

10 YEARS OF

**FASHION  
COUNCIL  
GERMANY**

IN PARTNERSHIP WITH

**ebay**

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**WARM  
WELCOME**



**IF WE THINK BACK TO THE  
FOUNDING DAYS OF FASHION  
COUNCIL GERMANY, WHAT  
WE REMEMBER MOST OF ALL  
IS A FEELING: THE URGENT  
DESIRE TO DO SOMETHING  
DIFFERENTLY, TO DO SO-  
METHING OURSELVES, TO  
TAKE THINGS INTO OUR OWN  
HANDS. AND NOW, EXACTLY  
TEN YEARS LATER, WE FEEL  
A NEW DESIRE—THE DESIRE  
TO PLACE SOMETHING IN  
*YOUR* HANDS.**

**THE PLAN WAS SIMPLE:**

“LET’S CREATE A SMALL BOOKLET THAT LOOKS BACK ON THE COUNCIL’S FIRST DECADE AND, AT THE SAME TIME, EXPRESSES OUR HOPES FOR ITS FUTURE.”

## **TURNS OUT, SINCE THE FOUNDING MEMBERS —**

CHRISTIANE ARP, MARIE-LOUISE BERG,  
MANDIE BIENEK, MARIO EIMUTH,  
NINA FERRUCCI, INGA GRIESE,  
KAREN HEUMANN, CLAUDIA HOFMANN,  
MARCUS KURZ, DIRK SCHÖNBERGER,  
& ANITA TILLMANN

**— FIRST CAME TOGETHER,  
TOO MUCH HAS HAPPENED  
TO FIT IT ALL INTO A SMALL  
PUBLICATION.**

**SO WHAT YOU, DEAR MEMBERS, PARTNERS, AND FRIENDS — THOSE WHO HAVE ACCOMPANIED US FOR MANY YEARS AND THOSE WE LOOK FORWARD TO COLLABORATING WITH IN THE FUTURE — ARE NOW HOLDING IN YOUR HANDS IS A FULL-FLEDGED BOOK: A CELEBRATION OF OUR MANY PROJECTS AND INITIATIVES ACROSS EXACTLY 256 PAGES, COMPLEMENTED BY INTERVIEWS AND ESSAYS FEATURING THE PEOPLE WITHOUT**

**WHOM NONE OF THIS WOULD  
HAVE BEEN POSSIBLE. TO  
THEM, WE EXTEND OUR DEE-  
PEST GRATITUDE THROUGH  
THESE CAREFULLY CURATED  
PAGES.**

**WE INVITE YOU TO EXPLO-  
RE WHAT DRIVES FASHION  
COUNCIL GERMANY, WHAT  
WE HAVE ACHIEVED OVER  
THE PAST TEN YEARS, WHAT  
WE ASPIRE TO IN THE DE-  
CADE AHEAD, AND HOW  
THE PASSIONATE IDEA OF  
ELEVEN INDIVIDUALS HAS**

**EVOLVED INTO AN ASSOCIATION SUPPORTED BY DOZENS OF EMPLOYEES AND HUNDREDS OF MEMBERS. AND PERHAPS, AS YOU TURN THESE PAGES, YOU'LL BE REMINDED WHY YOU'RE ALREADY A PART OF FASHION COUNCIL GERMANY — OR WHY YOU SHOULD BECOME ONE.**

**WE LOOK FORWARD TO HEARING FROM YOU,**

**CHRISTIANE ARP** CHAIRWOMAN  
**& SCOTT LIPINSKI** CEO





# HISTORY HIGHLIGHTS

2

# From a private dinner table to the chancellor's office

“The founding of Fashion Council Germany was not a spontaneous idea – it was a strategic necessity,” says Anita Tillmann. “We knew that a lot would have to change,” adds Marie-Louise Berg.

In this interview, the two founding members look back on the origins of Fashion Council Germany – and share their hopes for its future.



