

COPENHAGEN INTERNATIONAL FASHION FAIR

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HELLO STRANGER

WELCOME BACK

WE ARE SO HAPPY TO SEE YOU.

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For many of us this season comes after a year sitting in front of our screens at virtual fashion weeks, online meetings and digital buying. At Copenhagen Fashion Fair we have been longing to open our doors and invite you back in.

CIFF brings the fashion industry together twice a year to discover new trends and business insights, to connect and showcase the best of the season's collections.

We believe in optimism as a strategy for a better future. Because unless you believe that the future can be better, why step up and take responsibility for being part of the change? So optimism is our theme for the Talk and Event schedule this season. Inspiring names from the industry will be here live and in conversation about the Now and The Future, sharing their thoughts on why we should trust that tomorrow will be better than today. Learn about the opportunities in a transformed retail industry, operational shifts, new consumer trends as well as the innovative retail solutions now critical for success.

Sustainability is on the agenda front and centre as we push the conversations that will support brands on their journeys towards a greener future. It is our mission at CIFF to inspire visitors with new ideas about style and sustainability. Together with exhibiting brands, we want to be leaders in sustainability and at CIFF we take our commitment seriously, one step at a time. We can't make up for the past harms of our industry, but we can address the issues and together create a more sustainable future.

If we want our industry to sustain diversity is key. This means creating and facilitating an inclusive environment where everyone is welcome, regardless of gender, age, religion or culture. At Bella Center we are proud to have more than 40 nationalities working together and an equal division of gender representation. We are constantly striving to ensure our fashion fair is diverse and lives up to our values.

In this first edition of the CIFF paper we are delighted to spotlight three fashion leaders who share their insights on what brands need to do Now and in The Future to keep relevant and adapt to technology and cultural changes. The fashion sector is one of the largest industries in the world and that gives us responsibility. We all have the positive power to make change.

WELCOME to the 57th edition of CIFF
Christina Neustrup & The CIFF Team

COPENHAGEN INTERNATIONAL FASHION FAIR

CIFF

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11-13 AUGUST 2021
BELLA CENTER
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CIF

CITY GUIDE: COPENHAGEN PRESENTED BY SCANDINAVIAN STANDARD

HIJA DE SANCHEZ CANTINA



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FOOD BREAKFAST AND LUNCH

Sonny

This beloved central cafe manages to be both trendy and enduring thanks to the fact that they actually have great food and drinks, as well as a minimalist, comfortable interior. Sit on the street and people-watch, or take a seat inside and get cosy with their small, intimate tables. Expert tip: try the thick slice of homemade banana bread and make sure to get it toasted!

www.sonnycph.dk
@sonnycph

DINNER

Restaurant Barabba

Renowned for their lasagne (you gotta try it!), Barabba is a must-visit in the city for the great Italian menu, fun atmosphere, and the fact that the kitchen stays open...late. Late late. When fashion week parties and after-parties end, you can head to Barabba for a meal and you won't have to rush. The food and drink are excellent, and the service is tops.

www.barabba.dk
@barabbacph

Hija de Sanchez Cantina

Noma-alum Rosio Sanchez has created a Mexican food empire with a wide range of food offerings, from her taco stand at Torvehallerne, to a sit-down taqueria, to her upscale restaurant Sanchez. Hija de Sanchez Cantina straddles a middle ground between casual and upscale, with a delicious selection of freshly-made tacos, tostadas, and salads. Their wine list is good, but their mezcal list is great. If you're in the mood for a cocktail with dinner, their La Hija Margarita, complete with chile de arbor syrup, is the best.

www.lovesanchez.com/cantina
@hijadesanchez_cantina

VED STRANDEN 10



DRINK COFFEE

Coffee Collective Bernikow

Coffee Collective is Copenhagen's best coffee chain thanks to their delicious and high-quality, direct-trade coffee. Their location at Kristen Bernikow Gade, has both indoor tables as well as an outdoor section located in a charming atrium. Grab your coffee and a pastry (made by the Collective Bakery!) as the ideal morning or midday break.

www.coffeecollective.dk
@coffeecollectif

WINE

Ved Stranden 10

Located right on Holmens Kanal, Ved Stranden 10 is a local institution for their incredible wine list, their stunning location, and their minimalist, Scandinavian-style interior. Enjoy a glass of wine while taking in the view; it's a true Copenhagen experience.

www.vedstranden10.dk
@vedstranden10

COCKTAILS

Curfew Cocktail Bar

Feel like a real, old-fashioned cocktail in a real, old-fashioned bar? Then Curfew is for you. There's the low lights, mix of impeccable vintage furniture and fittings, and bartenders in suspenders (yes, really); but the real highlight is the delicious cocktails. While the whole menu is worthwhile, we recommend the Old Fashioned; a classic that's perfectly made!

www.curfew.dk
@curfewcph

SHOPPING

JEROME VINTAGE

Vintage Yves Saint Laurent, Celine, Hermes, and more: Jerome Vintage is one of the best curated collections in the city. The prices aren't low, but you can't beat the quality. If you're looking to find a once-in-a-lifetime fashion gem, this is the place.

www.wearephoenix.dk/collections/shop-jerome
@jerome_vintage

ARTIKEL KBH

Making clothing into a science, Article København constantly revises and remakes their very few garments, based on both aesthetic and functionality feedback. Their clothes are made in Copenhagen, and sold in their gorgeous, hyper-minimalist Vesterbro shop. They sell menswear, womenswear, and unisex items. Our recommendation? The unisex A6 jacket. It's a classic piece that will last a lifetime.

www.artikelkbh.com
@artikelkbh

ARA'KAI BEAUTY

New to the Copenhagen beauty and wellness scene, Ara'kai has already made a splash thanks to its blend of beautiful interior, wide range of hard-to-find beauty brands, and relaxing treatments. In search of clean makeup or skincare, or a new vibrator? Ara'kai has you covered. If you have a spare 90 minutes and need to de-stress, try their Signature Facial, which is cleansing, lifting, and draining; it even includes a neck, shoulder, and arm massage. You can thank us later.

www.arakaibeauty.com
@arakaibeauty

JEROME VINTAGE



DESIGN

STILLEBEN

Stilleben, a design studio, architecture firm, and multi-brand boutique, is well-known in Copenhagen for their expertly curated array of goods, from glassware to towels to ceramics and much more. They carry their own brand as well as many others. This is the perfect place to find a gift or something to take home with you as a Danish design souvenir.

www.stilleben.dk
@stilleben_dk

HAY HOUSE

A design destination spot, HAY House is much more than a shop. The two floors of Danish brand HAY's products, from furniture and lighting to tiny accessories like toothbrushes, are a treat for those who love well-designed everyday items. Color, texture, and playfulness abound. The view from HAY House alone is worth the visit: look out over central Copenhagen's famous pedestrian shopping street, Strøget while you peruse all the design goodies.

www.hay.dk/da-dk
@haydesign

ART OUTPOST GALLERY

A tiny space with a big impact. Outpost Gallery is located on Store Kongensgade and boasts rotation of exhibitions, usually one per month, with some of the most interesting and exciting contemporary artists, both international and local, across a range of mediums. Pop in and see what's on!

www.outpost.gallery
@outpost_gallery

SHRIG SHOP

Founded by well-known Danish gallerist Nicolai Wallner and British artist David Shrigley, Shrig Shop is a gallery-slash-shop that has a selection of limited edition works by Shrigley, as well as posters, postcards, and other items like mugs and stickers. Shrigley's use of color and humor makes his work both whimsical and weird.

www.shrigshop.com
@shrigshop

SHRIG SHOP



MUSEUM

THORVALDSENS MUSEUM

A huge yellow building in the centre of the city houses the marble statue collection of prominent late 18th to early 19th century Danish sculptor Bertel Thorvaldsen. In addition to being a sculptor, Thorvaldsen was also an art and curio collector; the museum is full of these items as well, creating a vista of not only the artist himself, but of the artistic time he lived in.

