

SPANISH FASHION

AN X-RAY OF THE ASOCIACIÓN
CREADORES DE MODA DE ESPAÑA

2019/2020

DESIGN IN NUMBERS

PROMOTED BY

acme

ASOCIACIÓN CREADORES DE MODA DE ESPAÑA

SUPPORTED BY

**La
tecnocreativa**
Escuela de moda y diseño

COLLABORATED BY



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@ ACME 2021

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This report is intended to be an analytical instrument of the Spanish designer fashion sector, allowing the fashion industry's main players to know first-hand the current situation and evolution of their market. Fashion and accessories business associations, just like professionals from other areas, have the mission to offer a complete and effective reading of the balance sheets of the previous year. A tool that contributes knowledge as well as providing a basis for making business decisions consistent with the circumstances of the moment.

This report gives access to information that, until its first edition, five years ago, did not exist: the aggregate magnitudes of the author design companies integrated in the Asociación de Creadores de Moda de España, (ACME), the most representative organization in the independent fashion business in Spain. For the first time, the report incorporates data from two years, 2019 and 2020, with contrary results due to the incidence of the Covid-19 pandemic.

Although in 2019 Spanish author's design continued with its growth trend in all its business lines, the arrival of the pandemic is visibly reflected in the pages of this report. The fashion industry is by nature a practically unpredictable market under normal circumstances. But the arrival of Covid-19 was a variable impossible to foresee. Faced with such a situation, Spanish fashion design has had to adapt to a new reality in which electronic commerce, brand differentiation and the internationalization of sales are key factors for a favourable evolution. In the last pages of this report, ACME's associates take stock of the effects of the health and economic crisis on their business fabric, in the same way that they identify other possible longer-term consequences in an exercise of adaptation and anticipation. This fifth edition of SPANISH FASHION DESIGN IN NUMBERS is published by ACME with the support of the Community of Madrid, is sponsored by La Tecnocreativa, and is collaborated by Modaes.

Digitization: the vaccine for author design fashion



MODESTO LOMBA
PRESIDENT, ACME

If we have learnt something from the crisis resulting from Covid-19, it is the need to work towards a kinder and more respectful world. Sustainability has become a fundamental part of fashion's future strategy. It is a leading concept in our day-to-day lives, a message that is constantly transmitted to us from different spheres but which, on many occasions, appears essential yet at the same time incoherent. The companies that are part of ACME understand sustainability as something that goes beyond respecting the environment. It is also creativity, innovation, craftsmanship, practicing responsible consumption, betting on local products, our qualified workforce, investing in quality versus quantity, because this contributes to preserving not only our environment, but also our artisan trades, a fundamental part of Spain's cultural heritage.

The very nature of our author fashion companies reflects perfectly the values of the slow fashion movement that the fashion industry advocates today. Being artisans, sustainable and slow is intrinsic to our firms, added to the fashion sector's undoubted historical legitimacy. Curiously, Spain is one of the few European countries that preserve an important handicraft fabric that accumu-

lates the knowledge of many generations of artisans, and the author fashion sector, which we represent at ACME, is precisely a great stronghold of these trades.

The enormous difficulties experienced in the last year have shown us that it is time to highlight the excellence of Spanish designer fashion and make consumers, local and global, aware of these values that make it unique. To achieve this, it is essential to strengthen the capacity of designer fashion brands to act in the digital environment, and thus gain the trust of new customer profiles, reach new markets and generate communities.

The confinement, the closure of physical establishments and the cancellation of social and professional events have undoubtedly marked this last year, evidencing the need to deepen the digital transformation processes of signature fashion brands. For the most part, small and medium-sized companies have worked and are working at high speed to adapt to a new consumption paradigm. The data provided by this report confirms that digitization has become the best vaccine to mitigate the impact of the crisis caused by Covid-19, as well as a fundamental way to internationalize a sector that has once again demonstrated its enormous resilience to face a phase which is as unpredictable as it is complex.

The future of our past



PEPA BUENO
EXECUTIVE DIRECTOR, ACME

Since we started doing this study, five years ago, the aggregated data of the companies that make up the Association showed, year after year, a sustained growth: in billing, employment, internationalization, sales in online channels, etc. Without much fuss, but moving forward with determination. The pandemic has stopped this trend in its tracks, as one would expect. But not only stopped, it has also caused a clear setback in the sector's global numbers. On average, the drop in billing is around 40%, a very hard year without exception. Looking at the statistics and the graphs that represent them, one might think that the sector has suffered a fatal setback. However, the figures, which are stubborn, tell us otherwise: if ACME's signature fashion design companies formed the same company, in the fateful year 2020, this would be the fifth largest company in the fashion sector in Spain by billing. It already was in previous years and, despite the pandemic, the position has been maintained, from which it is inferred that it is a subsector that occupies a very relevant place in Spain. And this persistent fifth place is, now more than ever, important to underline. The value of timeless garments regarding style, made to last, made in close proximity and with local and special-

ized labour, with traditional crafts, bringing them to the 21st century; all this provides the differential keynote to author fashion, which continues to be appreciated by the consumer. It was esteemed before, but the Covid-19 tsunami has given the consumer a reason to this manner of understanding fashion: slow fashion, being from the past, is the new future.

Another fact that the numbers in this report highlight is the social responsibility and solidarity that author fashion firms have shown during the pandemic. Not only because of the fact that companies specializing in making exquisite garments or accessories have rushed to manufacture masks and sanitary garments, but above all, because of something that the graphs once again showcase: that the sector has protected its workers with all their might since sales have fallen more than the employment data (furloughs do not count as unemployed personnel). These companies reclaim highly qualified workforce, excellence and tranquil and meticulous work, having in them their most precious asset. They know it very well and that is why they have fought to take care of it: the hands that make signature fashion are those that consolidate a type of consumption more related to quality than quantity, and that is the future.

618

MILLION EUROS

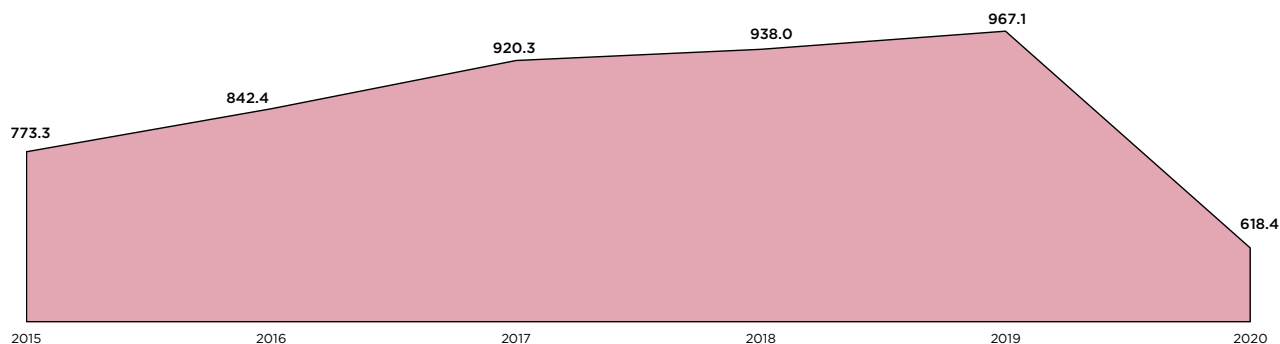
After a positive 2019, sales of Spanish author design companies were affected by Covid-19. The decrease in turnover compared to the previous year was 36%, lower than that of the fashion sector as a whole.