+ **MARIE-LOUISE BERG**  
MEMBER OF THE BOARD OF DIRECTORS



+ **ANITA TILLMANN**  
MEMBER OF THE ADVISORY BOARD

*Interview by Manuel Almeida Vergara*

**Marie-Louise Berg, Anita Tillmann, do you still remember the exact moment when the idea to found Fashion Council Germany first came up?**

**Anita Tillmann:** By the time of its founding in 2015, several major fashion fairs and design formats had already been established in Germany. For example, I had persuaded IMG and Mercedes-Benz to launch Fashion Week Berlin back in 2007. This meant that German fashion had already gained visibility — but there was still no institutional framework to represent it politically and economically. While organisations such as the Council of Fashion Designers of America, founded in 1962, and the British Fashion Council, founded in 1983, had long existed, Germany only had associations focused on industry and commerce. In addition to the strong presentation platforms already in place, we needed an institution to provide strategic and political representation. So, the founding of Fashion Council Germany was not a spontaneous idea — it was a strategic necessity.

**Marie-Louise Berg:** For me, the real spark came from a meeting with Mandie Bienek and Claudia Hofmann, who are also part of the Council's founding team. At the time, I was deeply frustrated with how Berlin

Fashion Week — once the focal point of the industry — was developing. After the first few years, when it took place in a large tent at such symbolic and prestigious locations as Bebelplatz or right next to the Brandenburg Gate, it was moved in 2014 to the Erika-Heß Ice Stadium, which was then almost entirely surrounded by the massive construction site of the new BND headquarters. Yet Berlin was meant to position itself as a fashion capital. We knew it would not be Paris, Milan or London, but it had to create its own signature identity while joining the international fashion circle.

**So what happened next after that initial idea?**

**Marie-Louise Berg:** The concrete founding phase actually began, at least in part, at my private dinner table — until Anita generously provided us with our first office space, which we were able to use rent-free. From there, we began working on the legal framework needed to establish such an association, searched for a name that wasn't yet trademarked, and organized basic funding and staffing.

**Anita Tillmann:** At that time, we also identified the key personalities and institutions we needed to bring on board to ensure true

credibility and impact. We deliberately approached potential founding members who could strengthen the Council's foundation and help establish its relevance right from the very beginning.

**Were there any hurdles in this early phase that you hadn't expected?**

**Anita Tillmann:** We had anticipated many external challenges — but perhaps underestimated the complexity of the internal work within such a diverse team. Alongside Marie-Louise, who contributed an important cultural perspective and strong connections to ministries and sponsors, and myself, representing the business side with experience in trade fairs, platforms, and brand development, the founding team also included experts from areas such as design and media. Each of us brought our own priorities and perspectives to the table.

**But that diversity within the team must also have been enriching for the development of such an association, right?**

**Anita Tillmann:** In theory, it was absolutely essential — but in practice, it could also be quite demanding. Different interests

naturally create friction, yet it's precisely those tensions that drive progress. So yes, I would say without hesitation that Fashion Council Germany would not be where it is today if it hadn't been so diverse right from the very beginning.

**So in the end, all of you agreed on a shared goal?**

**Marie-Louise Berg:** I'd rather say — on several shared goals! We wanted fashion to be recognised — both socially and politically — as a valuable cultural asset and an important economic sector, just as it has long been acknowledged in countries such as France, Italy, and the UK. To that end, we quickly identified the promotion of young talent and emerging designers in Germany as one of our core missions.

**Anita Tillmann:** We had identified a gap that needed to be filled — the institutional representation of the fashion industry, which simply hadn't existed before. For me, the economic dimension was the decisive one: if you look at the monitoring report of the Federal Minister for Economic Affairs and Energy on the cultural and creative industries — which includes fashion in Germany — you'll see that the sector secured two million jobs in 2024 and generated a total

turnover of 204.5 billion euros in 2023. That's a record figure, and a considerable share of it can be attributed to fashion. Our goal was to bring together the brands, designers, and producers responsible for these impressive results under one united voice — and that remains our mission today.