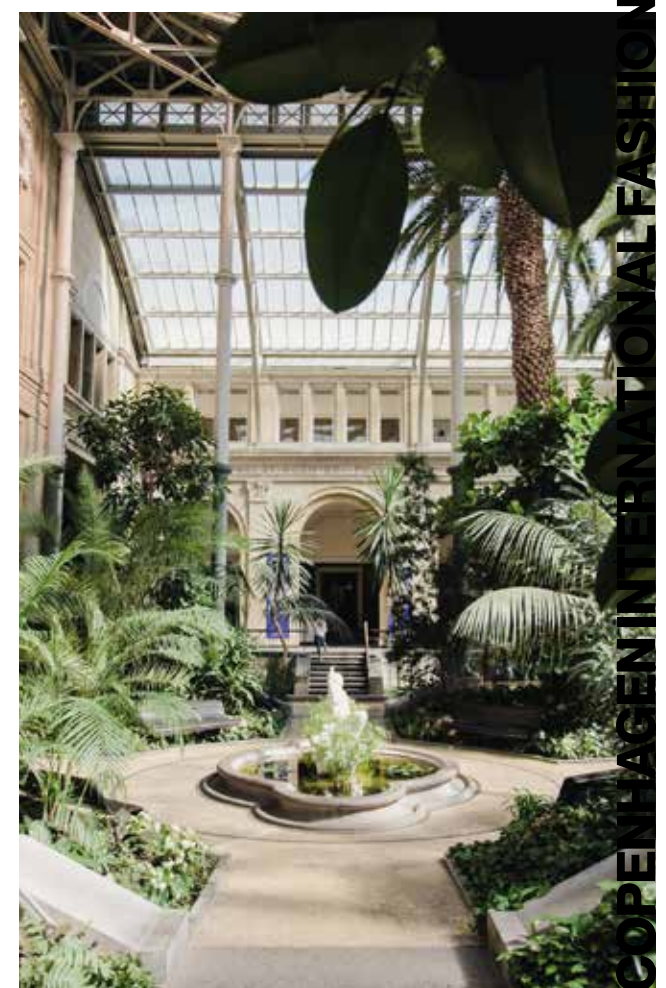
www.thorvaldsensmuseum.dk
@thorvaldsensmuseum

GLYPTOTEKET

One of Copenhagen's most celebrated museums also happens to be right in the centre of the city – it's right across the street from Tivoli, no less – making it easy to access. There are countless reasons to go: their marble collection, the European painting collection, the Egyptian collection, their in-depth exhibitions from the likes of Rodin and Tal R... even the paint colors of each room are astounding. The lush and leafy courtyard is a tropical oasis that's not to be missed, and the rooftop terrace gives you a beautiful view of the city. What's not to love?

www.glyptoteket.dk
@glyptoteket

GLYPTOTEKET



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THE QUIET RADICAL

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Rebekka Bay is one of the most respected women in fashion, the visionary who created Cos in 2006 and later joined Gap as creative director. In 2017, she was hired by Uniqlo to head up its Research & Design center in New York. She's had some of the biggest jobs in fashion, and last year Rebekka returned to Europe to join Marimekko. Thoughtful and open, and defined by her integrity she goes against all the stereotypes of 'fashion'.



You've worked at some of the biggest brands in the world. What was the appeal of joining Marimekko in Helsinki?

I love that Marimekko has this long history, 70 years and a huge archive, and I love their approach to the creative process: Marimekko works like a collective. So, it was this idea of joining a brand with a long history and a long history of working with women – by women for women. And then, over the past years, it has become increasingly important to me to join a company that takes a strong stance on sustainability.

Marimekko has always been a female led company. What difference does that make to the brand?

It's created a culture inclusivity and diversity. Our founder Armi Ratia was ahead of her time. She was a change-maker and a trailblazer. Her approach to design was to lead style, not to follow fashion. She founded the company wanting to create a creative community.

That seems super relevant today, this idea of working as a collective.

Yes, that's my point about her being ahead of her time. She definitely proposed something that seems super relevant today, but at the time was almost unheard of. There's really something super modern in this way of creating together. So, it's less about the individual, it's less about the ego or putting the designer at the top of the organization. It's much more about bringing skillsets together. That approach is extremely relevant today.

What's it been like going back through this vast archive? Is there a downside to joining a brand with such a strong DNA?

It's a treasure trove, and for me, there is no downside. Or, I haven't met the downside yet. I love designing within a framework or within a manifesto. And the archive creates the framework. So, I do see that as a great challenge, we have this opportunity to explore what it could mean or how to make that more relevant today.

You've been at Marimekko almost a year. What have you focused on in the first year?

First you need to embed yourself in the company and the company culture. And of course, I joined during a really strange time, working remotely mostly. Obviously, I knew the company, so I didn't walk into unknown territory. So, during my first year, I have really focused on creating new strategies, assortment strategies, simplifying processes, proposing new ways of working, proposing new concepts, and focusing on how we can really embed sustainability at Marimekko.

We are more than a year into the pandemic now. Has the past year changed your vision for Marimekko?

No, the pandemic hasn't changed my vision. I think that maybe it has allowed me to really distill the vision because the way of working has been so different. We needed to be much more focused, much clearer. There's not been a lot of time for casual interaction, informal meetings. We have needed to be super precise in our communication. So, the pandemic has not changed how I think about Marimekko or my mission for Marimekko, but it has forced me to be even more precise in how I articulate that vision.

How are you working on making Marimekko more sustainable?

Last year Marimekko published a very ambitious sustainability strategy, which is super important to me. I don't believe that that fashion brands have a role in the world unless we start to address what it means to produce garments. For me sustainability is not just about the raw material. It's also addressing this idea of creating timeless design or creating something of long-lasting value. It is focusing on sustainability in the design, trying to create garments that can be repaired, passed down or passed on. It is using deadstock material, leftover inventory, scrap fabrication. So, it's really trying to take taking a very holistic approach to what it means to design with a sustainability mindset.

Why does Marimekko come to Copenhagen?

It's a really good question. Marimekko is at Copenhagen Fashion week because first of all we are a Nordic brand and we really want to be part of the Scandinavian fashion tradition. More importantly, Copenhagen Fashion Week has a focus on sustainability within the industry, which is something that is so connected to our ambition at Marimekko. So, it comes at a time where both Copenhagen Fashion Week and Marimekko are focusing on some of the same objectives.

What are the benefits of the industry coming together at events like CIFF?

Now more than ever, it is important to stand together as an industry and not be so scared of sharing our experiences, to be more transparent and engage more in conversations across brands. It's about coming out of the pandemic, but I feel that as an industry, we need to figure out how to be more sustainable in our practice. And there's a lot of knowledge to be shared among brands.

Like the rest of us you have been stuck at home a lot over the past year. Are you enjoying getting out into the world again?

I am aching for social interaction, both professionally and personally. I'm super sociable and I really thrive on collaboration and teamwork. So, it has been a strange year of being isolated. I'm really really looking forward to engaging in the world again. At the same time on a positive note, this is the first time in my entire professional life that I have not been constantly packing and unpacking. I've travelled so much over the past 25 years that it has been a nice reset or a pause. And



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for me, it has actually been – and maybe this sounds wrong – but it has been really exotic to be at home and explore everyday life.

What changes do you think we'll see in the industry coming out of the Covid 19 pandemic?

I believe that the pandemic has shown the industry that we all needed to tighten our ways of working. We needed more clarity about what the product is that we want to bring to market and how we want to bring it to market. So, that the pandemic has been an opportunity for brands to reset and rethink. Suddenly working in this strange vacuum has meant that we all had to stop and question how we do things and why we do things. So, the pandemic will impact the industry because the consumer is also increasingly asking: Why do I need this? Where do I want to buy from? What is behind the brand that I'm buying into?

Challenges can be positive or negative. We need to decide to see this as a positive challenge, where consumer demand has changed because the consumer, like the industry, has had a time to reflect.

You have returned to Scandinavia from New York. What have you enjoyed most about being back?

For me coming back to Scandinavia was not so much coming back, because I haven't lived much here for the past 25 years. What I enjoy the most about being back is the light, the seasons, being able to jump into the harbor in Copenhagen, being so close to nature, being so close to the outdoors.

What do you miss about being in New York?

I really miss the diversity of New York. Maybe I wouldn't miss it if I was there now, but I miss the trash. I miss the entrepreneurial spirit New York has. This idea that you can do anything, and anything is allowed. I miss the food tremendously. I miss Mexican food, tacos. I miss the New York City Ballet. It's totally random what I miss from New York. But definitely living in a city that has inhabitants from all over the world, cultures from all over the world.

How is the work culture in New York different from Scandinavia?

The biggest difference between working in New York, or for a big corporate brand, and then working in Scandinavia is our approach to work, our approach to each other. In New York, working for The Gap or working for Uniqlo, which is Japanese of course, everything is hierarchal. You're expected to have the answers to everything. So, there's very little collaboration. Whereas when you work with Scandinavian brands it is all about the collaboration. It is a more democratic process.

What advice would you give to a young person starting out in the industry?

My advice would be not to ignore the importance of strategy and process. That creativity really thrives better within a framework and with a defined process.

And to an established brand?

Don't ignore intuition, improvisation, the importance of sometimes just jamming, allowing creatives to be more free in the process.



**“FASHION BRANDS
DON’T HAVE A ROLE
IN THE WORLD
UNLESS WE START
TO ADDRESS WHAT IT
MEANS TO PRODUCE
GARMENTS
SUSTAINABLY.”**



THE CHANGE-MAKER

Moussa Mchangama is the co-founder of the Copenhagen consultancy company In Futurum, advising companies on sustainability and social change. The team works with brands on strategies, sustainability frameworks, workshops and communication tools. That often involves diving into a company's processes and DNA, and creating new understandings of how strategies, more sustainable production, better practices and value-based communication can drive change both internally and externally. In Futurum helps companies to develop strategies that future-proof their businesses and navigate the increasing demand for openness and consumer awareness of climate change. Their clients include Copenhagen Fashion Week, Marimekko, Soulland and CIFF. Moussa also contributes strategically to Mino Danmark, an organisation that works to promote the voices of young people from ethnic minorities in Denmark.



