversified revenue model (ratio tickets / commercial vs 3rd party funds, donors) • Winning means to achieve a material shift in consumer behaviour
<p>Where will we play?</p>	<ul style="list-style-type: none"> • We enable our vision in two ways through the Fashion for Good Experience and then more broadly by driving a global movement. • We aim to serve audiences through awareness, inspiration and education. • The museum attracts destination visitors and walk ins. Our outreach strategy initially targeted the conscious and good through in person and digital interaction with an age group of 18 - 35 years old. Outreach has expanded to additional groups such as children and young adults through educational programmes, as well as local museum patrons that may not be as immersed in the topic. • The museum also addresses digital audiences with a personalised and interactive experience.
<p>How will we win?</p>	<ul style="list-style-type: none"> • Fashion for Good is the only museum dedicated to fashion & sustainability, with inspiration, practical action and innovation at its core. • The Experience takes visitors on a digitally-enabled Good Fashion Journey to learn about the past, present and future of the fashion industry. Visitors are empowered to discover and commit to ways that they can make a difference. Programming is tailored to showcase special exhibits, themes, and events that dive deeper into key issues. • The museum leverages its physical presence with a personalised experience, as well as an engaged digital reach to change the hearts and minds of visitors and inspires impactful actions.
<p>What capabilities must we have?</p>	<ul style="list-style-type: none"> • Today's core strengths: Innovation knowledge, storytelling, personal interaction and global reach; entrepreneurial mindset. • Exhibition curation: Leveraging Innovation angle, yet strengthening the cultural, artistic and scientific dimensions; taking risks to remain intellectually accessible while challenging our audiences, presenting different views and ideas (diversity). • Audience Engagement: Driving traffic beyond the "converted", build educational programming, strategic partnerships w other musea. • Collection strategy: physical and digital collections of innovator 'artifacts' - also for lending purposes to other museums. • Fundraising: Cultural & educational funds project development & grant writing; building commercial income stream.

1.3 KEY AUDIENCES

From the inception, visitors interested in sustainable fashion found our museum quite easily and were inspired by their visit. They have remained the museum’s core audience: termed ‘the conscious’ or ‘the good’, and consisting of primarily women aged 18-35 years old with a strong existing knowledge of sustainability and sustainable fashion.

We initially targeted ‘conscious’ and ‘good’ audiences through in-person and digital interaction. However, we realised quickly that we needed to reach ‘curious’ and ‘unaware’ audiences in order to truly change hearts and minds. These are the people who will most benefit from learning about the stories behind the fashion industry and may be encouraged to change their consumption habits.

We chose to focus on children and young adults, future generations of fashion consumers and fashion professionals. Over the last three years, our outreach and cultural offer was expanded through educational programmes, public programming and partnerships targeted at people with an interest in either fashion or environmentalism who had not yet linked the topics or engaged in more sustainable consumption.



Note: Every element of the Experience meets visitors at their current level of awareness and focusses on progressively increasing their understanding and involvement

Tour of the Fashion for Good museum. Photo: Alina Krasieva



2

**OUR JOURNEY
2017-2024**

OUR JOURNEY 2017-2024

2.1 PAST, PRESENT AND FUTURE

In 2017, Fashion for Good was launched as part of the industry-wide call for collaboration to transform the fashion industry, with the promise to share all knowledge and lessons learned from its activities. To make an industry change happen we believed in a dual approach: 1) achieving a shift in the industry and the way fashion is made through scaling disruptive innovations and 2) influencing consumer behaviour, so consumers learn to demand a better product and change the way they treat their clothes.

The world's first sustainable fashion museum was born to change people's hearts and minds - initially in the form of a 'launchpad' pop-up exhibition. By October 2018, the Fashion for Good Experience, now the Fashion for Good Museum, opened at Rokin 102: a unique, interactive experience that set out to inspire and activate its visitors. From its onset, the Museum was a space for visitors to interact with the past, present and future of fashion, to learn about the stories behind their clothes and how they can make a positive impact towards industry change.


In the last six years, circularity and innovation in the fashion industry have seen exponential growth. At the same time, global challenges such as increased macroeconomic risks, the climate crisis, and evolving policies have added complexity to the fashion industry's landscape. These developments sparked a critical reflection within Fashion for Good to ensure its work remains on the leading edge of innovation and drives industry transformation. This thorough review confirmed the need to shift the focus of the organisation towards scaling innovations and led to the incredibly difficult decision to close the Museum in June 2024. The legacy of the museum will live on however remain publicly available, as detailed in this report.

Starting in June 2024, the museum will undergo a transformation to expand the existing co-working space and community. This will foster stronger alliances among mission-aligned organisations, enhancing collaboration within the industry and offering flexible spaces for new tenants.

Albert Brenninkmeijer, chair of the Board: *“Our commitment to driving sustainable change in fashion remains steadfast, and this realignment marks a significant step forward in the journey. We aspire for our legacy to endure, motivating others to challenge the status quo for the betterment of our planet and future generations.”*

Fashion for Good Museum Officially Registered Museum

The Fashion for Good Experience, the world's first interactive museum focused on sustainable fashion, this week inaugurates an advisory committee and welcomes two new board members. In addition, the museum is officially registered with the Museum Register.



VAN BOVEN NAAR ONDER: Gwen Boon, Experience Manager - Fashion for Good; Katrin Ley, algemeen directeur - Fashion for Good; Albert Brenninkmeijer, bestuursvoorzitter Stichting Fashion for Good
Credit: Nicolas Brenninkmeijer

3 November 2020

AMSTERDAM -The Fashion for Good Experience, the world's first interactive museum focusing on sustainable fashion, inaugurates this week an advisory committee and welcomes two new board members. In addition, the museum is officially registered with the Museum Register, meeting the same national standards as other major museums in the Netherlands. Important steps to strengthen the museum's future and deepen its programming.

Press release announcing the museum's registration. Featuring Gwen Boon (General Manager of the museum), Albert Brenninkmeijer (chair of the Board) and Katrin Ley (Managing Director Fashion for Good).

2.1 FROM EXPERIENCE TO MUSEUM

In April 2017, we opened an initial 'launchpad' pop-up expo at Rokin 102, simultaneous with the launch of the Fashion for Good Innovation Platform.

The launchpad was a colourful space to take photos, included a cinema screening documentaries and videos showing textile factory- and worker conditions, and a large space where visitors could leave their 'good fashion commitment' or take home posters for local campaigning.

Following this initial pop-up, the galleries at Rokin 102 were refitted as interactive museum spaces and the Fashion for Good Experience opened in October 2018. In November 2020, the Experience was officially registered as a museum at Museumregister as well as the Museumvereniging, which allowed us to accept the national Museumjaarkaart. In 2021, the Experience was renamed the Fashion for Good Museum.

The Fashion for Good Launchpad Experience
Photos: Local Projects



2.3 UNIQUE ELEMENTS OF THE MUSEUM

The Fashion for Good Museum was designed as an interactive experience and outfitted with the latest technology. The permanent installations of the museum told the story of the production of a cotton-polyester T-shirt, the history of the fashion industry, and introduced innovative solutions to socio-environmental issues in fashion. The starting point of these installations was Fashion for Good's framework of The Five Goods, inspired by Cradle to Cradle®, a model co-developed by FFG co-founder William McDonough. The Five Goods are Good Materials, Good Economy, Good Energy, Good Water and Good Lives, and together they help define what makes fashion sustainable.

The museum also included multisensory elements such as a T-shirt design studio with projections, making your design come to life. The museum shop with sustainable products, an innovation grid where visitors could touch and feel innovative samples, an infinity mirror and a GIF booth made the space as playful and as interactive as possible.



Permanent installations of the Fashion for Good Museum including the T-shirt Design Studio (left) and Journey of a T-shirt display (bottom right). Photos: Prestigieux



3

OVERVIEW OF OUR ACTIVITIES

OVERVIEW OF OUR ACTIVITIES

3.1 EXHIBITIONS

Besides the permanent installations of the Museum, our primary mode of activation and knowledge-sharing took the form of **storytelling through exhibitions**. While our exhibitions in 2018 and 2019 consisted primarily of small thematic displays and collaborations with other organisations, from 2020 onwards we set out to curate and develop our own exhibitions. These grew progressively more ambitious, contributing to the Dutch cultural field not just as fashion exhibitions with a uniquely interdisciplinary approach but as examples and experiments in sustainable exhibition-making. We are proud to have presented and created **13 temporary exhibitions** in the course of six years, including multiple collaborations with Redress Design Award, a solo exhibition for designer Tess van Zalinge, a pop-up exhibition which went on a European tour, and an exhibition which unfolded in three chapters over the course of a year.