**Were you able to gain strong partners right from the start to give that voice weight?**

**Marie-Louise Berg:** For me personally, it was clear from the outset that we first needed to build strong political relationships. Strategically, I reached out early on to Dr. Christian Ehler, a Member of the European Parliament in Brussels and a good friend. After a year of EU compliance checks, it was confirmed that he could join our Advisory Board — a position he still holds today. From the very beginning, Christian Ehler believed in the idea and the founding team of the Council and continues to support us with great commitment. He's a key advocate for the cultural and creative industries — particularly for fashion — and an invaluable advisor in strategy and political relations. The Berlin Senate had always shown an openness to dialogue with us as well, and over the past few years we have worked especially closely and trustfully together.

**What about on a federal level?**

**Marie-Louise Berg:** In 2018, we succeeded in organizing a meeting at the Federal Chancellery, where we discussed our goals with then-Chancellor Angela Merkel. About 100 representatives of the fashion industry attended — it was the very first time in the history of the Federal Republic that fashion had been received at such a level and in such a way. We were able to show Angela Merkel that fashion is valued very differently in other countries, and that it would be both meaningful and important for the German economy if the same recognition were given here. The Chancellor then asked us to present a comprehensive picture of the industry. This led to the report *Status Deutscher Mode*, commissioned by the Federal Ministry for Economic Affairs and produced in collaboration with Oxford Economics — which we presented for the second time in 2024. That report opened many more doors for us, also internationally.

**Anita Tillmann:** For me, that meeting at the Chancellery — access to which we largely owe to Marie-Louise — was a defining moment in the Council's history. The founding of our association had already sparked considerable interest, but through our efforts, politics, media, and industry began to recog-

nize that fashion is not merely a matter of lifestyle — it's a driver of economic strength and an important factor in location policy. That meeting with Angela Merkel captured this shift perfectly. It was a crucial moment, because the credibility of an association grows with its results. Since then, Fashion Council Germany has continued to strengthen its professional standing and to demonstrate its impact through concrete achievements — even though certain parts of politics and business still tend to regard fashion as a “soft” topic.

**Marie-Louise Berg:** That's also why I would name another initiative as equally important — both for the Council and for the German fashion industry as a whole. In 2021, together with stakeholders and associations from twelve other cultural and creative sectors, we founded k3d – Koalition Kultur- und Kreativwirtschaft in Deutschland.

**Finally, if we don't look ten years back but ten years ahead — what do you wish for Fashion Council Germany in 2035?**

**Anita Tillmann:** I hope that by 2035, Fashion Council Germany will be recognised as an equal player — on par with the major business associations — with genuine influence on political and economic decision-making, and with a visible impact on building a sustainable, globally connected fashion industry in Germany.

**Marie-Louise Berg:** I would put it the same way: I hope the Council will have further consolidated and expanded its role as the key partner for the social and political recognition — and strengthening — of fashion in Germany. I wish for it to be perceived internationally as Germany's leading fashion authority and as a driving force behind a truly sustainable yet globally competitive fashion industry. And I hope it will continue to bring even more talent and their innovative creativity and skills in craftsmanship to light — symbolising diversity and unity across disciplines.





# 10

## HIGHLIGHTS BY **CHRISTIANE ARP**

Understanding the founding of Fashion Council Germany itself as a major highlight of the past decade – here our Chairwoman remembers ten very special moments that stuck with her.

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1

### **Positioning Our Key Topics on an International Political Level**

"We had only just founded Fashion Council Germany the year before — and already, in June 2016, we were able to host an event together with U.S. Ambassador to Germany John Emerson and his wife, Kimberly, which I remember very well. Designers from Germany such as Nobieh Talaei and Vladimir Karaleev upcycled leftover denim fabrics from well-known American brands — using the most iconic, most American of materials — to create new designs that were later exhibited at the U.S. Embassy. Through this exchange at such a prestigious international political level, we were able to position sustainability as one of our key topics from the very beginning — an important milestone in the Council's foundation."