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A lot of people are talking about diversity and inclusion in fashion. Why is the industry having this conversation now in 2021?

"I think many different factors have combined to create the focus. First of all, the fashion industry is highly visible. It's under scrutiny and consumers are looking at the industry, so that's one factor. Then another I would say is the fact that globally we are having conversations around injustice, with #MeToo and Black Lives Matter and lots of different conversations around power dynamics and power hierarchies. And the third thing is that the fashion industry can no longer run from the way it has built itself. This is long overdue."

Why has it taken so long for fashion to wake up to these issues?

"I think the reason it's happening now is mainly due to social media and the attention on the fashion industry. What companies can do without being criticised, that window has become much smaller, luckily. Because what the fashion industry has done historically isn't okay. It's an industry that's based on heightened production of goods produced for the most part with some sort of exploitation along the supply chain. And fashion by its nature is an industry built on exclusion. It's always been connected to wealth. It's always been connected to showcasing that you were a trendsetter, that you are first, that you are not like the others. All these things mean that this industry has never been diverse. It has never been inclusive because that has never been the nature of this industry. And so, what is happening now is the industry is having to renegotiate its business practices and self-image – something that should have started a long time ago."

Do you think that the visibility of the fashion industry means that it can push agendas forward positively?

"Absolutely. I do think, however, that what this industry is also really good at, unfortunately, is focusing only on the representation part, which is hiring models, for example. And not looking at who's shooting the images, who's doing hair and makeup, who's working behind the scenes. They are hiring faces that can represent a company without looking at who's working in the offices. And how is all of this connected to who is actually producing the garments, who has grown the cotton? All these things are connected in a global structure closely connected to wealth and profit. And we need to take the conversation there and not just focus on the representation part. The representation part of it does however matter because this is such a powerful industry."

When you work a brand on diversity, how do you begin?

"We always start with looking at the specific company, their brand DNA, their history, how their teams work and what they're doing, how they're in the market, their trust with consumers. All these things are the starting point for a collaboration. At the start we always insist on defining or trying to define what we're talking and dreaming about. Diversity, inclusion, representation, equality – they are all positive words for something that most people believe that they want personally. But it's not very tangible for most companies. And as I said, this industry is based on excluding people, whether in production, the offices, in consumption or representation. So, we will never get to a diverse place if we don't talk about why it is not diverse in the first place. And that's because of discriminatory practices, it's because of bias. It's because of the culture. It's because of the language. It's because

“AFTER #METOO AND BLACK LIVES MATTER THE FASHION INDUSTRY IS UNDER SCRUTINY. IT CAN NO LONGER RUN FROM THE WAY IT IS BUILT. THIS CONVERSATION IS LONG OVERDUE.”

of history, it's because of a lot of trauma. It's because it's very difficult for people who don't look like the average person working in the fashion industry to first enter the industry and then to feel safe and comfortable in the industry, all these things."

What are the first steps you take?

"When we approach this, the focus is often on where the problems are and where the conversation is uncomfortable. We need to talk about why change isn't happening, and that can be a long process, and a very unexpected one. Especially in the Scandinavian context, because we have this idea that we are already equal, that we only have a few fights left. But in reality, of course, the picture's a lot different. And so, we often work very directly with creating an awareness around what it actually means to want to work towards diversity."

What fears do brands have about tackling their policies – or lack of them – on inclusivity and sustainability?

"There is a lot of scrutiny on the industry and so there's a lot of fear in companies of doing things wrong, of saying something that will get them into trouble, of doing something that people will call out. That concern is actually quite often a starting point because companies are realising now that they need help, that they need different kinds of experts and different kinds of advice in order for them to do things in tune with the demands of right now. On the other hand, the fear of doing something wrong is often also used as an excuse to not do anything new."

How does sustainability fit it?

"Over the past couple of years, there is a growing awareness of the impact of the industry: that the textiles and production processes that a lot of companies use are incredibly harmful. The level of consumption, especially in Northern Europe, is incredibly harmful. We over consume to an extent that's destroying the planet. And all of this – ALL of it – is deeply connected to social issues and unjust practices because the fashion industry at its core is a people-centered industry with immense profits. But slowly, companies are running out of excuses for not doing anything. And so, when they meet us, what we need to do is figure out what they dream about? Why do they want to do this? Do they only want to do something because consumers expect them to? Or because they're dreamers and innovators, and they want to change the conversation? Or because they're realizing that the long-term future of their business relies on decisions they make today?"



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That sounds intimidating for some companies?
“Absolutely, especially a lot of the bigger companies and fashion houses. They have established ways of working. And I think that the fear or the concern is connected to the realisation that what we have been doing for many years isn’t working anymore and that consumers are demanding something different. So, you have to change your ways. And that’s very difficult. It’s also very demanding and it takes commitment. And so, I think our job as advisors is to address that and to make people and companies feel more secure.”

How do individuals react in the process?
“Giving people that pause to think, and to learn new knowledge creates something very inspirational often – a completely new drive for people. Because on a personal level a lot of them are invested in the sustainability agenda; they care for the environment, for example. So, they think about where they buy their groceries, or the cleaning products they use, or the clothes they buy their kids. Then, all of a sudden, they start to see how these things are connected to the company they work for. But you need to take those first steps of learning and listening and of realising some things. It all starts from there.”



What you describe sound like a long process. I know it’s hard to generalise, but for a midsize company how long does a consultation last?
“A minimum of three to four months, usually if we work with strategy. What is important is that companies actually take the time to absorb new knowledge at the beginning. And it’s our job to facilitate that, because that does demand quite a lot of trust. And then we go into sort of development mode, creating strategies and creating plans and creating tools that people can use in their daily practices. What we often see is that when we start doing that, employees will get a lot of new ideas. And so, it’s often a living process, a flexible process. We don’t have a script – and we also do short knowledge seminars and workshops on specific agendas, in particular for innovative companies that want to know what they should focus on next or that want to reflect critically on themselves.”

You started your company three years ago. What’s changed in that that time?
“When we started out three years ago, it was much more difficult as advisers to make people truly understand that these are some of the biggest conversations within the industry – sustainability, social issues and injustice.



So, it is so great that we talking about how much this industry needs to change. Because this is such a big industry with such a big impact on the planet.”

Is there a danger that we do a lot of talking but fail to follow through?
“Absolutely. We create a narrative that because we are talking about it a lot, that we are already changing it. But all growth and consumption figures estimate that this industry will still be growing rapidly in size over the next 30 years on a global scale. I think that a lot of people are hoping that there will be a quick fix for the issues that this industry is facing. But the reality of course, is that there are no quick fixes here. And that the central aspect is that we need to lower the level of production. That means lower the level of consumption.”

Is the industry good at seeking ways to change?
“Not always. I think fashion companies need to get more comfortable seeking out new knowledge. It’s something that a lot of people in fashion are not used to. Because the industry has been about creativity, about inspiration. It’s been about something very different. And fashion as an industry doesn’t have a very long history of gaining new knowledge, sharing information or collaborating around insights or research. I mean, this industry was incredibly late in getting on board with the internet, for example. Luxury houses backed away from e-commerce in the beginning because they thought it would dilute their brands.”

Is there a disconnect in the fashion industry between the progressive ideals of designers and people working at brands and then the owners of those businesses, who might be less willing to embrace new ways of thinking.
“Yes. It’s actually great that you mentioned this. Who owns the companies? There is a gap between people working in the teams and the mother company, where the owners will often tend to be much more conservative and older, and often male of course. The scrutiny that this industry is under demands that companies realise that younger people and younger talent coming out of design schools or marketing schools have a lot of the knowledge that you need. They are super critical of working within consumerist businesses and industries. They are super aware of social issues. They are super aware of injustice. They care deeply about the planet – and you won’t be able to get new talent if you don’t consider these things. So, it it’s necessarily just plain old survival. And I think that’s something that a lot of companies are realising now.”

Is there a worry that some fashion companies treat inclusivity and sustainability as a tick box exercise?
“I think a lot of younger companies are super in it for the long haul and are founded on awareness. It’s much more difficult for the established companies, especially the big ones, to address these things. What I will say is that a few years ago when we started seeing a broader representation in the industry what became apparent was that companies were booking new models and booking

different people, but they didn’t realise that what follows has an impact on your company. There’s a push and pull effect making someone the face of your company. You have to decide whether or not you want to be accountable for what they might experience in the world as a person of color, for example. So, when this industry started using other people – and I’m specifically saying “using” other people – as models, consumers started asking questions about what that actually meant, and companies weren’t ready for that. They didn’t consider that. To them it didn’t mean anything other than now they were giving consumers what they thought they wanted, which was different kinds of models, but there are so many considerations that should go into that. And so, I think that’s where we’re slowly moving now. We’re unwrapping the box: what does it mean to do something different? And that I think is exciting.”