The companies associated with the Asociación Creadores de Moda de España (ACME), in line with what happened in the fashion sector as a whole, received a significant impact on their sales due to the Covid-19 pandemic, closing 2020 with an aggregated business figure of 618 million euros. This represents a drop in sales of 36% compared to the 967 million with which they closed 2019, a year in which, on the contrary, the Spanish fashion designer sector closed positively, with a growth of 3, 1%. The report *The Textile Trade in Figures*, of the Asociación Empresarial del Comercio Textil Comple-

mentos y Piel (Acotex), points out that the fashion trade in Spain grew by 2.22% in 2019. In 2020, according to Acotex, the sales of the fashion trade in Spain plunged 41.26%, so that the decrease registered in the year of the pandemic in designer fashion is less than that suffered by the fashion sector as a whole. With the massive cancellation of events and of life outside home in general, author design (like the whole of the fashion sector and many other businesses) could only have been affected, despite having a constant growth rate over the last few years. Since 2015, the year referring to the first edition of this report, and until 2019, the sector had

TOTAL BILLING

In million euros



22.8

MILLION EUROS



experienced a 25% increase in its business turnover.

On the other hand, the latest results for 2018 from the Structural Statistics of Companies in the Service Sector indicate that companies dedicated to specialized design (graphic design, fashion and others) reached a total turnover of 1,393 million. Therefore, the companies associated with ACME accounted for the equivalent of 67.34% of the business volume of the specialized design sector in Spain. The National Statistics Institute (INE) has not yet published data on the sector that includes the effects of the pandemic.

On the other hand, if the associated author fashion design com-

panies made up the same company, this would rank as the fifth largest company in the fashion sector in Spain by turnover. Regarding the brand's added value, this continues to be a fundamental pillar, since it generates a high potential for billing through alternative channels, such as royalties from licenses and franchises. In this sense, author design companies had a turnover of up to 27.5 million euros in 2019 and 22.8 million in 2020. Therefore, the decrease derived from the health situation has been less pronounced, specifically 17.1 %.

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236

MILLION EUROS

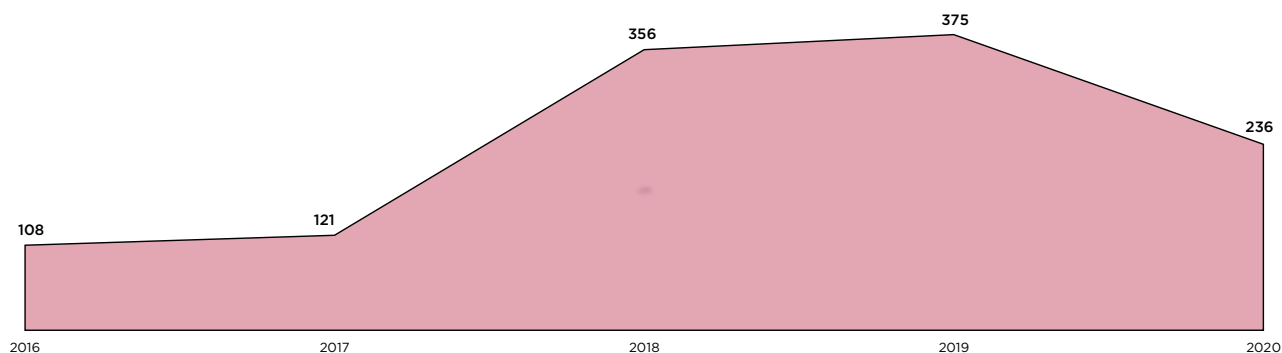
International expansion is key for Spanish fashion design companies: sales abroad represent 38% of the total recorded income, a percentage that has been kept stable for the past three years.

Spanish author design brands have also seen their sales abroad decrease due to the pandemic: they closed the fiscal year 2020 with a joint turnover outside of Spain of 236 million, compared to 375 million euros in 2019, which means a decrease of 37%. Until 2020, ACME member companies had maintained a strong and constant growth rate. From 2018, the year included in the last publication of this report, to 2019, the increase in international sales was 5.34%. Despite having reduced international sales, figures for 2020 continue to be 95% higher than those of 2017,

the latter with 121 million euros billed, and those that preceded it. Without being immune to the economic crisis derived from the pandemic that has affected the whole world, foreign sales figures of the companies linked to ACME in the 2020 financial year were almost double than three years ago, before the incorporation of new associates to the entity that lead to a substantial increase in billing. Spanish designer design companies, therefore, continue to maintain a strong business link with other countries. In fact, during the previous economic crisis, the Spanish fashion sector found a fundamental support