2

### **Finding a Sparring Partner Who Truly Understands What It's All About**

"If I may share a very personal and emotional reflection: one of the true highlights for me came in 2017, when we welcomed Scott Lipinski as the Fashion Council's first CEO — the Council was still in its infancy at the time. I vividly remember our very first meeting at Soho House in Berlin, drinking tea and talking about the potential impact an organisation like ours could have on fashion in Germany. I'll never forget the feeling of having found someone who simply felt right for the role and who could take everything to the next level. And just look at what we've achieved together to this day!"



3

**Gathering Industry Experts in the Heart of the Federal Republic**

"In July 2018, thanks to the tremendous efforts of Marie-Louise Berg, we received an invitation from Dorothee Bär, then Minister of State at the Federal Chancellery, to visit the Chancellery together with around 100 representatives of the German fashion industry. It was the first time that leading figures of Germany's fashion sector had ever been invited in such a way — unlike in France, for example, where the President regularly welcomes representatives of prêt-à-porter and haute couture to the Élysée Palace. During our visit, then-Chancellor Angela Merkel took the time to speak with us personally. She asked us to present a comprehensive picture of Germany's fashion economy — an initiative that ultimately led to our report Status Deutscher Mode, commissioned by the Federal Ministry for Economic Affairs and produced in collaboration with Oxford Economics. On a personal level, that visit marked the moment I realised that, thanks to our efforts, fashion had finally become a political topic at the federal level."

CHRISTIANE ARP

4

**Bringing a Household Name to Berlin Fashion Week**

"One show during Berlin Fashion Week, before we had taken over its organisation, that has remained vividly in my memory was Lutz Huelle's presentation at Halle am Berghain in July 2018, held as part of our FCG Gallery project. I was deeply moved that Lutz trusted us enough to present his collection not only in Paris, but also in Berlin, as he is one of the German designers who has achieved significant international acclaim. The show itself was quite costly, and we were only able to make it happen thanks to the generous support of a close entrepreneur friend — to whom I remain immensely grateful for believing in us and in our vision to create something truly special. Lutz's stunning collection, displayed beneath grand chandeliers suspended in that stark, industrial space, is an image I will never forget."



5

### Meeting European Royalty to Discuss Key Topics

"I remember very well our meetings with King Charles III, with whose King's Foundation we have carried out several joint projects over the past years. In September 2019, we met him — then still Prince Charles — together with a delegation of German fashion designers and members of the press at a reception at Dumfries House in Scotland, which is part of his foundation, to discuss sustainability topics. I also led a local knitting club there, since I am an avid knitter myself. His Majesty joined us briefly and spoke about the value of craftsmanship — both as cultural heritage and as a way to support mental well-being. Those encounters were deeply inspiring and showed impressively what remarkable partners we work with for a good cause."

6

### Building Alliances with Our European Counterparts

"During the pandemic, in July 2021, we hosted the digital conference 'The New European Bauhaus' as part of one of the few editions of Frankfurt Fashion Week, with strong support from Christian Ehler, Member of the European Parliament and member of our Advisory Board. The event opened with a welcome address by European Commission President Ursula von der Leyen. One of the key outcomes of this conference was the founding of the European Fashion Alliance, which unites leading organisations such as France's Fédération de la Haute Couture et de la Mode, Italy's Camera Nazionale della Moda Italiana, the British Fashion Council, and Copenhagen Fashion Week, alongside younger fashion councils from Southern and Eastern Europe. Our very own Scott Lipinski assumed the presidency. The fact that national fashion councils united on a European level for a shared cause was truly unprecedented."