The Good Shop, photo Prestigieux



2017

Q2: Launch pad
Q4: Redress Design Award 2017

2018

Q1: Redress Design Award 2017
Q4: Opening Fashion for Good Experience / SPLASH

2019

Q1: Redress Design Award 2018 / NAKED
Q2: NAKED
Q3: COLOUR
Q4: REBORN / Redress Design Award 2019

2020

Q1: Redress Design Award 2019
Q3: A Cut Above / Tess van Zalinge: Patchwork 2020
Q4: Redress Design Award 2020

2021

Q1: Redress Design Award 2020
Q2 & Q3: GROW: The World of Biomaterials
Q4: GROW: The Future of Fashion

2022

Q1: GROW: The Future of Fashion
Q2 & Q3: Fashion Week: A New Era
Q4: Knowing Cotton Otherwise

2023

Q1, Q2 & Q3: Knowing Cotton Otherwise
Q4: News From the Future

2024

Q1 & Q2: What Goes Around Comes Around

3.1 EXHIBITIONS: GROW

Nature is often a source of inspiration for fashion but it is also being depleted by the current fashion industry. The system behind the fashion industry must change and become circular: new, more sustainable materials are an important part of this change. To shed light on these developments, Fashion for Good and Biofabricate, an organisation specialising in all things biomaterials, wrote the [report](#) “Understanding Bio Material Innovations: a primer for the fashion industry”. In addition, the museum took part in the EU Horizon 2020 project [Allthings.bioPRO](#), developing a serious game to encourage EU citizens to engage with the bioeconomy. As part of this three-year project and drawing on the findings of the report, the Fashion for Good Museum created GROW, an exhibition in two parts which was on display between 6th April 2021 and 12th May 2022 and went on a European tour in 2023.

The first part of the exhibition, GROW: The World of Biomaterials, focussed on introducing visitors to different types of biomaterials and biomaterial innovations from [Colorifix](#), [Spinnova](#), [MIRUM](#) (Natural Fiber Welding), [Green Whisper](#), [Bioglitz](#), [Flocus](#) and [Orange Fiber](#), among others. To show how innovative biomaterial textiles and leather alternatives can be used in the fashion industry, the Museum launched the “GROW Talent” project, inviting young designers to create garments and accessories with cutting-edge materials. Designers [Huong Nguyen](#), [Frederieke Broekgaarden](#), [Eva Sonneveld](#) and [Charlotte Bakkenes](#) used textile made from banana plant stems, leather alternatives from coconut husks and cork powder and more, to create four unique looks. These were displayed in the second part of the exhibition, titled GROW: The Future of Fashion, alongside raw materials illustrating the origins of the garments. GROW was further supported by a campaign photographed by [Christian Mpamo](#) and copywriting by [Zainab Goelaman](#).

The exhibition was made possible with the generous support of Amsterdams Fonds voor de Kunst and the Bio-based Industries Joint Undertaking (JU) under the European Union's Horizon 2020 research and innovation programme.

Close up of a design by Eva Groeneveld with material by Green Whisper in the exhibition “GROW: The Future of Fashion”. Photo: Alina Krasieva



Installations in the exhibition "GROW: The Future of Fashion". Photos: Alina Krasieva.



3.1 EXHIBITIONS: KNOWING COTTON OTHERWISE

Cotton is perhaps the world's most well-known fabric and has a long and tangled history, yet many stories behind cotton are unknown. Some of these untold, sometimes unexpected perspectives were collected and brought together in the exhibition [Knowing Cotton Otherwise](#), on display at the Fashion for Good Museum between October 2022 and October 2023. The exhibition explored the relationship between cotton and the fashion industry, the role of cotton in an increasingly intertwined web of global cultures, and the sustainable innovations driving its circular transformation. Based on principles of collectivity and community, local artists were invited to create multisensory installations that connected and intersected with themes relating to the impact of cotton on people and the planet. By mixing styles and stories, Knowing Cotton Otherwise sought to invite visitors to engage in self-reflection and critical consideration. Through the interdisciplinary bridging of art, design and science, the exhibition provided a colourful and interactive space, continuously activated through public programmes and the addition of new stories throughout the year.

Knowing Cotton Otherwise was presented in three different chapters, each lasting four months, allowing the exhibition to grow and evolve. Each chapter was created in collaboration with various artists, initiatives and experts, building on each other's contributions and increasingly layering the narratives of the exhibition. Their work related to one or more of eight themes, woven throughout the spaces and chapters of the exhibition: agriculture, climate, end-of-use, (forced) labour, origin, processing, transparency, and water. We interviewed the artists of Knowing Cotton Otherwise in the series Conversations for Good in collaboration with [Shaquille Shaniqua Joy](#). Meet the artists and read or listen to their stories [here](#).

The exhibition was made possible by the generous support of Amsterdams Fonds voor de Kunst, FONDS 21, Het Cultuurfonds, Stichting Zabawas, and Stimuleringsfonds Creatieve Industrie.

Campaign image for the exhibition "Knowing Cotton Otherwise".
Photo: Mario Gonsalves, styling: Niño Divino



Installations in the exhibition "Knowing Cotton Otherwise". Photos: Elzo Bonam



3.1 EXHIBITIONS: WHAT GOES AROUND COMES AROUND

Today's fashion industry is caught in a vicious cycle of 'take-make-waste' and this system has a growing negative impact on people and the planet. For instance, in Europe, the average consumer is responsible for 15 kilos of textile waste per year and these numbers are increasing. To address this, we need action from individuals, the industry, and society alike to go from a linear take-make-waste model into one that is circular by design.

Designing for circularity means we need to design without creating waste or pollution, as all materials are continually reused instead of discarded. A circular system is restorative and regenerative and reduces pressure on natural resources. The ultimate goal of the exhibition is to put circularity into practice, help people envision a circular economy based on community practices, and empower visitors to take collective action, starting in the museum but extending to their homes and daily lives.

The Fashion for Good Museum in Amsterdam marked its 6 year journey with a special fashion exhibition focused on circularity, called [What Goes Around Comes Around](#) (January - June 2024). Honing in on how circularity plays out in different circles of influence, the exhibition showcases inspirational displays that make tangible what a circular fashion industry will look like. What Goes Around Comes Around pays homage to the extraordinary work of pioneering artists, and innovators working to shift the fashion industry with new solutions, and highlighting the work of fashion designers [Ronald van der Kemp](#), [The Patchwork Family](#), [Atelier Revervé](#), [BOTTER](#), [Marga Weimans](#), [Yuima Nakazato](#) and [Nicole McLaughlin](#). The exhibition was our grand finale and the final call to collective action, which the fashion industry still so highly needs, even though the museum is closing its doors.

Close up of a design by The Patchwork Family in the exhibition "What Goes Around Comes Around". Photo: Elzo Bonam



Installations in the exhibition "What Goes Around Comes Around". Photos: Elzo Bonam