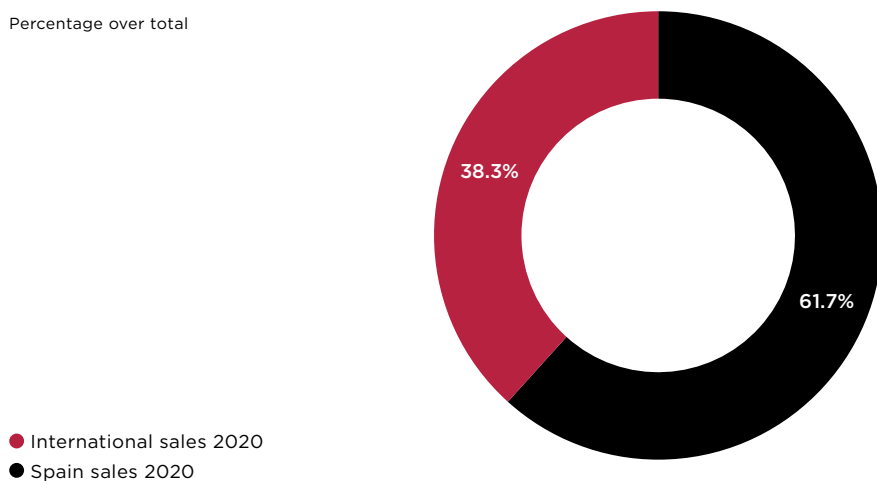
INTERNATIONAL SALES

In million euros

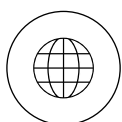


INTERNATIONALIZATION

Percentage over total



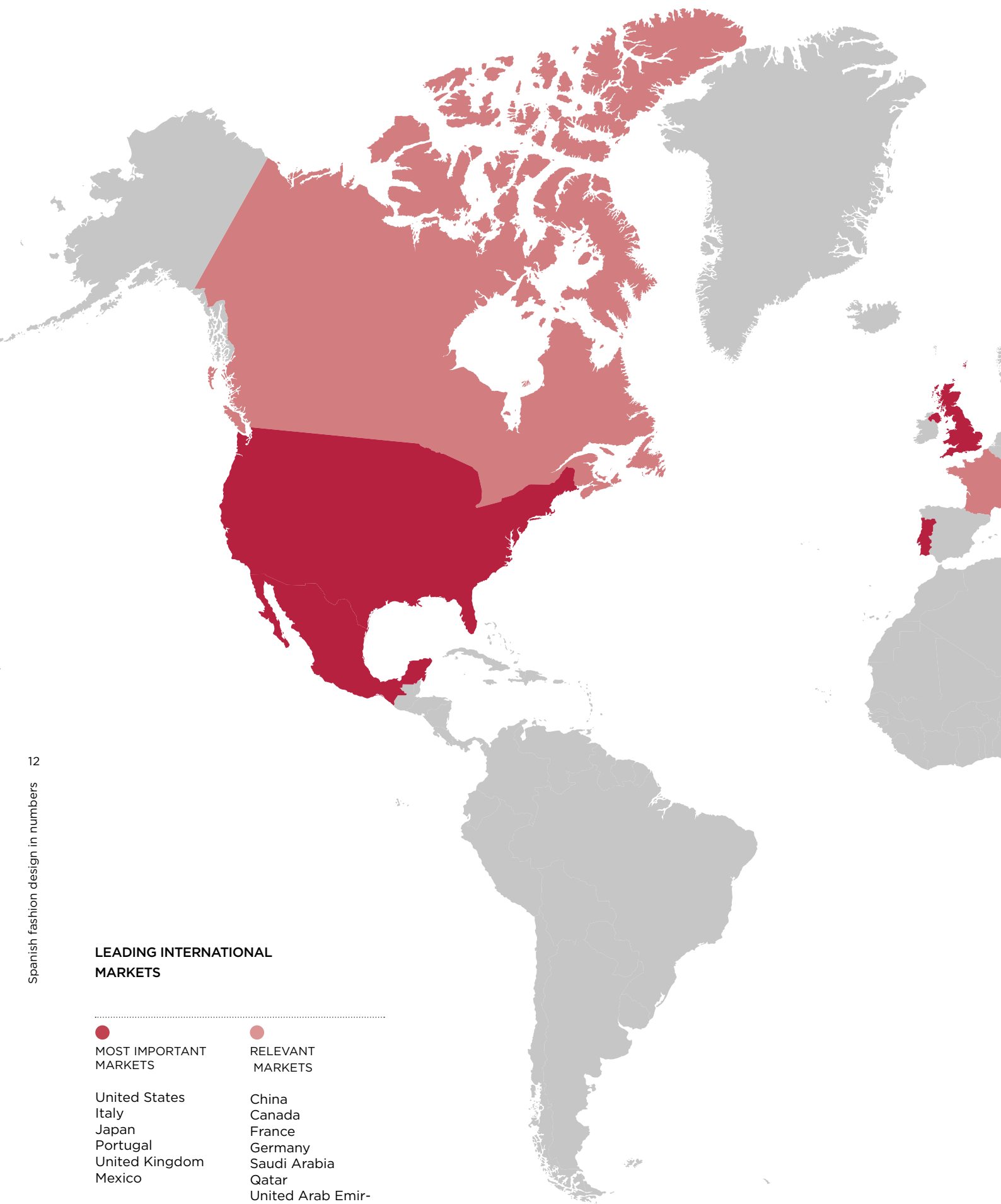
Foreign markets represent a third of the total turnover of ACME's member companies. The United States, Portugal, Mexico, the United Kingdom, Italy and Japan are the most recurrent countries among the most important, followed by China, Saudi Arabia and the United Arab Emirates.



abroad that allowed it to stay afloat. The weight of foreign sales of companies related to ACME remained in 2020 at 38.3% of the total, compared to 38.8% in 2019 and 38% in 2018.

The creations of ACME's brands are present in up to 100 countries around the world. During 2020, the main buyers of Spanish designer fashion were the United States, Portugal, Mexico, the United Kingdom, Italy and Japan. On the other hand, the demand for Western fashion in the Middle East and Asia means that Saudi Arabia, the United Arab Emirates and China are, in addition to Ja-

pan, the major consumer engines of Spanish design. In Eastern Europe, Russia and Ukraine also present themselves as important markets for Spanish designer brands. The data collected in 2019 is in line with that of 2020. Thus, the main consumers of Spanish designer fashion, according to the companies themselves, were also the United States, Mexico, Portugal, Italy, the United Kingdom and Japan. Results very similar to those of previous editions of this report, which shows how the industry is stabilizing in these countries.



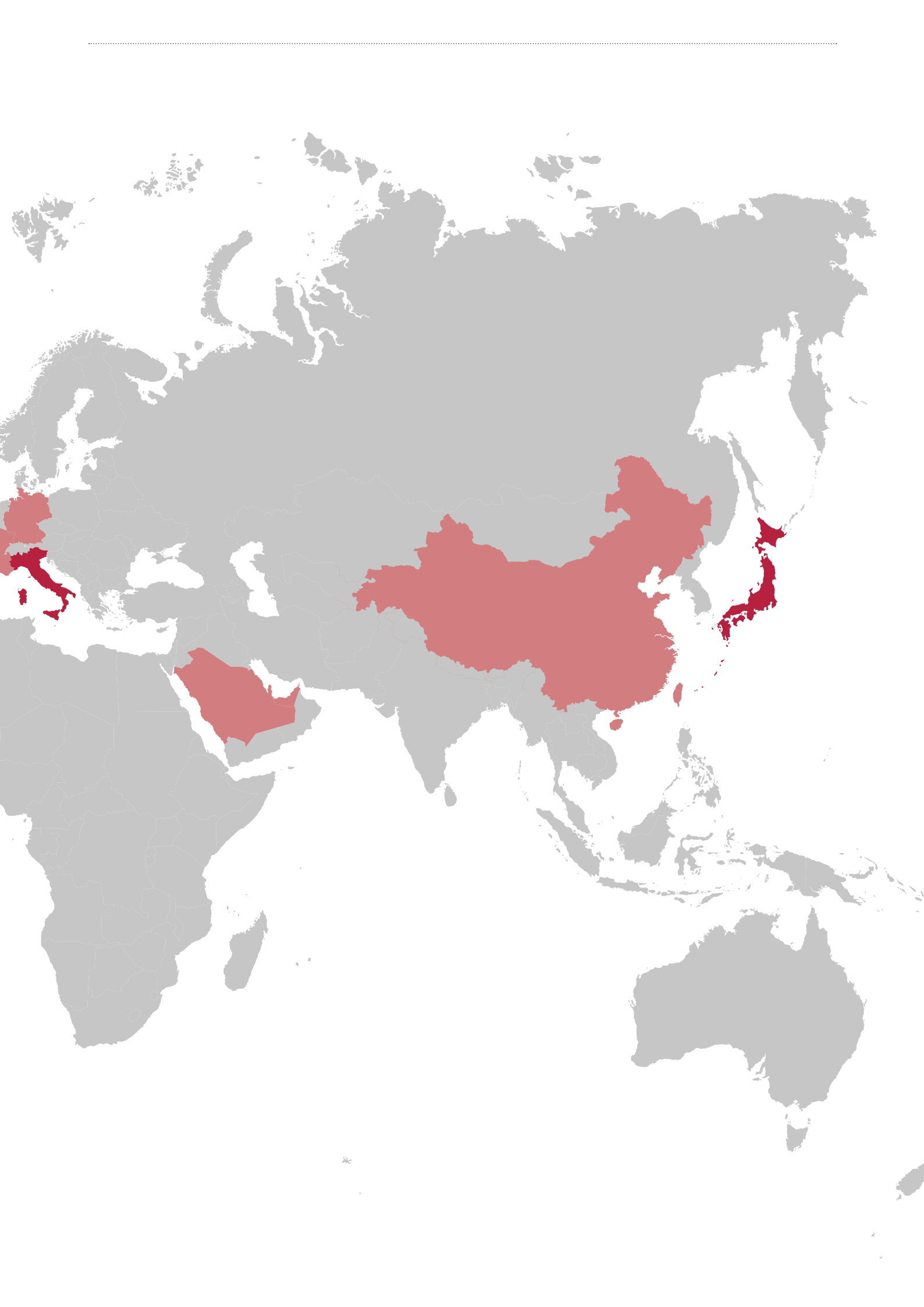
LEADING INTERNATIONAL
MARKETS

 MOST IMPORTANT
MARKETS

United States
Italy
Japan
Portugal
United Kingdom
Mexico

 RELEVANT
MARKETS

China
Canada
France
Germany
Saudi Arabia
Qatar
United Arab Emir-
ates



5,702

DIRECT JOBS

In 2020, the jobs created by ACME member companies fell by 15%, while the fashion sector as a whole experienced a strong job loss in a year characterized by furloughs.

In 2020 the pandemic also took its toll on employment linked to author fashion in Spain. During a year marked by the drop in consumption and furloughs, the figures have plummeted in all sectors.