How should companies start this conversation internally, if they don’t have a consultant to guide them.
“That is a very good question. I think when you’re starting to consider a lot of these factors, especially connected to diversity and inclusion, you need to scrutinise why your company is probably not reflecting the values that you believe you have. So if you believe that you are a person who stands for equality or diversity or giving everyone equal opportunities, you need to critically examine whether your company actually reflects that and the chances are it doesn’t. And so just looking at that itself is a great starting point. And there are plenty of resources. There are so many seminars, webinars, there are so many conferences. There are so many reports. There’s so much written knowledge on a lot of these issues. So, you can just go out and find it – and locate resources of knowledge representing other perspectives or experiences. It’s basically just Googling. If you want to start by doing this, there are so many Instagram profiles that are actually giving out great knowledge for free that you can get inspiration from. But I think at the same time, you will end up at one point having to have conversations with others and that doesn’t have to be experts like ourselves, but other companies, researchers, your partners, your stakeholders, your production facilities, your designers.”

A fair like CIFF is a place where you meet industry colleagues, share ideas and inspirations. Can fashion companies help each other when it comes to sustainability and diversity?
“In terms of sharing, I think the field of sustainability is one of the first instances where this industry is starting to share. There has never been a culture of sharing in this industry. In the past companies never wanted to share their suppliers, never wanted to share their production, or never wanted to share any sort of information, because they felt could be a threat to their market. Now, they’re having to do so because of transparency reasons. So, I think for the first time there is a culture of sharing which is highly, highly important.”

When do you think the industry will know that has delivered on some of the agendas that you are working with?
“I think this is a process. What I will say though, is that as a company, it’s so important to break this down. If you’re done with your first step, the strategy, then comes the execution part, which is completely different. If you just work with 10 year goals that becomes way too intangible. It becomes way too fluffy for people. We need tangible steps in our everyday life. So, think long-term but create a plan that actually motivates your team.”

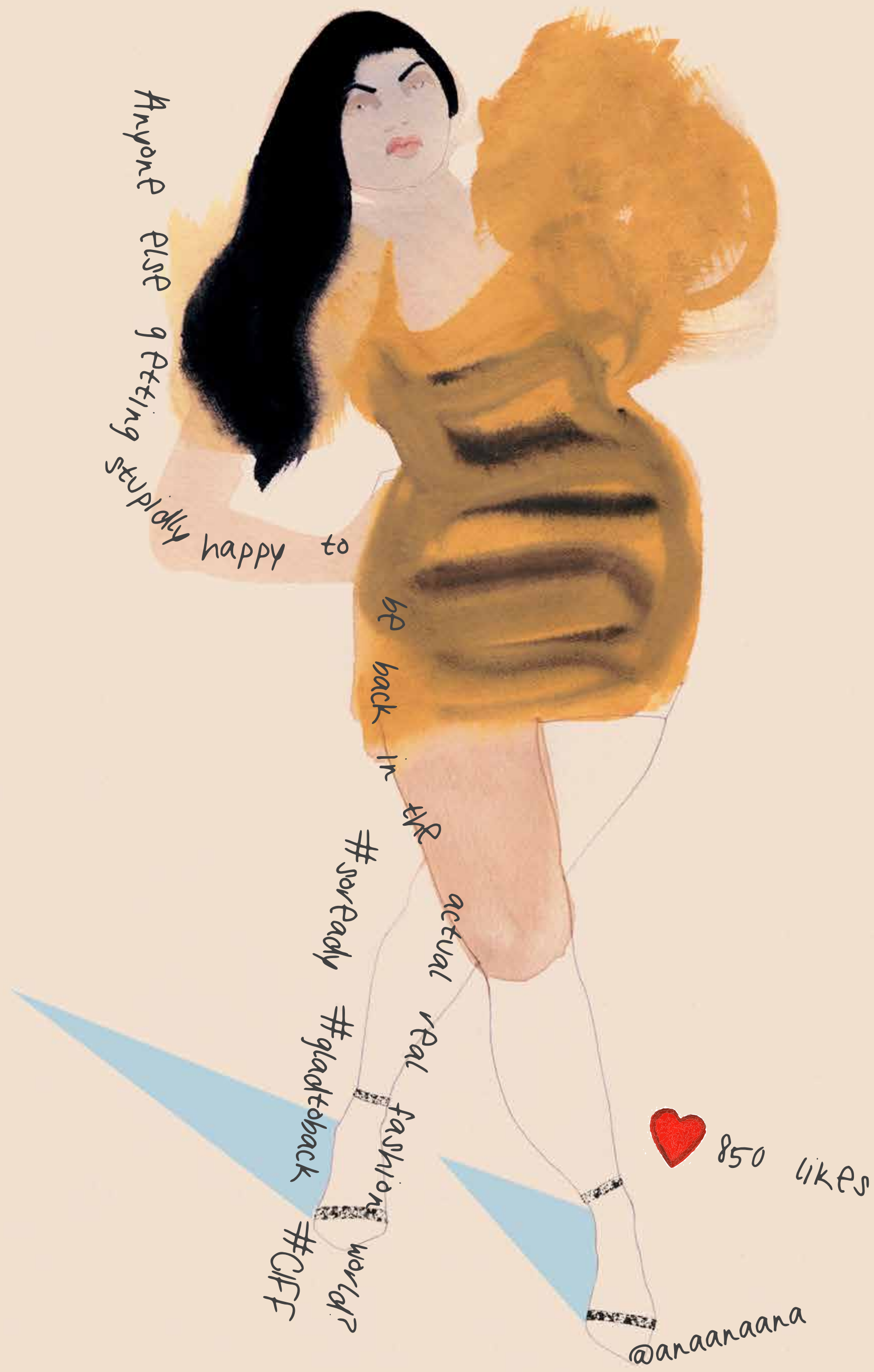


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@ccc@cili155







HERE IS A FEW HIGHLIGHTS FROM OUR MAIN STAGE, BALCONY STAGE AND EVENT SCHEDULE

CIFF: NOW AND THE FUTURE

WEDNESDAY 11 AUGUST:

11:00am: A New Era for Wholesale? The Main Stage @CIFF Presented by BoF: 1:1 Robin Mellery-Pratt and Alice Gividen

12:00pm: Your guide to SS22 The Balcony stage @CIFF KIDS Presented by pej gruppen

12:00pm → 3:00pm: Stain Shade x CIFF Studio EN003 T-Shirt hand-dye session with James

01:00pm: The Fashion Living Lab The Main Stage @CIFF Presented by Peclers Paris: Yvonne de Bruyn

02:00pm: Kids 2022-24 The Balcony stage @CIFF KIDS Presented by pej gruppen

03:00pm: What comes after circular economy? Intro to regenerative business The Main Stage @CIFF Presented by LDC Moderated by Johanne Stenstrup, Circular economy project manager

04:00pm: Future Fashion Requirements and Legislation The Main Stage @CIFF Presented by LDC Moderated by Johanne Stenstrup, Circular economy project manager

05:30pm: Hello Stranger: “Housewarming” in collaboration with MOON Courtyard by the main entrance Drinks, Food, DJ & live performances by Jeuru & Wiinston

THURSDAY 12 AUGUST:

11:00am: How to engage kids’ brands awareness and notoriety in the media today. The Balcony stage @CIFF KIDS Presented by Little-Tag

11:00am: Transversal Trends The Main Stage @CIFF Presented by Peclers Paris

12:00pm → 03.00pm: Your guide to SS22 The Balcony stage @CIFF KIDS Presented by pej gruppen

01:00pm: Finding Opportunity in Disruption | Innovation-Driven Recovery The Main Stage @CIFF Presented by BoF Panel Talk moderated by Robin Mellery-Pratt

12:00pm → 03:00pm: Stain Shade x CIFF Studio EN003 T-Shirt hand-dye session with James

02:00pm: Kids 2022-24 The Balcony stage @CIFF KIDS Presented by pej gruppen

03:00pm: FINE CHAOS x CIFF – DJ and TATTOO Courtyard by the main entrance

04:00pm: The Analog Digital: The future of digitalisation The Main Stage @CIFF Has a full year of digital commerce created a new normal for wholesale and marketing?

05:00pm: Here we go again: Drinks and Music Courtyard by the main entrance

FRIDAY 13 AUGUST:

10:00am: What closing the loop looks like: Introduction to circular economy The Main Stage @CIFF Presented by LDC Moderated by Johanne Stenstrup

11:00am: Your guide to SS22 The Balcony stage @CIFF KIDS Presented by pej gruppen

11:00am → 01:00pm: Stain Shade x CIFF Studio EN003 T-Shirt hand-dye session with James

12:00pm: What is the recipe to a successful sustainable start-up? The Main Stage @CIFF Presented by Designers Nest Ane Lyng-Jorlén in conversation with Designer Ellen Hodakova

01:00pm: Kids 2022-24 The Balcony stage @CIFF KIDS Presented by pej gruppen

01:00pm: Digital transformations The Main Stage @CIFF Presented by Fashion Cloude Moderated by journalist and professor Angelo Ruggeri

02:00pm: Engage your customers in circular economy transition The Main Stage @CIFF Presented by LDC Moderated by Betina Simonsen, director at Lifestyle & Design Cluster

03:00pm → 04:00pm: See Ya Soon House Cooling: Drinks and Music Courtyard by the main entrance

SPECIAL PROJECTS & TREND AREAS

WELCOME TO THE WORLD OF PLANTS: BANANATEX®
What if there was a resource that transformed CO2 into oxygen? One that is solarpowered and can be reused? In a striking installation the designers behind QWSTION will showcase the potential of their biodegradable Bananatex® material to the CIFF community. Conceived as an open source project, the goal is to encourage other designers and brands to use it in order to replace plastic and reduce their footprint.