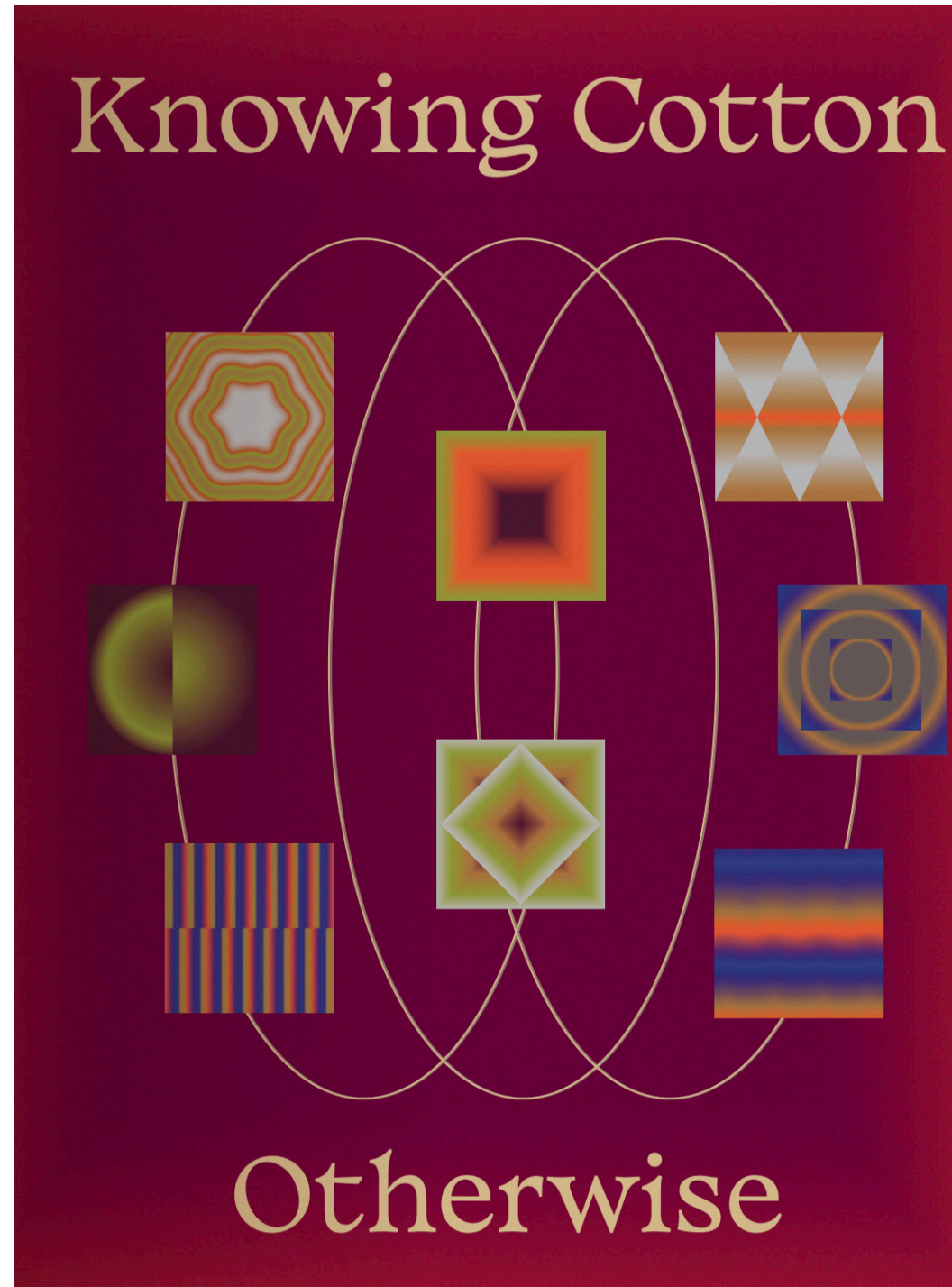
3.1 PUBLICATION

To ensure the varied and multi-layered stories collected in the course of the Knowing Cotton Otherwise exhibition will continue to be cherished and shared, the Fashion for Good Museum team developed a unique publication to celebrate the outcomes of the exhibition, launched in December 2023.

Knowing Cotton Otherwise features interviews, reflective essays, opinion pieces, photoshoots and more, showcasing the work of the many innovators, designers, artists and thinkers who contributed to the exhibition and its public programming. Bringing together all the knowledge, stories and perspectives of this community of creatives, the publication is a critical yet inspiring book that will remain a tangible legacy of the exhibition. This publication is a summation of the work and research undertaken around the topic of cotton. It reflects on the stories we have been able to explore as well as broadening the perspective of the cotton industry, past, present and future from material to innovation and artistry.

The publication was launched with a limited print of 500 copies. It is bilingual (English / Dutch) and contains 189 pages, exploring the exhibition from a broad perspective of voices who contributed to its chapters and associated programming. It was published by Rotterdam-based publishers [Uitgeverij Wilde Haren](#) and will be fully accessible via Centrale Boekenhuis for the coming year. The graphic design was created by [Sophie Douala](#).

Cover design of "Knowing Cotton Otherwise" publication by Sophie Douala



3.2 PROGRAMMING

Over the past six years, the Fashion for Good hosted over **75 gatherings and events** at the Museum - bringing together more than **7500 visitors**. Our programming was varied and diverse, fostering community engagement and driving meaningful conversations within the fashion industry. These programmes served as platforms to educate, celebrate, and connect individuals passionate about sustainable fashion. Across these 75 events, attendees have had the opportunity to participate in various experiences, ranging from celebratory exhibition openings and closings, to enlightening panel discussions, or thematic film screenings and book launches. Additionally, the museum facilitated workshops and clothing swaps, providing spaces for attendees to connect with like-minded individuals and collectively take action towards a more sustainable future for fashion. Through this programming, Fashion for Good successfully cultivated a vibrant community dedicated to driving positive change within the fashion industry.

Events in numbers

- Events in 2024: 7
- Events in 2023: 14
- Events in 2022: 12
- Events in 2021: 10
- Events in 2020: 10
- Events in 2019: 16
- Events in 2018: 6

(Above) Opening of the exhibition “What Goes Around Comes Around. Photo: Elzo Bonam. (Below) Public programme as part of the exhibition “Knowing Cotton Otherwise”. Photo: Sandra Zegarra Patow

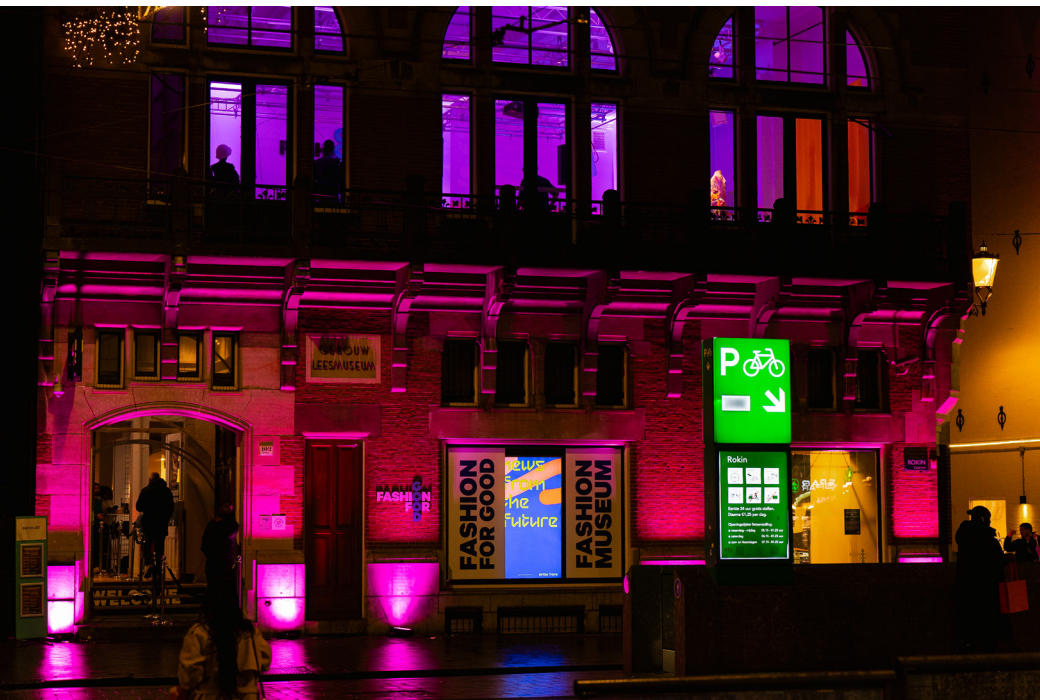


3.2 PROGRAMMING: MUSEUMNACHT AMSTERDAM

The Fashion for Good Museum participated in [Museumnacht Amsterdam](#) in 2021, 2022 and 2023 with great success. This event was launched by Stichting Museumnacht to help Amsterdam-based museums reach new audiences, and in particular to encourage young people to connect to museums and to the city. For one night every year, Amsterdam museums open their doors in the evening and until late in the night with special programming, such as workshops, performances, music and drinks. It is an opportunity for the general public to experience museums in a more relaxed or celebratory manner, and to visit museums they have never been to before.

During our third and most popular edition of Museumnacht, the Fashion for Good Museum hosted a range of activities including live music with hip hop 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 maximum capacity, advising people not to come in anymore. We were pleased to have welcomed close to **1700 visitors**, a record for the Museum.

The facade of the museum during Museumnacht 203 (left) and programming during Museumnacht 2024 (right) at the Fashion for Good Museum. Photos: Elzo Bonam



3.2 PROGRAMMING: KNOWING COTTON OTHERWISE

During the Knowing Cotton Otherwise exhibition, the museum expanded its focus on public programming to ensure the continuous (re)animation of the exhibition in the course of the full year it was on display. This included a series of four Salon Talks with film screenings and panel discussions, a six-week pop-up exhibition with [Open Space Contemporary Art Museum \(OSCAM\)](#) and an interventive performance by multi-hyphenate [Jean-Paul Paula](#). In addition, each new chapter was launched with a festive opening ceremony featuring talks and performances, spotlighting the contributors of the chapter and activating the installations.

This variety of programmes, from intimate events to large celebrations, each critically explored themes and issues around cotton, expanding and deepening the exhibition. All these events were free and open to access, attracting a total of **up to 900 visitors**. They targeted a range of new audiences, building a community of visitors who had never visited the Museum before.

Performances during the opening and finissage events of "Knowing Cotton Otherwise".
Photos: Elzo Bonam (left) and Luciano de Boterman (right)



3.2 PROGRAMMING: CLOTHING SWAPS

Over the course of 6 years we have organized **8 clothing swaps**, turning the museum into a community space, fostering connection and exchange. These events aimed to inspire people to bring in unworn items from their closets and swap them for new ones. The events turned out to be incredibly popular, often sold out, and more than **150 people per swap** attended the events.

To promote the message of not buying something new and getting creative through a swap, we collaborated with influencers and stylists from the Netherlands, including [Michelle Amo](#), [Chiara Spruit \(Indiaanijekast\)](#), [Milou Turpijn](#), [Lisa Stel \(Lisagoesvegan\)](#), [Sara Dubbeldam \(Whensarasmiles\)](#) and [Stephanie van den Sigtenhorst \(Let's talk Slow\)](#).

To get even more creative, we set up a partnership with **Rewear & Repair**, who mended or repaired items on site, upon request. This collaboration was so popular that we also included them in our Museumnacht event activities.