In the case of fashion in general, the Labour Force Survey (EPA) revealed that at the end of 2020 there were 138,000 employed by the textile, clothing and footwear industries in Spain. This implies the destruction of 33,400 jobs in the sector or, what is the same, a decrease of almost 20%, compared to

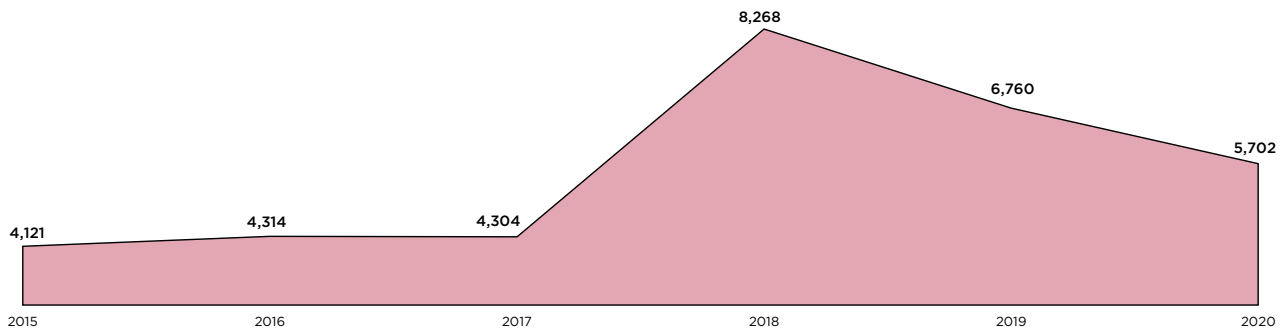
171,800 workers in 2019.

On the other hand, ACME member companies ended fiscal year 2020 with 5,702 employees, 1,058 fewer than in 2019, the year in which author design companies employed 6,760 people. This 15% decrease is, however, less than the 18% decrease experienced in 2019, before the arrival of the Covid-19 pandemic in Spain.

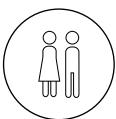
Data from the Ministry of Social Security also testify to the loss of employment in the fashion sector in Spain. Thus, if the average number of affiliated workers to the textile, clothing and footwear industries was

JOBS. DIRECT JOBS.

Number of workers



Indirect employment generated by ACME'S associated companies experienced a less intense drop, barely reaching 4%, in contrast to the 15% decrease registered in direct employment.



137,358 affiliates at the end of 2019, at the end of 2020 this number stood at 126,594 people. In this case, it is a 7.8% drop, which translates into 10,764 jobs. These figures do not include those affected by furloughs, since they are considered active employees. Indirect employment created by Spanish designer fashion accounted for 10,996 jobs at the end of 2020. Bearing in mind that in 2019 it stood at 11,441 people indirectly employed, the percentage of decrease has been only 4%, in one year in which there have been long periods of restrictions, even lengthy clo-

sures for months in fashion and accessories stores. The fashion industry is characterized by having been a strong engine for economic growth in Spain, as well as an important creator of employment in the country. Despite its negative evolution in 2020, direct and indirect employment generated by ACME member companies has shown greater resilience than retail, which has fallen at a faster rate due to the stoppage of activity.

10.6

MILLIONS OF GARMENTS
AND ACCESORIES

In 2020, ACME's member companies produced around 10.6 million garments and accessories, 39% less than in 2019, the year in which they broke the record with 17.5 million pieces produced.

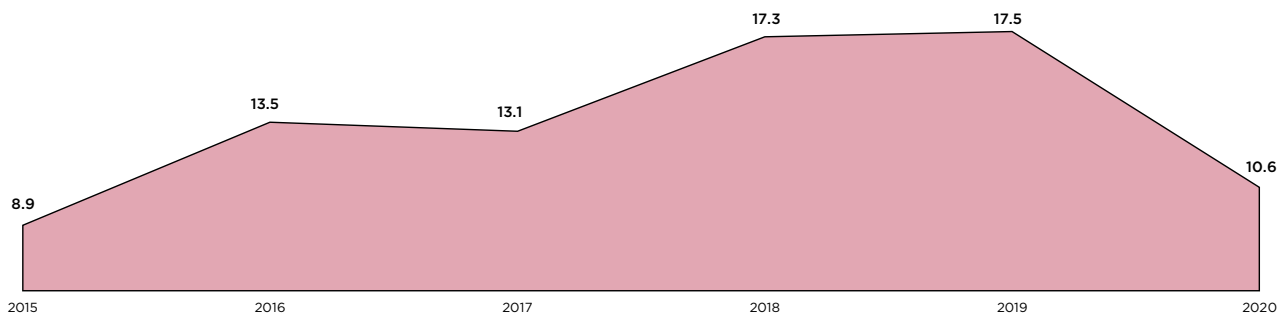
Fashion is one of the economic sectors highly subject to their consumers changing trends. It must be sufficiently reactive to adapt to new economic contexts, social, demographic and even, as happened in 2020, health. Author's design is not exempt from this reactivity. However, while some circumstances can be predicted with a certain margin, the suddenness and fastness with which Covid-19 arrived in Spain was totally unexpected. Beyond the health emergency, for the fashion sector as a whole, it was the new social situation that brought

about a completely unprecedented scenario: a world with hardly any direct interaction between citizens. Thus, all kinds of events, formal and informal, were cancelled almost overnight.

Not only congresses, dinners, weddings or other celebrations; also daily activities such as traveling to work or to any educational centre saw an end for an indefinite period of time. In many cases, author design is closely related to special occasions. For this reason, the demand for garments by ACME's member companies was affected, which translated into a drop in the yearly

PRODUCTION: GARMENTS AND ACCESSORIES PRODUCED

In millions of items



production of these companies of almost seven million fashion items and accessories.

If 17.5 million garments were produced in 2019 (a new record), in 2020 this figure dropped to 10.6 million. In total, the decrease in 2020 was 39%. The period between 2018 and 2019 showed a stable trend, going from 17.3 million to 17.5 million garments and accessories produced, with a moderate increase in production from one year to the next.

Regardless of the changes brought about by what is termed the new normal, the fashion industry has an important

pending challenge, to which it is now gradually adapting. Faced with a consumer who is increasingly aware of sustainable development, companies are beginning to incorporate new processes to ensure more environmentally friendly production. The rise of second hand garments or clothing rental is also a variable to be taken into account. Scenarios such as a general drop in production or a drift towards consumption demand related more to quality, and not to quantity are not to be ruled out at all.

23,065

POINTS OF SALE

Despite store restrictions, the number of points of sale in 2020 of ACME's member companies remained stable, falling to 23,065: only 0.71% less than in 2019.

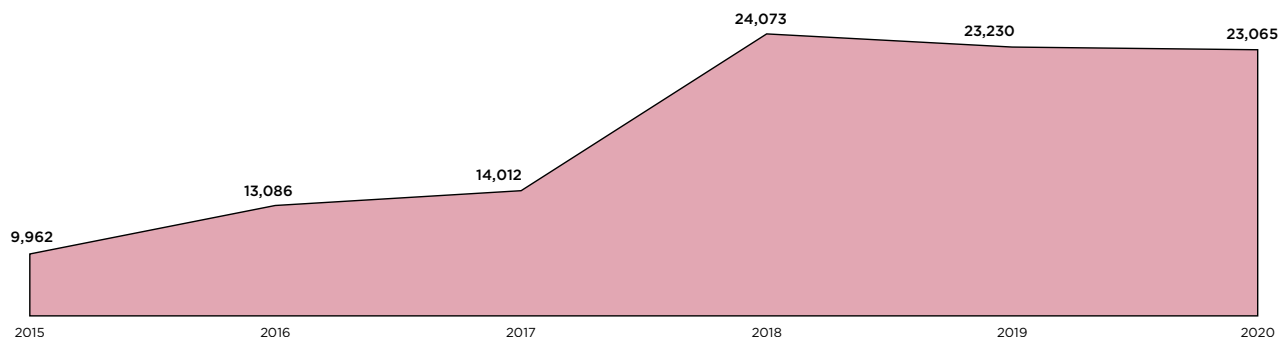
The fashion distribution sector underwent a turn of 180 degrees in 2020. If before, the experience of visiting a physical store or a showroom was a large part of the attraction regarding fashion consumption, whether it was to purchase products or simply to investigate the season's new trends, a year ago this habit was subject to a series of restrictions that made shopping at physical points of sale very difficult.