Location: Courtyard by the main entrance

CIRCULAR FASHION DAYS

The sustainable business incubator Lifestyle & Design Cluster is behind the exhibition Circular Fashion Days in connection with CIFF. Here, 25 fashion brands will exhibit their ideas on how good design, solid quality and proper collaboration work together with the circular transformation bringing Danish fashion traditions into the future.

Location: Studio

WELCOMING LONG TIME PARTNER DM&T IN NEW LOCATION

Relevance and accessibility are two of the key words for DM&T’s work. For the same reason, they have chosen to increase their presence at CIFF at this

summer’s fashion week and fair. Meet their team of advisers and longtime collaborator trend agency Peclers Paris – which will present their trend material at the DM&T booth as well as appearing on the CIFF mainstage.

Location: Bungalow C1-004

FAVOURITE STYLES INSTALLATION

This season, in collaboration with Femmes Regionals, we have curated three inspirational areas showcasing the styles our brands believe will be kids’ future favorite items.

Come by and see the new products, meet a friend and get inspired!

Location: CIFF Kids

THE BALCONY STAGE

At CIFF KIDS, the Danish trend consultancy and publishing company pej gruppen have their own dedicated area, including a pop up talk stage. Pass by and pick up color samples and insights into future trends.

Location: The Balcony stage @CIFF KIDS



CIFF FLOOR PLAN

COPENHAGEN INTERNATIONAL FASHION FAIR: ONE VENUE ONE COMMUNITY

Visiting and exhibiting at CIFF opens the door to a world of business opportunities – sparks connections and inspiration – come on in.

STUDIO

A thoughtfully curated segment featuring emerging and directional designers. Our leading-edge unisex and lifestyle area, representing national and international brands and agencies.

CIFF SUSTAIN

Technology, sustainability and innovation are important drivers in our industry. That is why CIFF has dedicated areas highlighting those who are leading the way.

STYLE SETTERS

A superior blend of contemporary womenswear brands with commercial integrity and staying power from across Scandinavia and beyond.

BUNGALOW

A collection of well-established Scandinavian and international women's ready-to-wear and accessory brands.

CIFF SHOWROOMS

20,000 square meters of state-of-the-art, luxury showrooms. Located on the first and second floor of Bella Center, it is home to nearly 500 menswear, womenswear, shoe and lingerie brands on a year-round basis. All showrooms are open to buyers, visitors and press during the CIFF fair and upon appointment throughout the year – go explore.

CIFF KIDS

At CIFF kids we are committed to bringing together talent, brands, press and buyers in a relaxed, inspiring and dynamic atmosphere, creating the ideal place for the kids and youth community to meet and trade.

THE TASTEMAKER

Ida Petersson is buying director of Browns, the luxury London multi-brand boutique. Browns was founded in the 1970s by Joan Burstein (known fondly in the industry as Mrs B), who helped kickstart the careers of designers including John Galiano and Hussein Chalayan. In 2015 Browns was acquired by the luxury e-tailer Farfetch, and since then has widened its digital footprint, and in 2017 opened Browns East, the first new store in 20 years. In April 2021, Browns gave London another fashion destination, opening a major flagship in Mayfair featuring over four floors of fashion, accessories, fragrances and homeware. Ida has been with Browns since 2016, after positions at Harvey Nichols, Miu Miu and Net-a-Porter. A surfer girl with phenomenal stamina, she is known in the industry for giving everything she does 100%.

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How are you feeling about going back to traveling and coming off Zoom?

"I'm so freaking excited. I've had one vaccination. As soon as I've had two, I can go. So basically, my first trip will be Copenhagen. The feeling is indescribable. We've started doing appointments in the UK. Not that many, but every time you do, it really hits home how amazing it is to see something like in real life. I was literally almost hugging jeans the other day. So, brace yourself Denmark, I'll be hugging everything. And seeing people again after 14 months of being separated is a really really nice feeling too."

You are a ClFF regular. What brings you back season after season?

"I think ClFF is a very integral part of why Copenhagen has become so successful because generally with a lot of fashion shows you'd go there but you couldn't actually buy the product that you were seeing. Which is cool, the fair is getting the exposure, but it's not set up for buying. I think ClFF very early on put the two together, to be commercially successful as well as creatively successful."

What are you looking forward to this time?

"The thing I'm looking forward to the most is kidswear, which we've recently added at Browns. I've never been to see the kids' section at ClFF so I'm excited to explore that. I also really love like focus that ClFF does on young generation designers. That's very Browns."

You're a ClFF veteran. What are your tips for the fair?

"Fairs are incredibly good because you have everything under one roof. I like to plan. That is one of my Scandi traits, I like organisation and pre-planning is key to going to a fair. Get that map and work out your route because otherwise you'll get really side-tracked."

What are some of the other reasons do you think that Copenhagen has become a major fashion destination?

"Essentially, I think it's down to the amazing the design talent. A lot of the talent is homegrown, and I think particularly in the past three years it's also been a lot of newgen

talent, and that's something that's super important to Browns. To be honest, a trade fair is not enough always to pull you away, especially August, which is generally holiday time. But for me Copenhagen is firmly on the map."

What are the strengths of Danish fashion right now?

"I think Denmark has the commercial side, so collections are very affordable, which is very inclusive. But I think it's also interesting to see designers like Cecilie Bahnsen, for example, who is up there in terms of pricing because of how beautiful the fabrics are, and obviously it's been one of the most successful exports. I think it started with Ganni opening up that idea anything's possible. I think the work that Ganni has been doing, especially on the sustainability front, and also in terms reach and audience, is incredible. It's pretty crazy for me as an expat Scandi, at runway shows in Paris and Milan, seeing people in head to toe Ganni."

Tell us about your job. What's the biggest misconception people have of buyers?

"That we walk around with champagne just pointing at things. None of my friends back home work in fashion that's what they tease me about. My role as buying director is that I'm there to make sure that we hit the margins, that we get the sell-throughs. So, a lot of it is strategy, looking long-term, but also being sure that we have a backup, so that we can pivot very quickly. That obviously happened with Covid and it happened in 2008, after the financial crash. How do you adapt? Another part of our strategy is thinking about new categories, new opportunities, but also, what fun collaborations can we do? Where do we want to go? Who do we want to support? How we want to push the image of Browns further?"

How has the pandemic affected you creatively?

"I did a panel talk at the new store last week, with an amazing organisation called People, which supports female entrepreneurs. And it really drummed home to me that when you're in a creative environment people bounce off each other. I ended up getting home that night at like one-thirty in the morning, and my day had

“PEOPLE ARE REDISCOVERING WHO THEY ARE. THEY WANT TO BE A BIT MORE EXPERIMENTAL, LIKE: ‘WHO AM I NOW?’ ‘WHAT IS MY STYLE?’ WHO DO I WANT TO BE IN THIS 2.0 VERSION, POST LOCKDOWN?”

started at 7am. I felt great. I realised that when you’re meeting people who are inspiring, you come away new ideas, and that gives you energy. When I’m doing the virtual thing, I’m so tired by six o’clock. You know I got worried that I was burning out during the pandemic. Don’t get me wrong, I can get excited in 2D. But the power of having that energy connection directly is very different.”

Do you think it will be easy to slip back into the old way of life?

“I do think we people are going to have to relearn how to have conversations about something other than: I’ve been making banana bread and watching everything on Netflix. I want to train myself – a two-month boot camp to get back up to Danish standards of socialising.”

How did Browns adapt during the pandemic?

“We decided not to do cautious. We continued to pick up amazing young designers and they’ve had amazing results. I genuinely think people are excited to see newness. With Spring/Summer, the season that’s just gone, a lot of existing designers played it safe. So, for us it was even more important to entice the customer with something that was different, that they haven’t seen before. Of course, we did pivot to make sure we had more track suiting and more hoodies, but you know let’s also make sure that we have those amazing crazy students, because someone will buy and dream about when they can wear these pieces again. Or wear them in their living room – people did that.”

I guess Covid showed that things can change overnight and it’s all about not standing still. You need to just keep being inspiring as a platform. If it’s boring, then there’s a chance that people just get tired of visiting, right?

“Totally. The first time I saw this in my career was the financial crash of 2008; the brands that were successful and actually managed to grow their businesses were the brands who did more and were clever about how they did it. So that was key for me. The reality is that when people have nothing to do, it’s even more important that you talk to them and you excite them, that you find ways to have fun, right?”

What’s selling well right now? Everybody was talking about tracksuits and screen clothing. Have things moved on?

“That’s still there. We have quite a young client and they do like a hoodie. They liked a hoodie before the lockdown and they still like a hoodie. But I think it has been exciting to see people really embracing dressing up, going out. It’s not full suits. We’re still a little bit away from that. For women there’s a little more of a boxy silhouette and bright colors, a lot of dresses, and buying cute little going-out bags. One interesting thing is that people have been into low heels but on cool shoes. I think people are easing themselves in, but they want to be out there.”