The FFG Swaps were organized beyond our museum by partnering up with **EYE Filmmuseum** and **Soho House** in Amsterdam.

Clothing swaps at the Fashion for Good Museum. Photos: Alina Krasieva



3.3 EDUCATION

How can a museum form beliefs and shape the mindsets of the next generation? Education has been a major focus of the museum since its inception, increasing in recent years with the museum's target audience of students and young people. Through educational programmes, the museum aimed to provide skills and knowledge, shaping the sustainable mindsets of future generations. In particular, the museum focussed on future designers and fashion professionals, creating tailored programmes for (Dutch) Fashion education. These include: Journey of a T-shirt (primary school), Take Action, Change Fashion (high school), the Circular Fashion Programme (MBO, vocational education) and Classroom of the Future: The stories behind cotton (vocational and higher education).

Between 2021 and 2024, the museum welcomed over **8000 students** in the course of **200 school visits**. Over **25%** of the museum's audience was made up of students, of all ages and at all levels of schooling, a testament to the wide reach and impact of Fashion for Good's important educational offering. The museum was a key destination for schools across the Netherlands, even becoming a curriculum-standard visit for fashion-focussed higher education, many schools repeating their visits annually. Thanks to our digital and hybrid tours, the museum also became known abroad and was visited by international schools from Belgium, Norway, Denmark, Germany, Spain, the United Kingdom, Cyprus, Switzerland, France, Canada and the United States. The importance of the museum as a place of learning and inspiration for future generations was underlined time and time again by educators expressing their appreciation for the tours and programmes they received at Fashion for Good.

“It is of great importance and urgency to introduce students from vocational and higher education to circularity and sustainability. In their future careers, they will have to design according to emerging EU regulations. I am impressed by the educational tours and programmes developed by Fashion for Good. These have a huge impact on students and their way of thinking. By showing them practical and factual information, historical overviews, films, and creating interactive assignments, while avoiding the grim tone often associated with current polluting fashion practices you can really inspire them towards a brighter future.”

— José Teunissen, Director of the Amsterdam Fashion Institute and board member of the Fashion for Good Museum.

Documentary screening of “Before the flood” in collaboration with Cinetree



3.3 EDUCATION: THE STORIES BEHIND COTTON

The museum's educational efforts culminated in 2023 with the development of an educational programme structure in collaboration with sustainability consultant and founder of [The Future Mode](#) Yophi Ignacia, which dove into the themes of the Knowing Cotton Otherwise exhibition. The programme tapped into a wider scope of MBO (vocational education) and HBO (higher education) schools from larger cities in the Netherlands both in and outside Amsterdam, engaging with and incorporating a diverse group of students from various cultural backgrounds. The project engaged four schools over the course of the year: **Rijnland College** (blue denim school), **Saxion** - Bachelor fashion and textile, **Zadkine College Rotterdam** and **Hogeschool voor de Kunsten Utrecht** (HKU, school of the arts, Utrecht).

Through workshops led by creatives and experts such as teacher at Hervormd Lyceum West [Naomi Nagtegaal](#), the team from [The New Optimist](#), and Yasmina Ajbilou from [House of Useless](#), students engaged with the exhibition during their visit to the museum and were challenged to reflect on its themes in relation to their own practice.

The Stories Behind Cotton education programme as part of the exhibition "Knowing Cotton Otherwise". Photos: Sandra Zegarra-Patow



3.3 EDUCATION: OPEN-SOURCE TOOLKITS

Building on the pilot education programme for Knowing Cotton Otherwise created with Yophi Ignacia, the Museum developed a free education toolkit titled [Classroom of the Future: The Stories Behind Cotton](#), a six-week curriculum for fashion-focussed vocational and higher education. The interactive toolkit brings the exhibition to the classroom with numerous contributions from local creatives and experts including [Deyrinio Fraenk](#) (Atelier Reservé Amsterdam based fashion brand), [Esther Muñoz Grootveld](#) (independent curator and programme maker) and, [Yasmina Ajbilou](#) (House of Useless, Utrecht-based fashion brand).

In addition, the museum developed a second toolkit, adapting [the Circular Fashion Programme](#) to a similar six-week curriculum. The toolkit contains all the resources needed to deliver the Circular Fashion Programme in a classroom setting and aims to support teachers in expanding their sustainability skills, to provide them with the knowledge and confidence to teach about complex issues. Both toolkits contain interactive teaching materials including lesson plans, videos, a podcast for teachers, a glossary and workbook, tailored to future-focused education.

The toolkits were launched in March 2024 to great interest from over **200 schools** in The Netherlands and beyond, as well as enthusiastic press pick up and collaborations with **Wikiwijs, Leren voor Morgen, NEWTEXECO**, and the **International Foundation of Fashion Technology Institutes (IFFTI)**.

The development of the toolkits was made possible by the generous support of FONDS 21, Het Cultuurfonds, and VSB Fonds.

Cover design of the Circular Fashion Programme education toolkit by Tadhg Read



3.4 COLLECTION

The Fashion for Good Museum collection is the first of its kind, an interactive technology-driven collection dedicated to sustainable and circular fashion innovation. The objects we collected showcased the latest materials, technologies and processes and therefore represent a new database of items in this space. Acquisitions to all categories of the Collection demonstrated strong relevance to sustainable and circular fashion innovation as the Fashion for Good Museum focuses on curating and showcasing the most sustainable and innovative technologies, processes and brands. Acquisitions were based on the FFG framework of “The Five Goods”: **Good Materials, Good Economy, Good Energy, Good Water and Good Lives**, inspired by the Cradle to Cradle® methodology.

The Museum developed and adopted a co-collection model with innovators and makers within the museum’s collection structure. This choice has drawn inspiration from contemporary discourse in museum practices, seeking to create a collection policy model which is as sustainable as possible and not limited to the physical storage facilities available to the museum. Sustainability within museum collections has long been a topic of debate - due to its young age, the Fashion for Good Museum was in the unique and fortunate position to be able to set the tone for new methods for collection structure and procedure.

The Museum housed two collections: the Unique Objects Collection (physical) and the Learning Collection (physical and digital). In total the Museum collections contained **694 physical objects** and **60 digital elements**.

24 Unique Objects

The Unique Objects Collection includes unique objects from Innovators that are not or less replaceable than the objects within Learning Collection. They represent best practice examples from the industry and objects commissioned by the museum. It includes the Stella McCartney x Colorifix dress, a concept piece from the Dutch artist Christien Meindertsma and garments made by the GROW Talents in collaboration with a selection of innovators for the GROW Talent Project.

694 Learning Collection Objects

The Learning Collection consists of objects specifically chosen for handling and teaching purposes. These are Innovator Artefacts: textile samples and specimens primarily collected through 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 Learning Collection also contains the museum’s digital collection of information relating to innovator artifacts, and the digital installations of the museum.

3.4 COLLECTION

The Fashion for Good Museum collection is the first of its kind, a co-collection model of the **Unique Objects Collection**: These objects are facilitated by FFG Museum and therefore the museum maintains a third of the ownership responsibility, to be reviewed periodically (3-5 years). The other two thirds will belong to the designer and innovator who have developed and provided the materials. These objects may or may not remain physically on the FFG premises, however decisions about this will be made in discussion with necessary parties to come to a collaborative conclusion which benefits the parties involved but also current discourse at the time both culturally and scientifically.

The **Digital Archive** contains data surrounding the objects and artefacts in the collection including educational content supporting the museum’s mission to reflect the discourse of sustainable fashion both locally and internationally. This consists of data and bios about the innovators and designers who have created objects housed in the FFG collection, history and impact of the fashion industry as well as solutions and best practice behaviours. The digital archive played a role in the sustainability of the Museum’s collections as it enabled the relevant parties to regularly reflect on the relevance of the collection whilst maintaining their presence digitally in the archive.



A visitor touching a kapok pod in the exhibition “GROW: The Future of Fashion”.
Photo: Alina Krasieva



3.5 AUDIENCE OUTREACH

At the Fashion for Good Museum, we harnessed the power of digital advertising to share compelling narratives. Through **online campaigns** such as we created for the exhibitions Knowing Cotton Otherwise and What Goes Around Comes Around, we prioritised written and audiovisual content to tell artist stories on platforms like Facebook and Instagram. This approach enabled us to reach a wide digital audience and make a measurable impact online. Our belief was that the type of content and our tone of voice is as important as the approach of the campaign. By combining stories with a positive, open-minded, and friendly tone of voice, we continued to build an engaged online audience, simultaneously teasing prospective visitors to come to the Museum and opening up the access to the content of our exhibitions.

Audience reach numbers: KCO

- Impressions: 6,604,932
- Reach: 1,843,385
- Views: 74,803
- Clicks: 14,186

Audience reach numbers: WGACA

- Impressions: 866,487
- Reach: 320,732
- Clicks: 18,497



3.5 AUDIENCE OUTREACH

We believe in the accelerated power of change through collaboration, both online and offline. In addition to online campaigns, we partnered with various organisations, both at the museum and our partners' locations, to attract fresh audiences, inspire individuals, and contribute to positive change in the fashion industry. We collaborated with local and international organisations including **Lowlands Festival, Renoon, EYE Museum, Dutch Design Week, Dutch Sustainable Fashion Week, Municipality of Amsterdam, Project Fearless, New Order of Fashion, Naaierij, United Repair Centre** and **Redress Design Award**.