In 2020, physical stores were closed for months as well as intermittently. In some cases, these closures became

permanent. The Spanish fashion sector was forced to reduce its store networks, in the same way that consumers were to buy online, when these were completely closed. The previous general X-ray would also apply to companies associated with ACME, although their decrease was quite modest. Thus, the points of sale with a presence of author fashion design rose to 23,065 in 2020, only 165 less than the 23,230 in 2019. This is a moderate decrease of 0.71%. However, the distribution network had already contracted before the outbreak of the pandemic: in 2019, ACME member companies reduced the num-

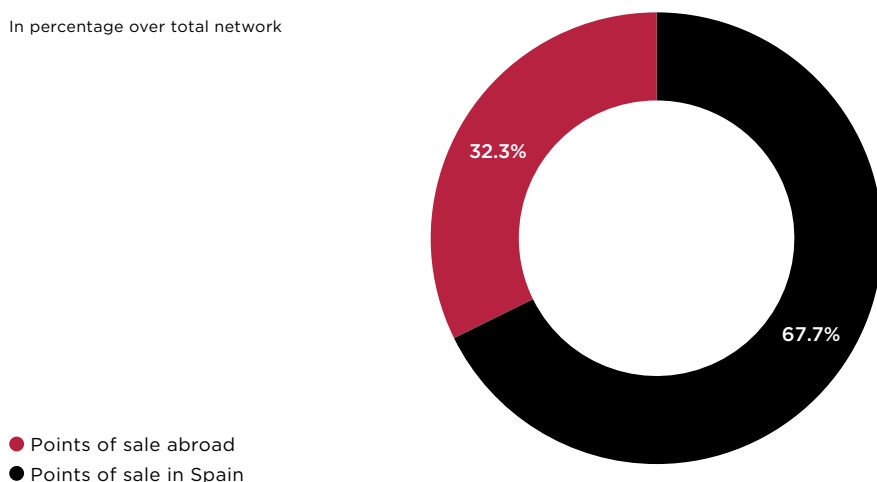
DISTRIBUTION. POINTS OF SALE TOTAL

In numbers of points of sale



DISTRIBUTION POINTS OF SALE

In percentage over total network



ber of points of sale by 3.5% compared to the previous year. The related points of sale include their own ateliers, showrooms, owned stores, franchises, multi-brand stores and corners in department stores.

In designer brands, distribution at physical points of sale plays a very important role, as it acts as a direct contact point between the design company and the end customer. Therefore, ACME's related companies maintained their strong network of retail spaces. The international network of Spanish author design brands also contracted slightly in the period from 2019 to

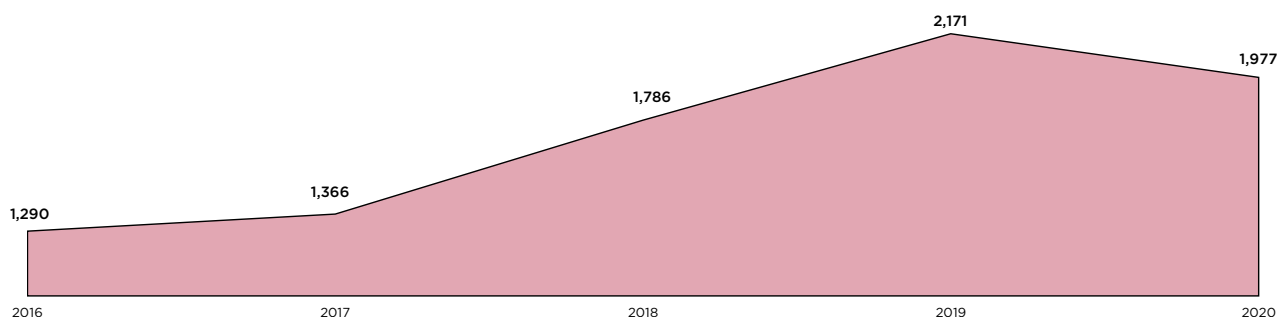
2020. If in the first period this network was made up of 7,700 points of sale, in the year of the pandemic they closed the year with 7,446 points of sale abroad, which means a 3,3% less.

The percentage of points of sale in other countries remained relatively stable, going from 33% in 2019 to 32.3% in 2020. These ratios of points of sale abroad are lower than those of international markets in terms of turnover: of the total sales, 38.3% corresponded to abroad.

DISTRIBUTION

DISTRIBUTION. MONO BRAND POINTS OF SALE

In numbers of points of sale



1,977

MONO BRAND POINTS OF SALE

ACME related company's mono brand stores were reduced by 9% in 2020 with a total of 1,977 own-brand stores: 1,107 in Spain and 870 abroad.

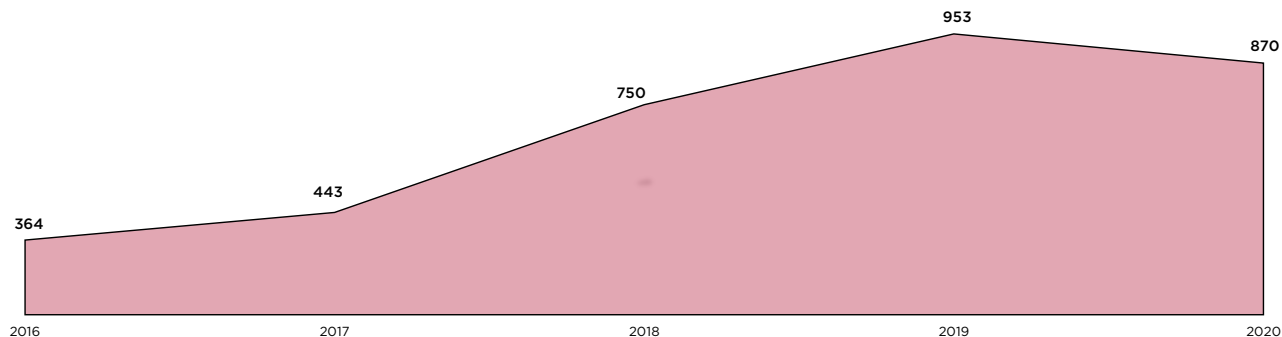
Although multi-brand has historically been one of the most important distribution channels of designer fashion, the trend continues to grow towards the specialty store as well as a drop in multi-brand stores.