So, are people rediscovering their style?

“Absolutely. I think they want to be a bit more experimental, rediscovering who they are. Speaking to friends, they’re like: Who am I now? What is my style? They’re rethinking how they dress themselves. Who do I want to be in this like 2.0 version, post lockdown?”

What is Browns’ role in the market?

“Well, Mrs B is a legend, a living legend, and Browns has always stood for innovation. And I think it’s absolutely key we continue that journey. That we can be fun, experimental, and push fashion forward. That’s why you come to Browns; you know you’re going to find something that you can’t find anywhere else. You know you’re going to have a really strong edit. Because we’re very lucky to work with the top designers in the world, but you have our version of that. We don’t buy everything from a brand. It’s how we see the world. But it is important that people feel that we are inclusive, anyone is welcome. Anyone can come and have fun and find something that they like. Although we are a designer boutique, we do have things that are a little bit more affordable these days as well. That was really key to me. And that’s also thanks to some of the Scandinavian designers who have that price structure that’s a bit more welcoming.”

Browns recently opened a new flagship store in London. What’s new?

“It’s an immersive experience, less focused on brands and more about exploring. So, the brands are mixed together. When you walk through it’s like walking through like a house, which is I think is how Browns felt on South Molton Street. And I think that’s what makes Browns interesting as well. There’s a heart and a soul there that goes beyond just having every product in the world.”

How does that store experience interact with what’s online?

“It’s making sure that what we have in the store is reflected on our website, that you get the tone of voice and feeling online that you have in the store. When I went to Shanghai before Covid, it was so amazing because I met people who were like: “Oh, when I was a student in London I shopped at Browns and now I buy from the website. I know that I can find things on Browns that I can’t find from many other people.” That to me is the highest praise that we can get. And it’s making sure fashion is fun. That’s what it’s meant to be. Of course, there’s a serious business going along in the background. But essentially, we want to make sure that there’s a journey. We started doing virtual personal shopping appointments last year and we have virtual try-ons. You can try on your sneakers online and we even started doing watches you can try on yourself as well. It’s fun.”

How important is sustainability at Browns?

“It’s been three years since we introduced a real focus on sustainability. What needs to be celebrated first and foremost is the work that the designers are doing. Then what we do as an organisation is also incredibly important. We’re not perfect, but it’s progress. It’s about making sure that our packaging is recycled and recyclable. Making sure that we transport our goods in the most friendly way for the environment that is possible, being carbon neutral. In the new store our angle on fixtures was: how can we reuse? How can we recycle? The partner we chose for our restaurant is a zero waste concept. So, we need to make sure that we are pushing ourselves in this sphere. And I think this is where Copenhagen has been amazing because you guys are really part of the conversation and you’re pushing the conversation. You are ahead of the conversation in many ways. So that for me is another reason why Copenhagen is also firmly on that the map, and somewhere where I go for inspiration.”



NEEDFUL THINGS

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**HAS THE PANDEMIC CHANGED
THE WAY WE LOOK AT WHAT'S
IMPORTANT IN LIFE, MADE US
THINK ABOUT OUR LIFESTYLES
AND WHAT WE TREASURE?
CIFI PUT THE QUESTION TO 21
FASHION INDUSTRY INSIDERS...
IS THERE ONE THING YOU
CANNOT NOT LIVE WITHOUT
RIGHT NOW?**



ANGELA ETIEBET,
HEAD OF CREATIVE LAB, GANNI

“Berocca – gives you back your bounce.”



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**SARA ABRAHAMSEN,
PHOTOGRAPHER AND ART DIRECTOR**

“Over the past year, for me it has been more important than ever to have rituals. It may sound banal but making my morning coffee has become an exercise in enjoying the small things. And a cup of coffee is a reminder that some things in life exist purely for the joy they give you.”



**SOPHIE BILLE BRAHE,
JEWELLERY DESIGNER AND CREATIVE DIRECTOR**

“My border collie Snoopy brings me so much joy. I got him 10 years ago from my brother Frederik. In the morning we try to take a walk by the sea, my daughter Beate in the stroller and Snoopy running next to it.”



**ROBIN MELLERY-PRATT,
ASSOCIATE DIRECTOR, BUSINESS OF FASHION**

“A cold beer to share with friends.”



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**ANE LYNGE-JORLÉN,
DIRECTOR OF DESIGNERS' NEST**

“Tasty well-made Middle-Eastern food, preferably with aubergine, makes me very happy. Life is too short for bland food.”



PETRA BARKHOF,
FOUNDER OF SCIMPARELLO MAGAZINE

“I adore animal print. It looks good on everything and is great with every color and pattern. I also love that these sneakers first came out in 1977, the same year as my beloved daughter Patricia was born. I haven’t worn heels since my high school days.”



MARTIN GJESING,
CO-FOUNDER AND CEO, MOON

“Music non-stop.”



TONIA ATIENO,
MODEL AND STYLIST

“Headphones are so important to me. Putting my headphones on is a very powerful way of getting in touch with myself and changing focus, getting into a personal space. They make me a student of whatever I’m listening to, so I have no excuse for not being educated on topics I’m interested in. I can create the world I want to live in.”



ALEXANDRA TISTOUNET,
MENSWEAR BUYER, PRINTEMPS

“My eight-month-old French bulldog Raf. He is pure love. I can’t live without him. He’s the cutest. I can take him to work appointments (he is super professional) and we even do editorials together. His career in fashion might get bigger than mine. Joking!”



**BENGT THORNEFORS,
CO-FOUNDER AND CREATIVE DIRECTOR, MAGNIBERG**

“Powerslide ‘fruit boots’ are my must-have. As a teenager I used to sneak out in the middle of the night to skate on the empty streets. Today I stick to the daytime.”



**ULRIK PEDERSEN,
FOUNDER AND CREATIVE DIRECTOR, SUNFLOWER**

“Swaroski Boots for midday and midnight cowboys alike.”



**CIM MAHONY,
HAIR STYLIST**

“My rosewood Mason Pearson brush is my must-have. It was given to me when I was an apprentice in 1989 and I have used it on every job I have ever worked on. It has stood the test of time and symbolizes true sustainability.”

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**CARLA CHRISTINE,
EDITOR, FASHION FORUM**

“My AirPods.”



**NOAH UMUR KANBER,
STUDIO MANAGER, GANNI**

“I carry my Contax T3 everywhere. I take a lot of photos, even just walking around in my everyday life. I end up using them for different art projects. I want to capture things that only I see and observe through my own eyes.”



**CHRISTIAN TRADS,
CEO, H2O**

“Water is the ultimate must-have. It is essential to survival, it is the driving force of everything. And the glass is half-full because that’s my mind-set. Life is more fun and easier when you think glass-half-full.”

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**RIKKE WACKERHAUSEN-SEJERSEN,
STYLIST**

“Flowers are not an obvious must-have. But having flowers around calms me down, and of course they look stunning and smell fantastic... they satisfy so many senses.”



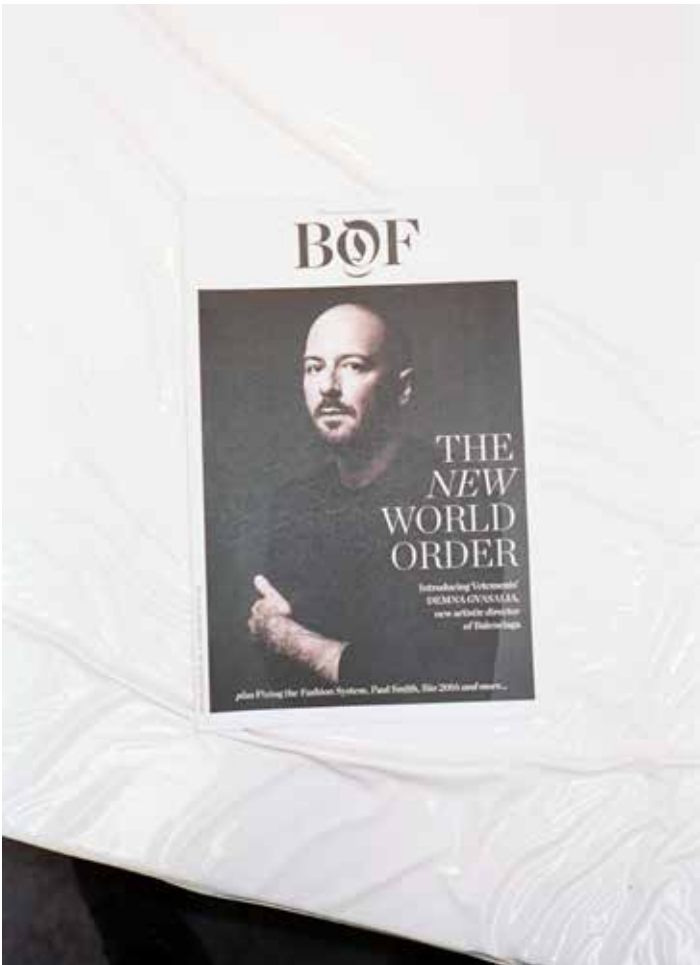
**JESPER THOMSEN,
CEO, UNIQUE MODELS**

“My phone means that I can actually leave the office and work remotely. (Oh, and for Grindr at weekends).”