In 2023, the museum organised its first time paid advertising through media partnerships. These included a partnership with **COSH**, both via their blog and via their physical sustainable shopping map, distributed among and available at 100+ shops in Amsterdam. We also partnered with **Glamcult**, and online and offline magazine and design studio focused on progressive fashion and culture with branded content articles + Instagram (44.3k followers) push through stories. With a total reach: of 14.646 story views / 560 article views.

*Fashion for Good Museum collaboration with De Korf, Bijenkorf.
Photo: Ilsoo van Dijk*



Glamcult
SHOP ARCHIVE MAGAZINE

Must See: “What Goes Around Comes Around” by Fashion For Good Museum

A playful ode to circularity



In a playful ode to circularity, the **Fashion For Good Museum** unveils its urgent call for action: “What Goes Around Comes Around.” A vibrant showcase of circular fashion’s impact and necessity in the face of climate change. The exhibition pays homage to the visionaries shaping the future; the pioneering artists, innovators, and designers transforming the landscape of fashion. The ultimate goal is to put circularity into practice and empower all of us to take action. As you walk through the exhibition you will encounter work from some of our industry favs. So, of course, we curated a must-see list to make sure you don’t miss our fav moments!

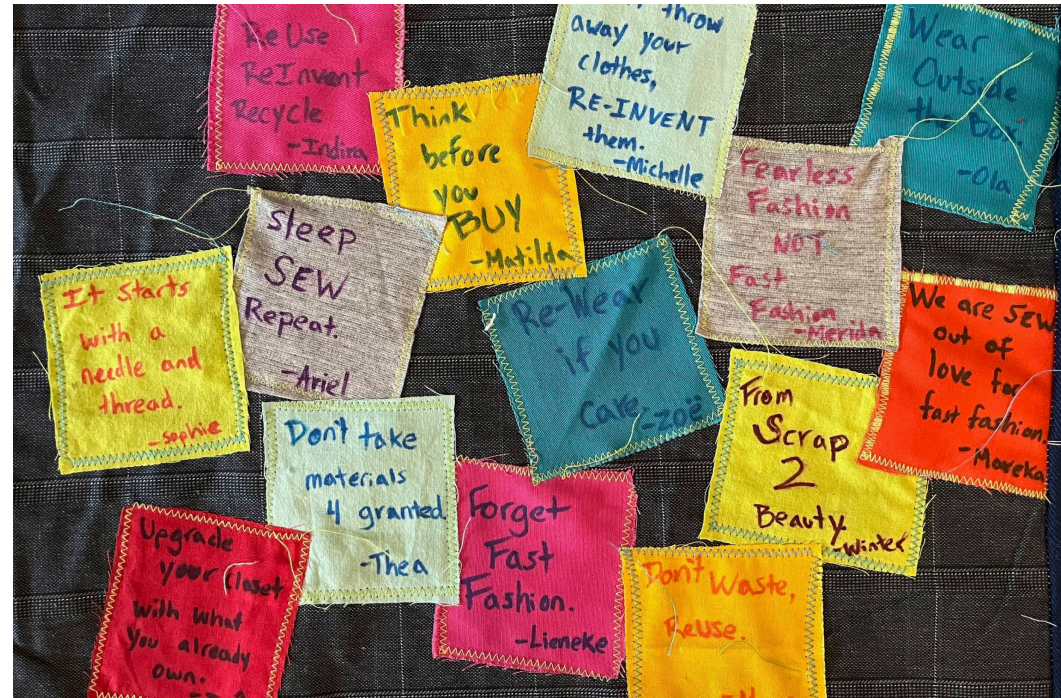
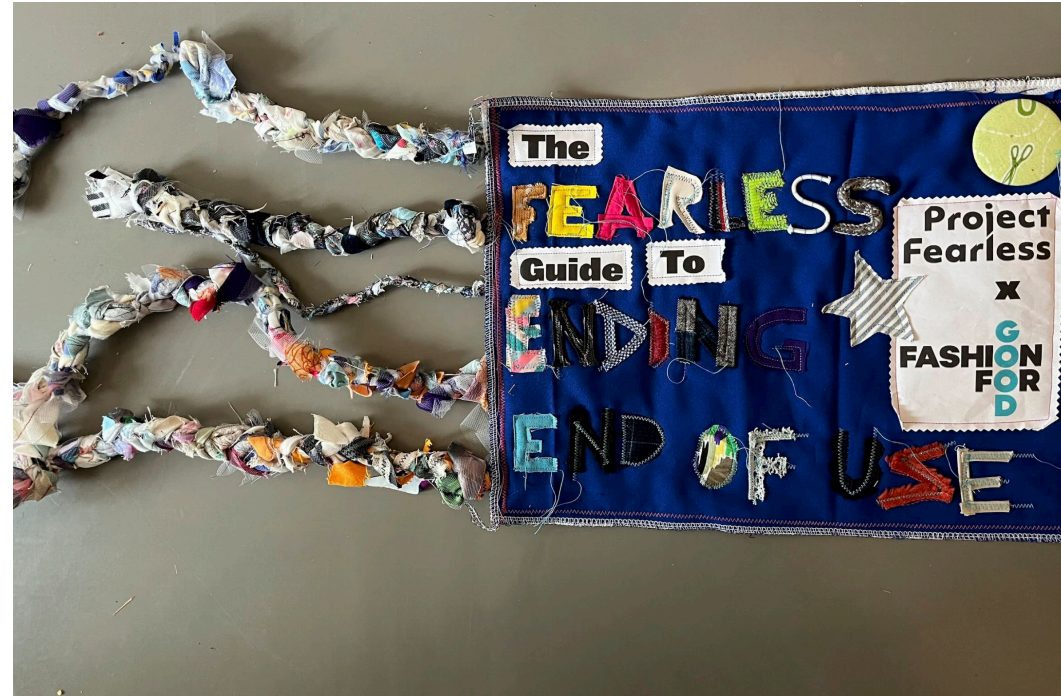
3.5 AUDIENCE OUTREACH: PROJECT FEARLESS

In 2023 and 2024, we partnered with Project Fearless to host an 8-week after-school programme at our museum, focussed on sewing and design skills.

Project Fearless organises after-school activities for young girls in Amsterdam and Rotterdam. These activities are skill-based and specifically designed to promote the girls' future as makers and thinkers. Project Fearless aims to close gaps in society and give girls a new perspective on their future by equipping them with the resources and confidence to explore who they are and what they want to do with their lives.

This innovative course blended classroom learning with hands-on experience, teaching students about sustainable fashion and the workings of the fashion industry. Through workshops and a final showcase event, participants gained practical skills and explored our Fashion for Good Museum, inspiring them to advocate for positive change in the fashion industry. We welcomed 36 groups to the classroom in 3 groups in total.

Fashion for Good Museum collaboration with Project Fearless
Photos: Project Fearless



3.5 AUDIENCE OUTREACH: LOWLANDS FESTIVAL 2023

In 2023, we collaborated with like-minded organisations **New Order of Fashion, De Naaierij,** and **United Repair Centre** to host a pop-up exhibition and workshop space at Lowlands Festival, which attracts a total of **60,000 visitors** in the course of a weekend.

As part of the Lowlands LLakeside Farmers Market, we created an interactive experience titled Craftcore Never Dies, aimed to empower festival-goers to think about their (festival) fashion consumption make a positive impact within their local communities. Through the lens of craft we emphasised principles of locality and circularity, offering mending and repair workshops to more than **300 participants**.

The pop-up exhibition at Lowlands Festival showcased looks from local designers and featured designers from the What Goes Around Comes Around exhibition. Designers [Senne Roeper](#), [Valentine Tinchant](#), [Wolter Pot](#), [Atelier Reservé](#) and [Dolkrey](#). Each created upcycled looks with post-consumer garments or leftover materials.

Installation and workshop by Fashion for Good in collaboration with De Naaierij, New Order of Fashion and United Repair Centre at Lowlands festival 2023. Photos: Fashion for Good



4 IMPACT

IMPACT

4.1 VISITORS & BEHAVIOURAL CHANGE

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 in the course of six years.

Since the opening, the Museum has impacted the lives of many and driven consumer behavioural change. In total we have reached:

- 115K museum visitors
- 287 (EOY 23) tours & events
- 98% of visitors say they changed behaviour

During a museum visit, visitors could personalise their own **Good Fashion Action Plan** (GFAP), a list of actions to modify their fashion behaviour. By emailing it to themselves, they simultaneously committed to executing their Action Plan and consented to join our **digital community**. This enabled us to stay connected, providing updates on museum events, news, tips, articles, and actionable information.