According to the grouped data compiled in the report *The Textile Trade in Figures*, by the Asociación Empresarial del Comercio Textil, Complementos y Piel (Acotex), in 2019 the multi-brand sales channel had dropped to 17% of the total turnover in fashion retail sales. In Spain, in 2020 it fell again, this time to

10.2%, which was the steepest drop in multi-brand stores in the last decade. On the contrary, specialized stores accounted for 37.4% of the market share in 2020, reinforcing their retail leadership in fashion's distribution in Spain. On the other hand, department stores remained stable compared to the previous year. Another commercial format that maintained its share was outlets, which in 2020 registered 14.9% of fashion store sales in Spain, compared to 15.3% the previous year. Instead, supermarkets and hypermarkets increased, from 25% to 28.2% of the fashion trade's

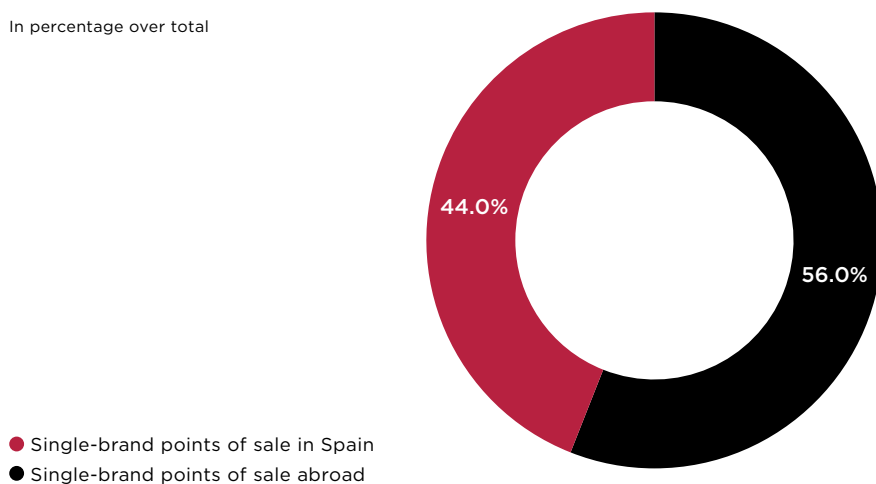
DISTRIBUTION. MONO BRAND POINTS OF SALE ABROAD.

In numbers of points of sale



MONO BRAND DISTRIBUTION

In percentage over total



total sales in 2020, thus maintaining its position as the second commercial format with the highest turnover in Spain's fashion sector.

In the case of companies associated with ACME, their network of single-brand stores was growing by 21.5% in 2019, the year in which they already had 2,171 own-brand stores around the world.

However, the situation left by the Covid-19 pandemic caused this number to change to 1,977 stores in 2020, almost 9% less. Beyond Spain, the trend was similar: after years increasing their single-brand net-

work of stores abroad, in 2020, these fell by 8.71%, remaining at 870 establishments.

Compared with the entire distribution network, the weight abroad is greater in retail. Specifically, 44% of the single-brand points of sale of ACME'S associated companies are located beyond Spanish borders. In 2019, the weight abroad regarding the single-brand network stood at 43.9%, compared to 42% in 2018 or 32.4% in 2017.

67.4

MILLION EUROS

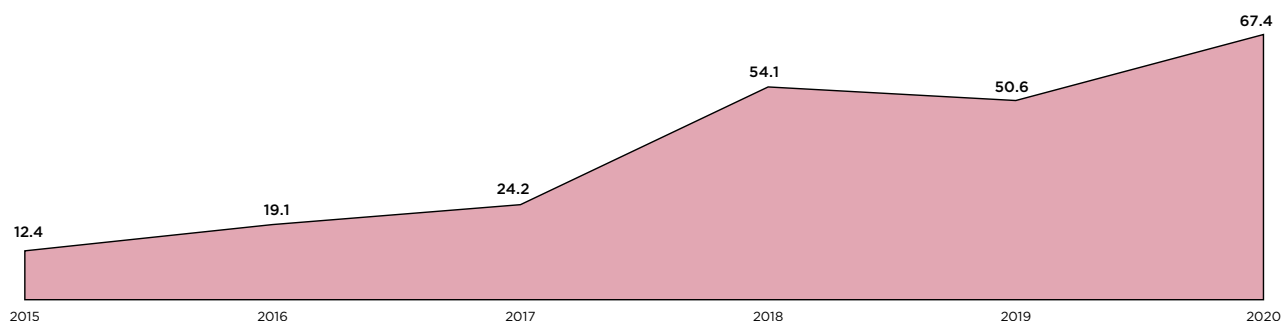
In 2020, fashion ecommerce soared in Spain reaching 19.4% of the sector's sales. On the other hand, online sales of ACME's associated companies registered a massive growth of 33.2%.

If at a health level, the pandemic was the protagonist of the year 2020, at consumer level it was undoubtedly online sales. This method of purchase was imposed in a wide range of sectors: electronics, sports and, of course, fashion. It was no longer the preferred choice of many consumers, but a situation in which this was the only way to make purchases. At least, in the case of fashion: considered as a non-essential commerce the closure of physical fashion stores prompted consumers to purchase their garments and accessories in online stores or marketplaces.

Those who were more reluctant to this method of purchase had no choice but to try it. Those who were already regular users just switched on to the digital channel. In an unprecedented movement, the weight of online fashion purchases doubled from one year to the next, reaching a market share of 19.4%, when in 2019 it accounted for 9.3% of the industry's turnover in Spain. In total, a jump of more than ten percentage points, according to data from the *Online Fashion Report in Spain 2021*. Thanks to this growth, online sales of clothing, footwear, accessories, perfumes, cosmetics and jewellery accounted

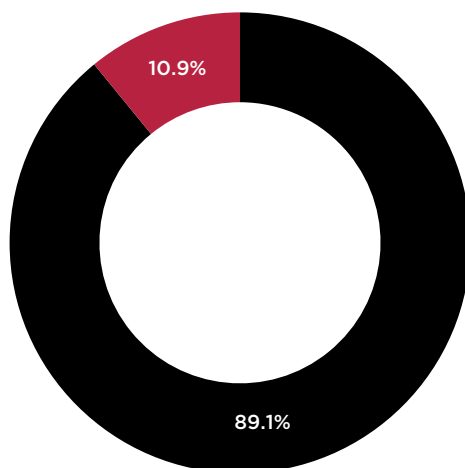
ECOMMERCE ONLINE BILLING

In million euros



ECOMMERCE SALES

In percentage over total



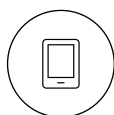
● Sales online 2020

● Sales offline 2020

10.9%

SHARE OF ONLINE SALES IN 2020

Designer fashion online sales increased notably in the year of the pandemic, as it did throughout the fashion industry. However, the consumers favourite experience, of the companies linked to ACME, is shopping in a physical store, with 89.1% of the market share.



for 10% of online business in Spain, placing the industry as the country's first category in ecommerce billing.

ACME partner design firm's online sales also soared relative to previous years. At the close of fiscal year 2020, the Spanish designer design sector had invoiced 67.4 million euros online, almost 17 million more than in 2019. In other words, the online sales of companies linked to ACME grew by 33.2% compared to the previous year, this being the only relevant growth trend of this report.

Even though the online billing of ACME's member

companies has skyrocketed, buying in a physical store continues to be the favourite option for designer fashion consumers. Despite the aforementioned growth, online store sales barely reach 11% of total turnover. Offline sales generated 550 million euros in 2020, and account for almost 90% of the share, being absolute leaders of the Spanish fashion design consumer's shopping experience.

Covid

Fashion design takes stock of the passage of Covid-19 through Spain and points out what it believes will be its consequences. Brand destruction and the rise of sustainability are two of the pandemic's clearest effects.