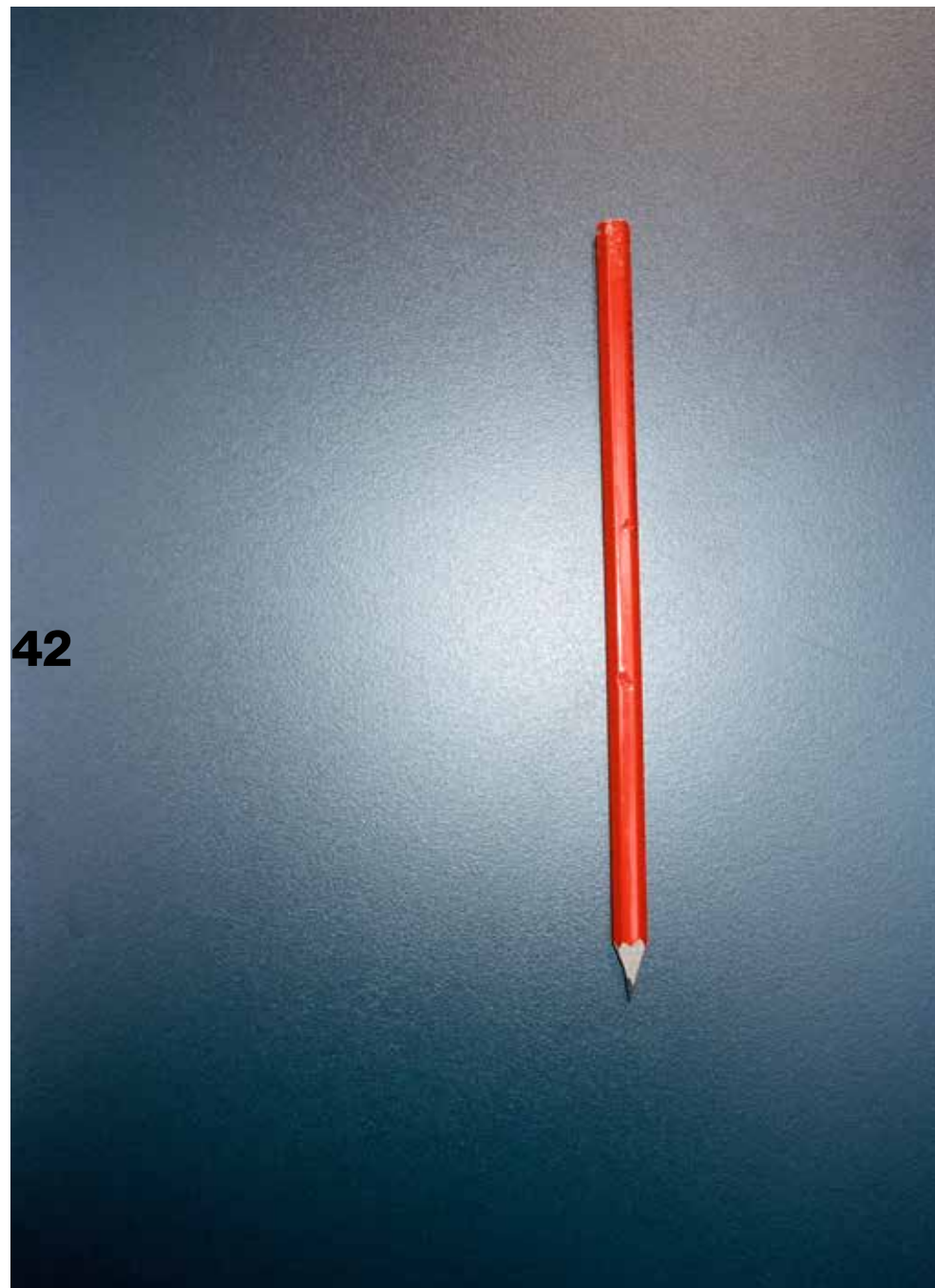
**CLAUS ANDERSEN,
GALLERY OWNER,
ANDERSEN CONTEMPORARY**

“Information, information, information. Today, like yesterday we need to stay informed.”



**DENISE CHRISTENSEN,
CEO, ROTATE AND REMAIN**

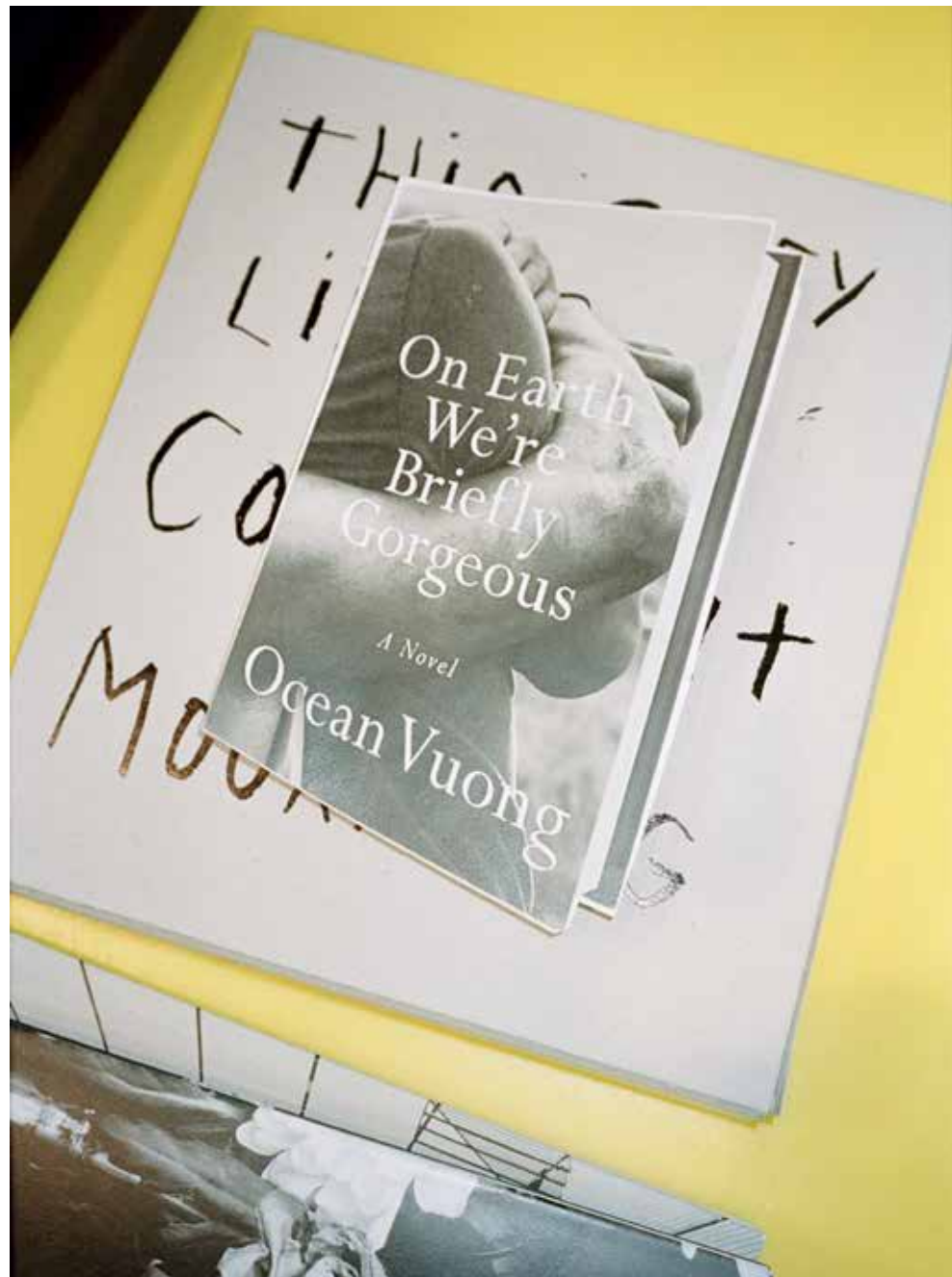
“My must-have is a subscription to the magazine Business of Fashion. It’s totally indispensable for staying updated on all things business and fashion.”



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**JACOB SØNDERGAARD,
PUBLISHER, GUTKIND**

“A pencil is my must have because writing by hand makes me think clearly. Clarity of thought, the remembrance and insight into ourselves and other people doesn’t come without a little time and reflection.”