Immediately after the visit, a **feedback** form gauged visitors' museum experience. Two weeks later, we followed up to inquire about action implementation and behavioural changes. The results were remarkably positive : 98% of visitors reported behavioural changes.

Some of our Google reviews:

Very interesting museum to add to your schedule! The museum takes you step by step through the past, present and future of the clothing industry. They show you all the beautiful and certainly all the ugly sides of this industry. Little interaction, but that means that there is a certain peace and you can stay there as long as you want. You don't get such a rushed feeling that the next person wants to try it too."

"One of my favorite exhibitions in my life! I have no strong interest in fashion and was afraid of not necessarily hanging on, but I ended up spending more than 1 hour there, everything is very fun, very well explained and it really makes you question yourself . It also inspired me creatively. The girls at the reception are very nice and smiling. In short, a brilliant exhibition in my opinion and all this for the reasonable sum of 10€! Thank you for this exhibition!"

4.2 STORIES FROM OUR AUDIENCE

“I have already been active in the field of sustainability because of my studies, but I learned so much by visiting Fashion for Good.

I used to only buy new clothes at fast fashion retailers but now I buy many vintage/second hand items after my visit to FFG. I also make sure to only wash my clothes if needed and to not wash with unnecessarily high temperatures.”

— Maaïke, July 2019 (Museum visitor)

“I hope for a near future where people are not only aware and informed, but engaged in “Circular” actions. I hope that industry trends such as fast fashion slow down. Consumption won’t stop, but re-imagination of what that looks like can come to be. Solutions exist, we just need to follow through.”

— José, February 2024 (Museum visitor)

“I’d like a future in which my future children will be able to live in where climate change doesn’t consume everything and people are more conscious and understanding about our planet. To archive this, we can strike up conversation on global matters and educate our close social circle. Start small, it will eventually spread!”

— Anonymous, February 2024 (Museum visitor)

“I work in fashion retail in the U.K. and when I came back to work after my visit it inspired me to push for ethical fashion and recycled yarns. I presented it to my directors and they have taken it forward and it’s spread wide as a company compulsory.

I used a lot of your info from the museum to help me. I had a few supplier meetings today and I brought up the topic of recycled yarns and it was very interesting to hear it’s been a huge movement on the supplier side and it’s being asked by retailers all the time.”

— Bry, May 2019 (Museum visitor)

Installation of a collaboration between Hul le Kes and KBCols Sciences in the exhibition “GROW: The Future of Fashion”. Photo: Alina Krasieva



4.3 MOVEMENT MAKING: DIGITAL REACH, NEWSLETTER, PRESS

Generally speaking, museums focus on drawing visitors to their physical location. Given the ambitious mission behind the Fashion for Good Museum to change hearts and minds and inspire a sustainable fashion movement, we have always aimed for collaborative change and community building: to create a global movement of like minded changemakers and action takers. **So how can a physical museum spark a global movement?** This is something we aimed for and engaged in both on- and offline, starting with the Good Fashion Action Plan and expanding on this by targeting those with a GFAP and inviting them to our events and activities as well as by creating actionable content online.

By using the physical space of the museum as the starting point of our movement, we were able to build a highly engaged community of individuals - both on- and offline - driving collective action towards a more sustainable fashion industry. Physical connection at a museum was an incredibly useful tool to anchor a global movement and continuously drive to build a community.

In just a handful of years, we were able to built a warmly engaged online community - driving conversation, sharing tips, learning more about how to personally take action and change fashion.

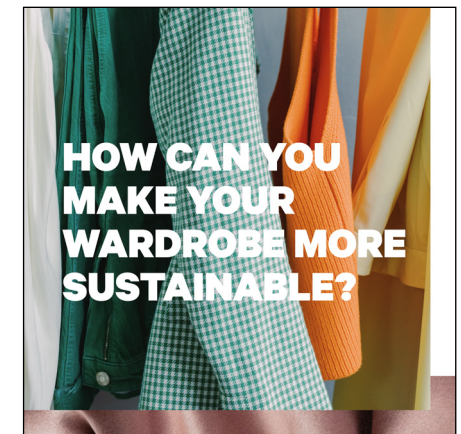
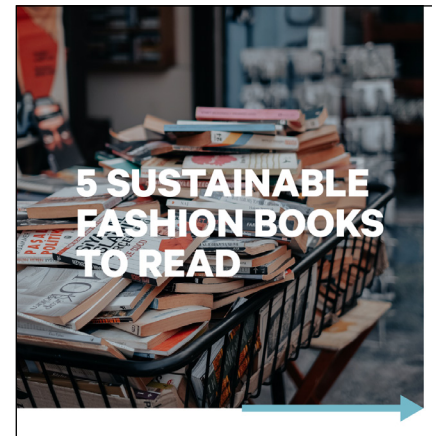
Our community online is international and reaches:

- **250K social media followers**
- **engagement rate 5.2% vs. 1.4% industry average**
- **total impressions in 2023: 7,000,000**

Our newsletter - and the extension of the GFAP sign ups account for:

- **15K newsletter registrations**
- **open rate : 47% vs. 34% industry average**

Most popular Instagram posts with highest engagement rates, were often lists, facts and quotes that resonated well with our community.

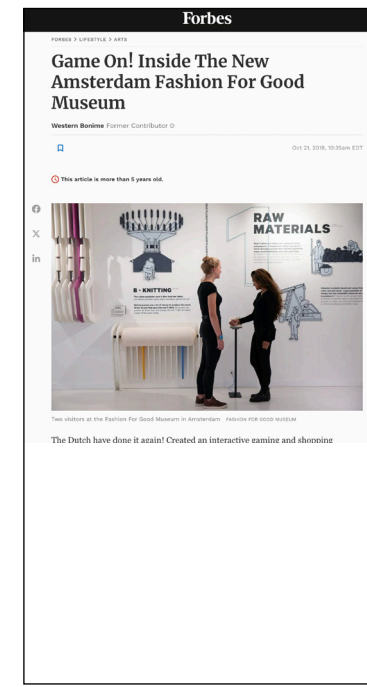
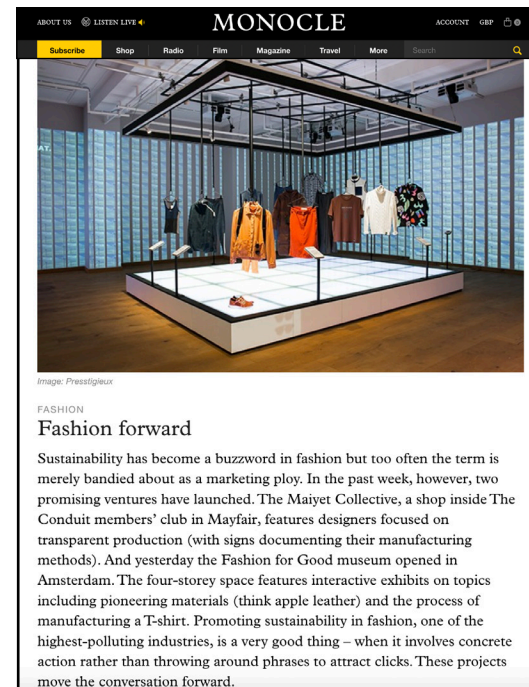
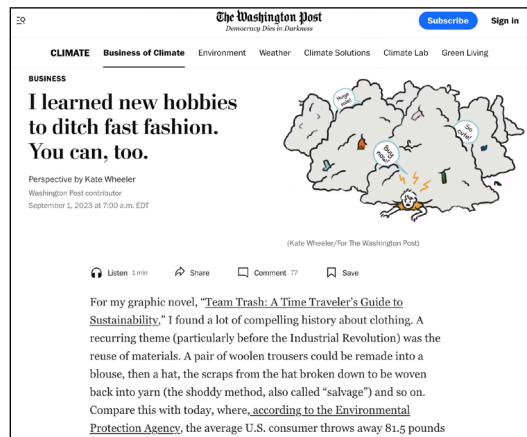


4.3 MOVEMENT MAKING: GLOBAL MOVEMENT

Besides strong owned media channels, the Fashion for Good Museum has been very active in seeking earned media through events, announcements, exhibition openings and (collaborative) campaigns. This has ultimately resulted in an impressive **46 million euros** in earned media value* and international press reach of millions of people since 2017.

Outreach to media and influencers successfully took place to a wide range of titles: from trade-, fashion-, lifestyle- and news outlets, to cultural-, travel- and sustainable media publications, aiming to reach as people as possible. Internationally, the Museum has been featured in the **Wall Street Journal, Monocle, Dezeen, Vogue Italia, Condé Nast Traveller** and **Wallpaper**. Local media such as **Het Parool, ELLE, Vogue**, and **Bartsboekje** also published multiple stories on the events and exhibitions taking place in the Museum.

Sustainable fashion influencers were frequently invited to take part in events and clothing swaps at the museum. They were very supportive and instrumental in sharing events, learnings or their own campaign via their social media channels.



*press results mentioned contains all of Fashion for Good's results, including press around the innovation platform.