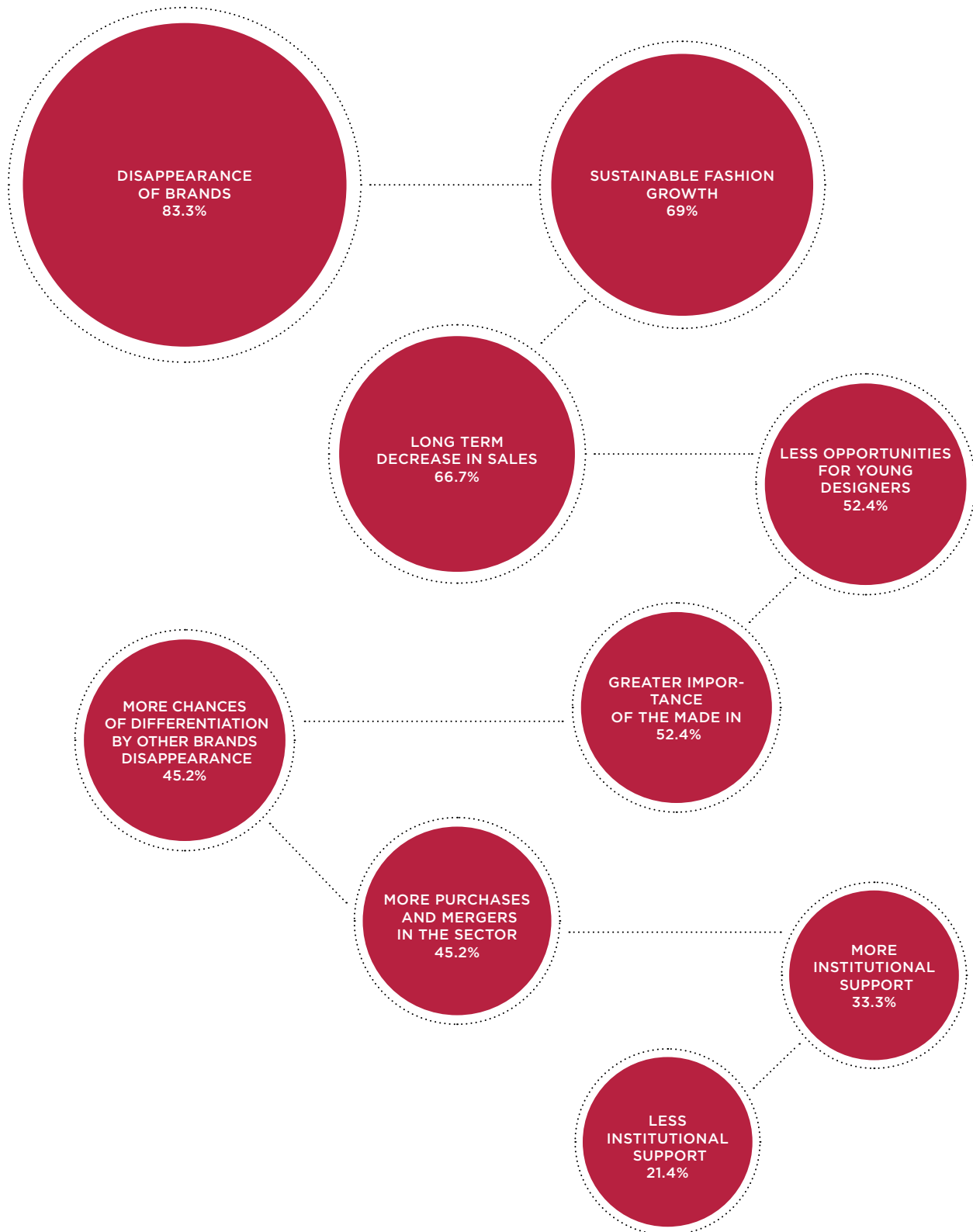
What consequences will Covid-19 have for the author design sector? Said report's current edition, which is marked by the pandemic's passing and its effects on the sector and companies, collects the opinions of the fashion business operators regarding the long-term consequences that Covid-19 will have.

Up to 66% of the author design companies surveyed predict that decline in sales has not ended yet and will continue for a long time. On the contrary, 34% are more optimistic and do not expect a descent regarding long-term billing.

The longevity of some companies does have a direr prognosis, as up to 83.3% believe that the pandemic will lead to the disappearance of brands. Even so, most of the Spanish fashion creators do not believe that the disappearance of brands means more possibilities of differentiation amongst the brands that have not disappeared. With this, only 42% of those surveyed predict that there will be more opportunities for differentiation due to the disappearance of firms.

Regarding the administrations institutional support, the companies do not expect the situation to lead to more aid.

CONSEQUENCES OF COVID-19
ACCORDING TO ACME'S PART-
NERS



Only 33% of the sample expects more public investment. However, when asked if the pandemic could provoke less support from the institutions, only 21% answered yes. Therefore, the climate is not to expect big changes in that regard.

The future of young designers is also uncertain, in the opinion of the companies surveyed. 52% see the impact of the pandemic as a slowdown in opportunities for new fashion designers. On the contrary, the other 48% do not believe that the situation will entail another barrier to prosper.

The consequences of Covid-19 on business trends are still too blurry, except for the growth of sustainable fashion, with almost 70% of respondents convinced of its future proliferation. Not so accentuated is the security regarding the importance of the Made in, since a tight 52% believe that the pandemic has caused the garment's origin to acquire importance. Finally, when asked about the increase in mergers and purchases within the author fashion sector, 45% predict this setting for action.

Method

This report takes as a reference the information provided by the associates of the Asociación Creadores de Moda de España (ACME) to the entity specifically requested for the preparation of said report. The survey, carried out during the first half of 2021, refers to the companies' data at the end of 2019 and 2020. The sample coincides in this case with the statistical universe, made up of the 74 companies associated with ACME in 2021. The data presented in this document refers to a part, although very substantial, of the same.

In this sense, the fifth edition of ACME's survey of the economic magnitudes of their associates, counted with the participation of 49 companies, which represents a participation of 66.22% of the total. However, there is no data for years prior to 2019 on new associates, which does not allow a real comparison of the magnitudes. The diversity of companies present in the association, from large companies with a turnover of more than one hundred million euros to independent ateliers and SMEs, makes it difficult to carry out an extrapolation of the data equivalent to 100% of the associates. However,

dology

a simple estimate raises the published figures as follows: the total turnover of the 74 total associates would represent 933.91 million euros in 2020 and 1.460,36 million euros in 2019, of which 34,43 million euros would correspond to the business generated through the external exploitation of the brand through licenses and franchises in 2020 and 41,53 million euros, in 2019. On the other hand, international sales would amount to more than 356,40 million in 2020 and 566,32 million euros in 2019. Employment generated by Spanish fashion design companies integrated in ACME would

increase up to 25,218 jobs.

Regarding production, the group of associates would be producing a total of 16 million garments and accessories per year, in 2020 and 26.42 million, in 2019. Regarding distribution, local and global presence of 100% of the associates would reach 34.832,86 points of sale in 2020 and 35.082,04 in 2019. Similarly, keeping the average online billing ratio of the companies that have shared their data, the sector's online business figure would exceed 101.78 million euros in 2020 and 76.41 million euros in 2019.

About

ACME ASSOCIATES

Adolfo Domínguez
Agatha Ruiz de La Prada
Ailanto
Alma Aguilar
Ana Locking
Andrés Sardá
Angel Schlessner
Anton Heunis
Arcadio Domínguez
Aurelia Gil

Beatriz Peñalver
Bimani
Carlota Barrera
Chela Clo
Claro Fernando
Custo Barcelona
Devota & Lomba
Dolores Cortés
Duarte
Duyos

Felipe Varela
Fely Campo
Francis Montesinos
García Madrid
Gonzales
Hannibal Laguna
Helena Rohner
Inuñez
Ion Fiz
Jorge Acuña

Jorge Vázquez
Juan Vidal
Juana Martín
Juanjo Oliva
Leandro Cano
Lemoniez
Lexdeux
Leyre Valiente
Lucas Balboa
Lydia Delgado

The Asociación Creadores de Moda de España (ACME) is a non-profit professional association founded in 1998 by designers Modesto Lomba, Jesús del Pozo, Elio Berhanyer, Antonio Pernas, Ángel Schlessner and Roberto Verino. It is currently made up of 74 fashion and accessory creators from all over Spain who participate in leading runways and fashion platforms, locally as well as globally. The signature fashion brands that are part of ACME are characterized by their commitment to creativity and

quality. A varied range of sizes and types of companies that share values such as commitment to a responsible industry, production in close proximity, the recovery of trades and tradition.