7

### Finally Offering Designers in Germany an Adequate Stage

"Fashion needs stages, I've said that many times. And I've also often said that, at the time of Fashion Council Germany's founding, we felt that Berlin Fashion Week, in its former format, wasn't quite fulfilling its role as the central platform for fashion design from Germany. Taking over the organisation of Berlin Fashion Week in 2023 and securing the Berlin Senate Department for Economic Affairs, Energy, and Public Enterprises as a strong supporter of the event and its participating designers marked an extremely important step — not only for our organization but also for the many talented creatives who now finally have the platform they deserve to showcase their work."



8

### Taking Fashion from Germany to the World

"The launch of our Berlin Fashion X International initiative in March 2023 was undoubtedly another major highlight. Supported by the Berlin Senate Department for Economic Affairs, Energy, and Public Enterprises, the program takes young designers on delegation trips to key fashion markets. Beforehand, I had been urging both our CEO, Scott Lipinski, and State Secretary Michael Biel that we needed to help German talents gain access to the promising Asian markets in particular. There, highly fashion-savvy consumers are especially enthusiastic about collections from young, exciting brands — driven by a strong sense of individuality. So far, our delegation trips have taken us not only to New York but also to Seoul and Tokyo, where participating brands have forged valuable connections and gained meaningful insights. And by the way, during one trip to Seoul, the group convinced me to try bowling for the very first time in my life... and I actually scored a strike that evening!"



9

### **Representing the Council in a Leading Magazine**

"It was a great honour for me as Chairwoman of Fashion Council Germany to receive a request from Vogue Poland to feature alongside personalities such as Cate Blanchett, Jonathan Anderson, and Cecilie Thorsmark, CEO of Copenhagen Fashion Week, on the cover of a special Leadership issue in November 2023. It wasn't about seeing myself on a magazine cover, but about what it represented: the recognition of our shared commitment to strengthening and promoting fashion from Germany. Seeing the Council's work acknowledged and celebrated in this way made us truly proud."

10

### **Being Honored on Behalf of an Entire Community**

"Receiving the Order of Merit of the State of Berlin from Governing Mayor Kai Wegner in October 2024 was another truly remarkable experience, especially because I accepted this distinction on behalf of our entire creative community. The award recognised that fashion in Berlin has finally come together to strengthen the city's economy and to send powerful creative signals."



# MEMORABLE MEMBERS

3

**MEMORABLE MEMBERS**

&lt; ENTER &gt;