4.4 WHAT'S NEXT

We are committed to sharing all our learnings, and to guarantee continued access to our legacy including, tools, objects and frameworks. These will be made available through a free, open-access digital platform on the FFG website for continued use and benefit of educators, the cultural sector and the wider public. This platform will contain spotlights on our recent exhibitions including interviews with artists and collaborators, as well as pages dedicated to our Good Fashion Action Plan, our free educational toolkits, downloadable templates and video content.

Our learning collection will be handed over to the care of the Fashion for Good Innovation Platform and certain innovative material such as textile samples have been donated to EU Horizon 2020 project GenB, which sets out to teach children about the bioeconomy, and key objects have been acquired by the Draiflessen Collection in Mettingen, Germany.

We have published a range of research, case studies and reflective articles for the benefit of museum professionals.

- [ACTIE als Cultuur](#)
- Amsterdam Museum Journal #3
- [ATLAS of Future Exhibitions](#)
- ICOM Voices: “Democratising Fashion Collection Practices”
- MuseumNext: “Museum as Classroom of the Future”
- Pasold Research Fund Conference: [Beyond the Blockbuster: Exhibiting Fashion Now](#) (30-31 May 2024)

After June 5th 2024 the museum will evolve into an expanded coworking and event space, with the aim to foster stronger alliances among mission-aligned organisations and enhancing collaboration within the industry. The Foundation’s commitment to driving sustainable change in fashion remains steadfast, but will be taken on in a new format.

The wider sustainable fashion movement continues as well. Below is a list of other organisations, cultural institutions and digital platforms you can turn to on your good fashion journey.

Museums and cultural institutions

TextielMuseum (Tilburg), Centraal Museum (Utrecht), Fashion and Textile Museum (London), Design Museum (London), MoMu (Antwerp), ModeMuseum Hasselt (Hasselt), Design Museum Denmark (Copenhagen), Spinderihallerne (Vejlø), State of Fashion (Arnhem), New Order of Fashion (Eindhoven).

Digital platforms

Birgitta Helmersson - [Zero Waste Patterns](#)

Condé Nast - [The Sustainable Fashion Glossary](#)

Centre for Sustainable Fashion, UAL - [Fashion Values Platform](#)

Aalto University - [Circular Textiles](#)

Initiatives

[Fashion Revolution](#), [Good on You](#), [Slow Factory](#), [The Sustainable Fashion Forum](#)

Influencers

[Aja Barber](#), [Alden Wicker](#), [Clare Press](#), [Venetia La Manna](#)

The Good Fashion Action Plan at the Fashion for Good Museum. Photo: Prestigieux



5

6 LESSONS IN 6 YEARS

#1: WE ARE NO LONGER THE ONLY ONES

Since 2018, the (Dutch) museum field has greatly evolved and now actively embraces behavioural change. In the past few years, museums have increasingly come to embrace a social responsibility, becoming drivers of positive change and championing diversity and inclusivity, as well as sustainable development. This process strongly accelerated in the course of 2019, as many cultural and educational institutions declared a climate emergency, spurred on by the Extinction Rebellion protests in the UK and worldwide.

The wider museum sector responded by launching so-called ‘green teams’, working groups on sustainability, doing research, organising conferences and publishing numerous toolkits on museum sustainability. This development was consolidated in the new ICOM museum definition, ratified in 2022, after much debate. For the first time, this definition cements fostering sustainable development and promoting diversity and inclusion as key purposes of museums. In the Netherlands, this development took the form of a research and knowledge-sharing initiative called ‘ATLAS of Future Exhibitions’, launched by the Scheepvaartmuseum in 2022.

The Fashion for Good Museum’s mandate as an institution for positive change, proactively engendering sustainable behavioural change, exemplified these international shifts in the museum field. When it launched, FFG was almost unique and ahead of its time, which showed in the enthusiastic support it received from cultural funds, the positive response of (inter)national educational institutions, its comparatively young audience, and its broad range of collaborations with partners across Amsterdam, the wider Netherlands and abroad. Though FFG was initially ahead of the curve, the wider museum field is now catching up and taking on the challenge of educating the public on socio-environmental issues, raising awareness of the climate crisis, fostering dialogue and community building, with many exhibitions and long-term projects, both in the Netherlands and abroad, focussed on sustainable development.

“A museum is a not-for-profit, permanent institution in the service of society that researches, collects, conserves, interprets and exhibits tangible and intangible heritage. Open to the public, accessible and inclusive, museums foster diversity and sustainability. They operate and communicate ethically, professionally and with the participation of communities, offering varied experiences for education, enjoyment, reflection and knowledge sharing.”

— ICOM, 2022

A Good Fashion Action Station at the Fashion for Good Museum. Photo: Prestigieux



#2: WE NEED EVERYONE TO DRIVE CHANGE IN FASHION

There is still room and need in the (Dutch) cultural sector for museums and exhibitions that look at the fashion industry overall. With increasing regulations and policy-making on a national and European level, seeking to facilitate circular practices and countering greenwashing, as well as growing numbers of organisations and sustainable initiatives, the sustainable fashion movement is picking up speed. While there is noticeably greater awareness among consumers of the socio-environmental issues embedded in the fashion industry, there is still a large behaviour-intention gap when it comes to sustainable consumption.

In the cultural sector, museums are beginning to tell stories about issues within the fashion industry, looking at textile waste or dyeing practices for example. Yet despite the uptick in environmental storylines and attention to sustainable development, few museums are adopting a structural top-down approach, instead launching small-scale initiatives or focussing efforts around singular exhibitions. Structural change is still needed, both on an individual institutional level and across the cultural landscape, as there is still too little collaboration and knowledge-sharing on sustainable exhibition-making and environmental storytelling. There is great need for more heritage institutions that survey and tell stories about fashion as products of a global industry, alongside fashion as artistic expression and socio-cultural output.

This critical lens is generally missing among fashion heritage institutions yet crucial in order to foster a greater understanding of fashion production processes, as well as the interplay between personal impacts and systemic issues in the fashion industry. These are complex and sensitive stories, often uncomfortable and confronting, which require a layered approach to communication, allowing for multiple perspectives and levels of understanding. Heritage institutions are perfect platforms for these types of stories and can function as community spaces for critical debate, knowledge exchange and challenging perceptions, ultimately helping to close the gap between people's intentions and their actions when it comes to sustainable consumption.

Changing hearts and minds not only means countering overconsumption or educating people about greenwashing. Rather, it requires a re-valuation of the clothes we already own. The Fashion for Good Museum's approach to storytelling therefore focussed on helping visitor make better, more informed choices by placing fashion objects, art and technical innovations alongside each other to create holistic programmes and exhibitions about the design, production, use and end-of-use, as well as meaning and connotations, of textile and garments within a specific theme. This interdisciplinary method went even further: contemporary art installations and performance art was used to create embodied experiences, bringing together the social, cultural, historic, economic, and environmental dimensions of the fashion industry. Besides educating the public, the Museum sought to present positive visions of the future, offer a platform for young and emerging makers, empower future designers, teach new skills (i.e. clothing care and repair, upcycling), and perhaps most importantly, foster a community.

*The exhibition "GROW" on display at VORN Hub in Berlin, during Berlin Fashion Week 2023.
Photo: Britta Leuermann*



#3: OUR LIMITATIONS ARE OUR STRENGTHS

The non-traditional form and purpose of the Fashion for Good Museum presented both significant obstacles and opportunities. Unlike most (fashion) heritage institutions, the Fashion for Good Museum was not a collection-based museum and showcased scientific developments alongside fashion and contemporary art, rather than focussing solely on cultural heritage. In addition, the museum did not operate within a purpose-built and accessible museum building outfitted with galleries with climate controls and archival storage space. Instead, the museum was located in a multi-purpose space, used by a range of different organisations for various purposes. This complicated the borrowing of objects and artefacts from other institutions and limited the kinds of displays and programmes the museum could offer. The unconventional format and practices of the museum on top of its physical limitations also made it difficult to apply for grants within the traditional cultural/art funding scene, which is a severely underfunded and competitive field.

Overcoming these challenges led to innovative approaches to curation and collection management, however. By embracing interactive elements and digital possibilities, integrating socio-cultural and scientific stories, creating modular and adaptable displays, producing exhibitions that evolved over time, the Fashion for Good Museum developed its own definition of sustainable curatorial practices. By collecting according to a co-collection model and by creating a division between the Unique Objects and the Learning Collection, the Museum went against the accumulative collection practices that are common in the heritage field.

Finally, the Museum's educational programmes sought to address current issues in higher education. By tailoring the educational offering to close a knowledge gap in Dutch fashion education, promoting exchange between MBO and HBO students, embracing online tour possibilities to offer hybrid museum visits and creating travelling projects which brought the museum directly to schools in Europe, Fashion for Good worked towards its ambition of building 'the classroom of the future', as well as changing hearts and minds.