Since its inception, the Association works fundamentally to defend the interests of fashion creators in Spain, offering tools to increase their competitiveness while acting as the Spanish fashion design sector's representative before institutions as well as public and private entities. ACME aims to promote Spanish fashion in its economic

ACME

Magrit
Maite by Lola Casademunt
Malne
Manemane
Mans Concept
Manuel De Gotor
Marcos Luengo
María Barros
María Escoté
Maria Ke Fisherman

María Lafuente
Maya Hansen
Menchén Tomàs
Miguel Marinero
Miguel Palacio
Miriam Ocariz
Moisés Nieto
Oteyza
Palomo Spain
Pedro Del Hierro

Pilar Dalbat
Purificación García
Rabaneda
Reliquiae
Roberto Diz
Roberto Torretta
Roberto Verino
Susana Requena
Teresa Helbig
Teté by Odette

The Extreme Collection
Tous
Ulises Mérida
Victorio & Lucchino

and cultural aspects, fostering activities that benefit the fashion design sector resonating its creative and commercial aspects, both within Spain as well as abroad. To this end, the Association promotes numerous activities that aim to promote Spanish fashion at a local and global level through commercial, cultural, training, communication and social projects.

At ACME, fashion is conceived as a cultural industry, developing different initiatives that highlight its creative and artistic side. The intense work in this field was ac-

knowledgeed in 2011 with the Gold Medal for Merit in Fine Arts. The Asociación de Creadores de Moda de España is part of the Fashion Table of the Ministry of Industry, Commerce and Tourism together with key agents of the Spanish fashion industry. Additionally, ACME is an active member of the Confederación ModaEspaña.

Board of



MODESTO LOMBA
PRESIDENT

He founded the firm Devota & Lomba in 1986 together with Luis Devota, and since 1988 he participates every season in Madrid

FashionWeek. To talk about Devota & Lomba is to talk about innovation in pattern making and creations that spread a message of commitment to the environment and the most traditional fashion crafts. His brand currently has an interior design department and also develops bridal, communion, home, perfume and jewellery collections, among others. He presides ACME since 2000.



ROBERTO TORRETTA
VICE PRESIDENT

The Argentine-born designer began his career in the fashion world in the 70s. After working in different companies in the sector, he

founded his own firm making his debut at Madrid FashionWeek in 1996. Throughout his career he has developed many collaborations that have taken the Torretta seal to areas such as decoration, jewellery or optics, highlighting his alliances with Suárez, Goodyear and Federópticos. In 2016, Roberto Torretta received the National Award for Fashion Industry.



JUAN DUYOS
SECRETARY

Designer Juan Duyos began his career in the fashion world collaborating with designers

such as Manuel Piña and Antonio Pernas, a work that he combined with the creation of his first collections together with Cecilia Paniagua. In 1999 he began his solo career under the Duyos brand and held his first fashion show at Madrid FashionWeek. Since then he has established himself as one of the great names in Spanish fashion.



NÚRIA SARDÁ
BURSAR (TREASURER)

Núria Sardá, daughter of the emblematic creator Andrés Sardá, joined the family

company in 1989 leading the international promotion after a brief stage dedicated to the importation of Leavers Lace. Thanks to the experience gained from her years outside Spain, and to her solid knowledge of her commercial field, Nuria Sardá joined the design team of the family firm, of which she has been creative director since 1998.

1. directors



PALOMA ÁLVAREZ
VOCAL

Endorsed by a long career as a designer and creative director of leading Spanish fashion houses and the luxury sector, Paloma Álvarez founded her own firm in 2016 together with Juanjo Mánez. Malne's work is characterized by personalized luxury and an exhaustive study of the internal structures of each of the spectacular pieces that come out of her atelier. A commitment to limited collections, artisan work and local production that have conquered premium customers both in Spain and abroad.



HÉCTOR JAREÑO
VOCAL

Héctor Jareño is the founder and creative director of Reliquiae. An interior designer by training, with a long professional career in the world of design for ephemeral spaces and exhibitions, he founded his brand in 2012, gathering together the know-how in the world of leather from his father. Jareño transformed the prestigious family upholstery workshop into a luxury leather goods house from which leather bags and accessories, that blend expert knowledge with contemporary design, are produced.



MANUEL GARCÍA MADRID
VOCAL

Manuel García is CEO and creative director of García Madrid. After a long career in the fashion and retail world he created his own brand in 2006 with the firm purpose of making the lives of men and women who approach it more elegant, without ever losing sight of quality and personalization. García Madrid's work has become one of the references of contemporary tailoring in Spain, winning the National Award for Entrepreneurship in the Fashion Industry in 2016.



PAUL GARCÍA DE OTEYZA
VOCAL

Trained in Economic Sciences, Paul García de Oteyza entered the world of tailoring and founded, together with Caterina Pañeda, the Oteyza firm in 2012. From their brand, they offer a powerful message of renewal regarding traditional tailoring, a powerful discourse that breaks the paradigms of men's fashion, and was recognized with the National Award for Innovation in the Fashion Industry in 2018. Since January 2020, Oteyza has presented its collections at Paris FashionWeek after being selected by the French Federation of Haute Couture.



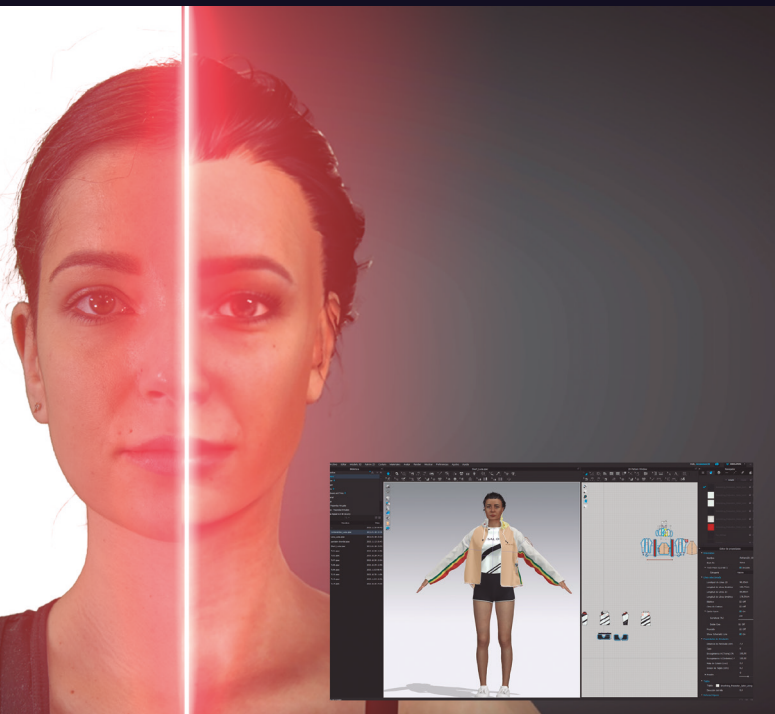
ANA LOCKING
VOCAL

Ana Locking founded her eponymous firm in 2008. Trained in Fine Arts, her work is defined by the fusion of craftsmanship and experimentation linked to conceptual ideas, and an attention to detail that raised her as the winner of the 2020 National Fashion Design Award. Additionally to her close connection with the art world, her intense work as a teacher stands out, forming part of the CSDMM faculty since 2011.



PEPA BUENO
EXECUTIVE DIRECTOR

An art historian, she has developed her career in the field of women's press and after joining magazines such as Vogue Novias, Elle or Woman, she was part of the Yo Dona launch team, where she held the position of deputy director. Since her arrival at ACME in 2013, she has encouraged the entry of new partners and led numerous actions to promote and publicize the cultural and economic value of fashion design in Spain.



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