0049x

5th Avenue Princess

6ad Stitches

Abury

Acquattitude

AEMMI

ak agency

AKMG Agency

Aleksander Kudrischow

Alexis Mersman

Alina Klemm

Aline CELI

Amazon Fashion

Ana Alcazar by Tricia Jones

ANDREJ GRONAU

Anita Tillmann

Anja Gockel

Ann Galé

Anna Auras

Anne Bernecker

Antonia Zander

Atelier Elle Pé

AUERBACH

AVENIR

AWAKE Communications

Axl Jansen

AYASSE

BALLETSHOFER

BARABARA

Beate Leinz

Bigoudi

Bikini Berlin

Brookmedia

Buki Akomolafe

Burda Verlag

Carl Friedrik

Carolin Dieler

Chainbalance

Charlotte Gindreau

Chelsea Jean Lamm

Christiane Arp

Claire Common

Clara Colette Miramon

Claudia Hofmann

CLO

COLRS

Condé Nast Germany

Cosnova

DAGGER

Damir Doma

Dawid Tomaszewski

DAWN Denim

Der Berliner Salon

des FILLES désir

Didamie

Dirk Schönberger

Diversecity Models

Dr. Daniela Goeller

Effenberger Couture

EMEKA

Esther Perbandt

F65.0

FABRIC Future Fashion Lab

faible and failure

Fair Model

FakePR

Fassbender

Felicitas Seidler

Gerrit Jacob

Global Textile Scheme

GLÜCK

GOLDGARN Denim

Goldmarlen - Marlen Albrecht

HACOY

Haderlump Atelier Berlin

Haebmau

Halo Labels

Hartmann Consultants

Haus von Eden

Helene Galwas

Hellmuth - Tanja Hellmuth Studios

HORROR VACUI

HUMAN TOUCH

IDEN

IIANA BIASINI

ĪMAIMA

IMPARI

Inga Griese

Inlé Studio

INTERNATIONAL CITIZEN

Item mó

ito ito

Ivo von Renner

I'VR Isabel Vollrath

J.A.I.W

Jan .n June

Josepha Rodriguez

JULIA JUNG

Julian Daynov

Julian Zigerli

JUN MAYERS

Jutta Ohms

KaDeWe

Karen Heumann

Karen Jessen

Kasia Kucharska

Kaska Hass

KATHARINA DUBBICK

Katrin Margret Schneider

Kaviar Gauche

Kiki Albrecht

Kilian Kerner

Kim Tiziana Rottmüller

Kitschy Couture

KMB

KOFI AVEGA

Kristian Schuller

Lau de Sousa

Laura Gerte

LCO Studios

LD-13

Lennart Bohle

Les Papillons et Moi

Liapure Design Studio

Liganord

Lilian von Trapp

Lior Gabriel

Lotta Ludwigson

Lou de Bètoly

LUCAS MEYER LECLERE

LUCKYNELLY - BERLIN

LUEDER

Luisa Cerano

LUKSO

Lutz Morris

MAÉST

Maira Gath

Maison Baum	ODEEH	Style Definery
MAISON COMMON	oftt	SUITITION
Maison Marron et amis	Olaf Schmidt	Suits.
Malaikaraiss	Olivia Ballard	SVEASØN
Manakaa Project	Otto	Talbot Runhof
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MENGERSHAUSEN	Rayas Collective	VELOR
MERIEM LEBDIRI	rebirth studios	Vicki Malone
Messe Frankfurt	recreatgoods	VISIONARY SERVICES
Michael Sontag	Reframd	VLADIMIR KARALEEV
Michaela Leitz	RIANNA + NINA	VON SCHWANENFLÜGEL
Michelle Bohnes	RICHERT BEIL	VONBIRON
MIKLAS	Rima Jewelry	VORN – The Bertin Fashion Hub
Milk of Lime	Ritual Unions	WALA Heilmittel
Mirjam Smend	Roel de Cooman	Waridi Schrobsdorff
MOOT	Ronja Beckmann	William Fan
MUNICH FABRIC START	ROUGH.	WIME NETWORK
N__SCHNEIDER	SBLMTN Studio	Women in Fashion Germany
NAMILIA	Scott Lipinski	working title
Nani Makani	SELVA HUYGENS	YAHMO
Nanyi Li	Sepideh Ahadi	Yuna Miray
Nari Haase	SF10G	Zalando
Nat-2	SHIPSHEIP. HOLISTIC FASHION	ZATAP
Natalie Grassi	SHOWZ	ZWINGENBERG
Natascha von Hirschhausen	SIA ARNIKA	
Neo.Fashion.	Silk Relations	
Niclas Hasemann	Simone Hartmann	
Nina Ferrucci	Simone Leonhardt	
Ninyes	Sminfinity	
NOLESS	SOCIÉTÉ ANGELIQUE	
NOMAD X COLLECTIVE	Sofia Hermens Fernandez	
Nowrubi	Stiebich & Rieth	
Nynolia	Studio MM04	
Obeta	Studio183	

# Curtain up, break a leg



+

**MANDIE BIENEK**

MEMBER OF THE ADVISORY BOARD



+

**MARCUS KURZ**

MEMBER OF THE ADVISORY BOARD

“Fashion is a people business, a physical business,” says Marcus Kurz, head of the event agency Nowadays. “In the future, it will be even more important to focus on emotionality and real connection,” adds Mandie Bienek, who runs the PR firm

Press Factory. In this interview, the two founding members of Fashion Council Germany describe why it was important to the organization from the very beginning to provide stages not only for its members, but for German designers in general.