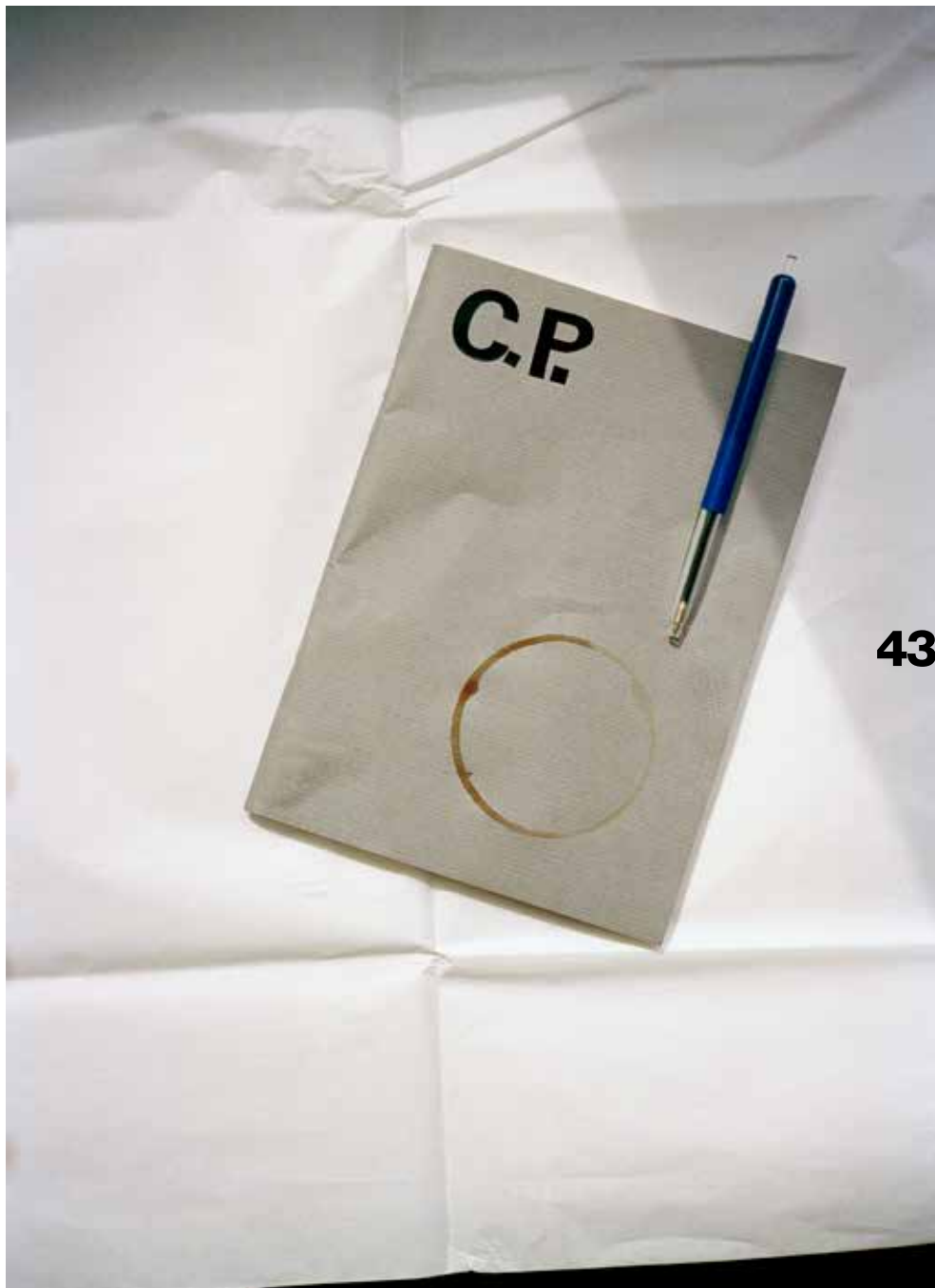
**BRUCE PASK,
MEN'S FASHION DIRECTOR, NEIMAN MARCUS**

“During lockdown I rediscovered my love of books. I have always been a consumer of media, I read newspapers and periodicals every day – and gradually over time that supplanted books for me. But during lockdown, not being able to travel, with theatres and indoor events shuttered, I started to pick up books again, and now I’m reading every day. It’s really helped exercise my imagination. I’ve read some great contemporary novels. The one I enjoyed most? “On Earth We’re Briefly Gorgeous”, the debut novel from the Vietnamese-American poet Ocean Vuong.”



**CHRISTINA NEUSTRUP,
CEO, CIFF**

“Good food, a simple plate of something simple and beautiful is my must have. The pleasures of food and a well-set table with good friends sat around are eternal. Knowledge for the body and mind... what could be more important?”



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**CHRIS PEDERSEN,
EDITOR, BØRSEN PLEASURE**

“I always carry a notebook. I never learned to use the “note” function on my phone. At the start of the day, I write out my to-dos, everything I need to get done, and in the evening I cross it all out, which is really satisfying. I use my notebook to jot down ideas too, or just random thoughts. I find it really eases the mind.”

WASTE, NOT WANT

Just like the proverb, we believe that if you use a resource carefully, you will never be in need. But no matter how you turn it, a fashion fair generates a vast amount of material!

At ClFF we always aim to use sustainable materials wherever possible and encourage and help our exhibitors to consider alternative solutions to fit their needs. By reusing and repurposing the majority of what we produce, renting equipment and furniture and reconsidering the way in which items are made, we can reduce the need for new and eliminate waste.

We are privileged to be part of a bigger organization and our joint circular waste management processes bring us closer to our zero-waste goals and our energy savings to move towards 100% renewable energy sources.

At ClFF we support diversity, fostering and facilitating an inclusive

environment where everyone is welcome, regardless of gender, age, religion, or culture. We are proud to have more than 40 nationalities working in the wings BCHG and an equal division of gender representation, ensuring our fashion fair is as dynamic as it is diverse.

And as host to hundreds of brands, we recognize the importance of supporting a healthy lifestyle with food and beverage from sustainable sources. A meal has the power to forge relationships – not just with those who share it, but also with those who supply it. We meticulously plan and execute our biodiverse offerings, putting animal welfare and sustainable fishing practices on the menu, and reducing animal proteins that have a high carbon footprint. Sourced locally and organically, season-based ingredients are served as far as possible without the use of single-use plastic: instead,

we use biodegradable disposables. Surplus food is donated to local charities and food waste is converted into biogas to fuel electricity and heating in local homes or soil that is used for our in-house decorations. Not only does our supply chain support biodiversity; our headquarters at Bella Center is home to six beehives, where thousands of hardworking worker bees provide delicious honey and support local urban biodiversity.

All of this means that we are dedicated to not only providing fashion fair visitors with an inspiring sartorial experience, but also a sustainable one. Together with our exhibiting brands, we want to be a leader in sustainability and take our commitment to it seriously, one step at a time. We can't make up for past harms of our industry, but we can address them together to create a more sustainable future.

WHAT TO DO?

DON'T SIMPLY DISCARD YOUR COPY OF THE CIFF PAPER AT THE NEAREST RECYCLING FACILITY. HERE ARE SOME FABULOUS TIPS AND SUGGESTIONS FOR HOW TO REUSE AND REPURPOSE THIS PUBLICATION

MAKE YOUR OWN PAPER BOAT

With a few folding tricks you can make your own vessel to set sail in a stream or creek, or in the comfort of your own bath.

MAKE A PAPER HAT

The ultimate in DIY fashion, here's a tip from generations of children. Just don't venture out in a downpour.

KEEP YOUR BAGS AND SHOES IN SHAPE

Simply crumple up pages from this paper and stuff them into your shoes and bags et voilà, your precious accessories will maintain their shape.

CLEANING WINDOWS

Are your windows looking a tad grimy? Rip out a page or two to clean. It works wonders, with less streaking than a traditional cloth. For even better – and eco-friendly – results, use a vinegar-and-water solution instead of detergents.

CONTACT

WE ARE HERE FOR YOU!

**RECEPTION@CIFF.DK /
(+45) 32 47 21 13**

WANT TO GET IN CONTACT WITH A SPECIFIC MEMBER OF THE CIFF TEAM? VISIT CIFF.DK FOR MORE INFORMATION.

**@CIFFDK
@CIFFKIDS**

**#CIFFDK
#CIFFKIDS**

CIFF.DK

YOUR OPINION MEANS EVERYTHING TO US!

WE ARE CONTINUOUSLY WORKING ON IMPROVING THE EXPERIENCE AND WOULD APPRECIATE IF YOU COULD TAKE JUST A FEW MINUTES TO GIVE SOME FEEDBACK.

PLEASE SEND YOUR FEEDBACK – THE GOOD, THE BAD AND THE UGLY TO VISIT@CIFF.DK

THANK YOU!

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THANK YOU

&TRADITION, THE BUSINESS OF FASHION, BABY UND JUNIOR, BARE EN T-SHIRT, CARLSBERG, CHILDHOOD BUSINESS, DM&T, ELEPHANTS AND ANTS, FEMME REGIONALES, FRITZ HANSEN, GROHE, KID'S WEAR, LIFESTYLE & DESIGN, CLUSTER, LUNA, MARIA BARFOD/FEDTY, MARRIOT, MILK MAGAZINE, MOON, PECLERS PARIS, PEJ GRUPPEN, THE SPIN OFF & TEXTILWIRTSCHAFT

**SEE
YOU
AGAIN
02.02.22
04.02.22**