Close up of the Innovation Grid installation at the Fashion for Good museum.
Photo: Elzo Bonam



#4: EXPANDING YOUR AUDIENCE TAKES TIME

Changing hearts and minds only works when you address and successfully reach the right audience and it takes time to determine your core audience, as well as who is not coming and why. Despite an initially very positive response to the launch of Fashion for Good, it has been a learning experience to position the museum in a densely populated cultural landscape in Amsterdam. This has been particularly true when it comes to ‘competing’ with other important initiatives for funding and visitors. The Museum benefitted from its location in the busy centre of Amsterdam which sees significant footfall from locals, tourists, and regional visitors for shopping and entertainment. At the same time, the Museum struggled to gain visibility within the rich Amsterdam cultural offering. Deciding to focus marketing efforts through local partnerships helped in this issue, with the museum collaborating with a number of local organizations to welcome new audiences.

The museum was able to build up a loyal following from the start within a specific demographic of women between the ages of 18 and 35 who already have an interest in sustainable fashion. This formed the base for the museum’s success, however, as a multilayered institution, the museum’s ambition was to broaden the scope of audiences to more accurately reflect local populations, as well as explore a wider definition of sustainable practices. This placed particular emphasis on creating awareness for widespread consumption habits and issues impacting people and the planet, that many, especially younger generations had little knowledge of.

It therefore became crucial to (re)define the Museum’s target audience for each individual project, exhibition, or public programme, and to tailor the offering of the Museum accordingly, rather than seeking to address a broad, general audience. This proved successful, especially over the course of the Knowing Cotton Otherwise exhibition, which was activated through a wide range of different events as well as an educational programme. In the course of 6 years, the Fashion for Good Museum thereby managed to expand its reach exponentially, engaging with a broad range of communities, schools of all educational levels, and local organisations which seek to lower the threshold of access to culture. The museum also successfully welcomed many people who do not routinely visit museums and empowered future fashion professionals and consumers.

Upcycling workshop hosted by RECONSTRUCT during Museumnacht 2023.
Photo: Elzo Bonam



#5: DRIVING CHANGE IS HARD TO MEASURE

Measuring museum impact and movement-making requires clear metrics and criteria for success, which go beyond quantitative results. At its inception, the Museum formulated the ambitious goal of launching a wider sustainable consumption movement, changing the hearts and minds of visitors and provoking positive behavioural change as far and wide as possible. By aiming to bring about a shift in thinking and acting in its visitors, the impact of the Museum was thereby defined as socio-cultural change.

To that end, the Museum developed the Good Fashion Action Plan, an interactive system that allowed visitors to collect 'actions' through a bracelet with an RFID chip at 'action stations' visitors encounter throughout the museum. This interactive system allowed visitors to think about their personal consumption habits and form resolutions to make more sustainable choices in future. Other activities of the Museum, such as its educational programmes targeted at children, high school students and higher education, or public programmes such as panel talks, documentary film screenings, and clothing swaps, were developed with this goal in mind. They always brought the content of exhibitions or programmes back to visitors on an individual level, seeking to provoke self-reflection and dialogue. It was difficult, however, to establish ways to measure the Museum's impact and assess the success of its mission.

To assess to extent to which we were able to catalyse behavioural change and measure our mission to 'drive change', we employed surveys and tracked results, visitors, feedback and ticket sales. Our results remained somewhat inconclusive. Without extensive visitor studies and analysis, how do you measure a shift in consumer behaviour? Traditional museum metrics are overwhelmingly quantitative (i.e. visitor numbers, shop sales, digital interactions, publicity, advertising results etc.) and relying on these does not yield a clear image of the impact of the museum besides its physical reach. Relying primarily on traditional metrics, the Museum found that its results were somewhat disappointing, falling short of expectations for footfall and engagement targets.

On the other hand, when qualitative metrics were taken into account (for example visitor comments, the satisfaction of collaborators, feedback from schools and educators), the picture was much more positive because it illustrated emotional impact, meaning, personal feelings and responses. In short, qualitative metrics give a clearer view of 'heart and minds' because they ask what kind of impact the Museum has, rather than how much.

For the most recent initiatives and exhibitions developed by the museum, the team reflected not only on how to measure success but on defining what success means for each individual project. Success criteria relied on both quantitative and qualitative metrics in order to account for the various dimensions of museum visits and different kinds of visitor experience. These not only enabled the Museum to more effectively target specific audiences but to set measurable aims and goals, and in the end, to reflect on the purpose of the Museum and its role within the Dutch cultural landscape.

Natural rubber in the exhibition "GROW: The Future of Fashion". Photo: Alina Krasieva



#6: BE CLEAR ON WHAT SUSTAINABILITY MEANS TO YOU

When tackling sustainable development in any form or at any scale, it is important to first define what this means on an institutional level and to develop a framework for shared understanding and action. There are four different dimensions, or pillars, of sustainability: social, environmental, economic and cultural. These play out within material as well as immaterial spheres which explains why 'sustainability' can have a multitude of meanings and practical applications. For a museum, sustainable development could mean going gas-free or carbon neutral, lowering energy usage and/or rethinking material choices for permanent and temporary exhibits. It could also mean an ideological shift, telling stories about the causes of climate change or the effects of climate-related crises, seeking to inspire, inform or alarm visitors. Alternatively, it could mean cultivating long-term relationships with collaborators and communities, spotlighting underrepresented perspectives, fostering cultural understanding and exchange.

Though sustainable practices are not in any way new, but in fact rooted in millennia of traditional and Indigenous knowledge, the use of the term 'sustainability' is recent. In 1987, the United Nations Brundtland Commission defined sustainability as "meeting the needs of the present without compromising the ability of future generations to meet their own needs." More recently, the UN developed the Sustainable Development Goals (SDG) framework, consisting of seventeen interconnected goals addressing global issues by 2030. Through numerous conference talks, reports and toolkits published in the last five years, these have been translated for the cultural heritage sector, to help museums and museum professionals work towards achieving the SDG's. Despite these efforts, museums worldwide still struggle to understand how to apply more sustainable practices within their specific contexts, which include the history legacy, geographical location, audience expectations, collection requirements, financial and structural limitations, purpose and mandate of their institution, among other factors.

At Fashion for Good, sustainability is defined according to the framework of 'The Five Goods' and the Cradle-to-Cradle model, developed by FFG co-founder William McDonough. The Five Goods determine sustainable fashion along the key areas of water, energy, economy, materials and lives, embracing social, environmental and economic dimensions of sustainability. The museum itself was set up following the demands of cradle-to-cradle design. Sustainability is thereby a structural priority: not only is the mission of the Museum to engender sustainable behavioural change, but its programmes, events and exhibitions have each been developed with careful consideration of their form and purpose. Furthermore, efforts to lower the environmental impact of the organisation are embedded in all its practices, from office management to employee policies and catering choices. Sustainable practices thereby took various shapes, evolved and were improved over time. For example, the Museum developed an exhibition which unfolded in three phases over the course of a year, choosing to update the displays rather than create three separate exhibitions, which would each require new material use, set design, and marketing efforts.

This 'slow curation' also took other forms: creating only modular and reusable display elements; prioritising visitor accessibility and making space for emotional responses; avoiding the creation of blockbusters or creating a sense of urgency around the consumption of exhibitions; abstaining from accumulative collection practices; making museum content open-access and events free. There is perhaps no one way of characterising museum sustainability and it must therefore be (re)defined by each institution individually as a first step towards engaging in more sustainable practices. It is not necessary to reinvent the wheel time and time again, however. Cross-sector support, collaboration and knowledge-sharing should allow for more and more heritage institutions to situate themselves within the SDG framework and the collective movement towards a sustainable future for all.

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THANK YOU!

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The Fashion for Good Museum would like to thank the board, consisting of Albert Brenninkmeijer (chair), Stefan Hafner (treasurer), Siebe Weide (secretary), Katy Hartley and José Teunissen (board members) for their steadfast dedication and support, as well as co-founder William McDonough, the Laudes Foundation and the Brenninkmeijer family for taking the initiative to launch this organisation. Similarly, we would like to thank Leslie Johnston (Laudes Foundation and former chair of the board) as well as the Museum's Advisory Council, Marian Duff (chair), Elles van Veghel, Marjolein van Breemen, Stephan Alspeer, and Mick Groeneveld for their invaluable guidance, which allowed us to develop and professionalise.

We want to thank the museum's community: our tireless team members, both former and current employees, the many freelancers who became a part of the Fashion for Good family, as well as all the artists, designers, schools, and other collaborators we had the privilege of working with over the past six years. We would also like to thank the members of the press and influencers who have supported since the very beginning.

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Finally, the Museum wishes to thank all its visitors, young and old, students and teachers, kids who held their birthday parties at the museum, people who took part in our clothing swaps or came to our events, curious and conscious visitors, those who discovered us by chance and those who have been with us since the beginning. You embarked on the good fashion journey and became of a community of like-minded individuals. We hope your visits to the Museum sparked your curiosity, and left you feeling inspired, empowered and incentivised to take action. What may have started in the museum doesn't end here: it is up to you, to all of us, to continue on our journey and build a fairer and more sustainable fashion industry together.

*for more financial information you can read the Stichting's annual reports [here](#).

COLOPHON

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