*Interview by Manuel Almeida Vergara*

**Mandie Bienek, Marcus Kurz – making not only its members, but German designers in general visible and tangible — that was a declared goal of Fashion Council Germany from the very beginning. So have considerations about the Berlin Fashion Week as a central stage for German fashion design already played a role when the Council was founded?**

**Marcus Kurz:** When we founded the Council, Berlin Fashion Week had already existed for almost ten years. It started with the Bread & Butter and Premium trade fairs, then came Michael Michalsky's first show at Rotes Rathaus, and eventually the Mercedes-Benz Fashion Week, which began in 2007. So there was already a lot happening — something that had been created out of nothing by visionary people and had become quite serious for the European market, a real momentum. At the time of the Council's founding, however, some of the big players who had been essential to the Fashion Week had either disappeared or moved on to other international formats. At the same time, Christiane Arp had started to focus on supporting emerging talents through her Vogue Salon. So the idea that there was much more to German fashion than just the big brands — and that this deserved to be nurtured — had already begun to take shape. Fashion Council Germany was founded within precisely this constellation.

**Mandie Bienek:** We were also very aware that, despite the peak Marcus just described, the Fashion Week in its form at that time perhaps didn't fit Berlin very well. It felt

as if an international concept that worked wonderfully elsewhere had simply been imposed on Berlin. The city lacked a clear USP in that sense — the fashion relevance on the runways was missing, the Fashion Week was much more about the social scene, who was sitting in the front row, and so on. Around that time, many great young labels like Perret Schaad or Mongrels in Common disappeared also — designers who could have strengthened that relevance. So, among many other things, our early discussions about founding a Council also revolved around how the Fashion Week could be developed or reoriented — that it should become a stage for these young talents, but that there should also be many other strong platforms for them. Soon after our founding, we were already in Paris for the first time with a group of designers, presenting them there as part of Der Berliner Salon.

**So, back then, your main focus indeed was on making German design more visible?**

**Mandie Bienek:** Yes — from the start, it was a core mission of the Council to offer platforms both to our members and to other talented designers. But always under the premise of supporting them year-round, not just pushing them toward a fashion show and then letting them fall afterward. What designers need most definitely isn't to overstretch themselves financially for a show without having a solid economic foundation. It was clear to us that there needed to be an overarching institution that could provide guidance and support. That's not something a trade fair organizer, a sponsor,

or a single agency can do. It requires an entity that can connect all these players and the designers themselves.

**I remember conversations from that time where Council representatives were very clear: “We are not the organizers of the Fashion Week — and we don’t want to be, at least not yet.”**

**Marcus Kurz:** That’s true — it wasn’t the right moment then to get more directly involved. But many key players of the Fashion Week — like Anita Tillmann, who was head of the Premium fairs at the time, or Christiane Arp and myself, who were already organizing Der Berliner Salon — were part of the Council from the very beginning. So Berlin Fashion Week was always deeply present within the Council.

**Why are stages for designers so important, even beyond traditional fashion weeks?**

**Mandie Bienek:** Especially during COVID, there was often the question of whether visibility could be created digitally — whether physical events were really necessary. But what we kept seeing, again and again, was that physical experiences are irreplaceable. You simply can’t create the same level of emotion and connection online — not to mention that fashion, as a sensory experience, can’t be fully conveyed through a screen. You have to see fabrics live, ideally even touch them, to truly understand them. So yes, physical platforms remain crucial for designers to convey their ideas — but they’re only one piece of the puzzle. It’s just as important to think ab-

out distribution structures, networks, and customer bases. Designers need to master that whole spectrum in order to make real use of a stage. And that brings us back to what we saw as the Council’s role from the beginning: identifying funding opportunities, building partnerships and alliances to create potential — and then bringing that potential into visibility.

**Marcus Kurz:** Fashion is a people business, a physical business. It’s about meeting, exchanging, connecting, experiencing clothing as a whole, even touching it.

**But it’s not always possible to really get your hands on what’s being presented — just as you wouldn’t run onto a theatre stage to shake hands with the actors, you also can’t reach out to touch the coat being carried past you on the runway. Is it therefore just as important to create other formats that allow people to engage more directly with the garments and with the designers themselves?**

**Mandie Bienek:** Absolutely. It’s essential to create accessibility that a distant runway setting can’t offer. That’s something Der Berliner Salon has provided since it first launched in 2015 — and something that’s being further developed through new formats organized by the Council like RAUM.Berlin and the panel series Metamorphosis.

**Marcus Kurz:** And what’s also great is that these events have increasingly opened up to the public. For example, we’ve recently kept Der Berliner Salon in the Gemälde-

galerie open for longer — giving everyone in the city a chance to experience it.

**Mandie Bienek:** That’s also a key communication task of the Council — making fashion as a cultural asset accessible and tangible in its entirety. And that works best when there are not only fashion shows, but also presentations, exhibitions, and panel talks.

**To reach as many people as possible — including consumers — digital formats are also important though. Should analog and digital events be more closely connected in the future?**

**Mandie Bienek:** Definitely. There are so many positive sides to digitalization, especially for fashion and its visibility. Better linking those possibilities with physical experiences is one of the big challenges for the future — for fashion as a whole and for us as a Council. Because the more sophisticated digital tools become, including AI, the more important it will be for us to focus on being human, on emotionality and real connection. We should absolutely aim to reach as many people as possible — but not only digitally.

**That brings a recent example from Paris to mind, where this connection has been taken to an almost absurd new level: during the Fashion Week there, the influencer Lyas organized public viewings of major runway shows. In doing so, he essentially reversed today’s norm — the option to watch a fashion show comfortably and alone at home on the sofa — and turned**

**it into a new kind of live event and shared experience. And it’s been incredibly well received.**

**Marcus Kurz:** Exactly. And one reason why that worked so well is because there had been a physical source — a real show happening in that moment. If you go to the shows in Paris, you’ll see thousands of young people outside, hoping to get in. There’s a real desire to experience fashion physically. And now, thanks to things like these public screenings, more people can be part of that. That’s great.

**Back to Berlin and the visibility of German fashion here — we’ve recently seen designers’ work at Der Berliner Salon in the Gemäldegalerie, at RAUM.Berlin in the legendary Kranzlerreck, and in fashion shows at some of the city’s most iconic venues — from William Fan on the TV Tower to SF10G at Rotes Rathaus to Haderlump in the BVG train depot. How important is it to showcase German designers in these symbolic locations across the capital?**

**Marcus Kurz:** Extremely important. That’s a USP of Berlin Fashion Week — it’s what makes it the central stage for designers from Germany. And international guests really appreciate to experience German fashion right in the heart of the country. I’m glad that lately we’ve been showing all the different facets of the city — not just club and underground culture, but also sophistication, elegance, and cultural relevance.

**Which show or event from recent years in Berlin stands out most in your memory — the moment when you thought, “we’re on the right track”?**

**Mandie Bienek:** One show that completely blew me away was Namilia’s in July 2024, in the disused S-Bahn tunnel at Potsdamer Platz. It was charged with so much emotion, joy, and excitement — it really carried everyone along, and it took me a couple of hours to come down from it. And more recently, Buzigahill’s show in July 2025 left a deep impression on me as well. It took place on a construction site, and the designer Bobby Kolade — marking his return to Berlin Fashion Week — opened the show with sounds recorded in Uganda’s capital, Kampala, overlaid with a reading of the United Nations Manifesto. It was incredibly moving for me, and for many others in the audience. When a show creates that kind of emotional resonance — that’s magic.

**Marcus Kurz:** What’s moved me most recently are the moments when I see Germany and especially Berlin getting international attention. That includes Saint Laurent’s show at the Neue Nationalgalerie in June 2023, or Anna Wintour’s visit for Vogue Germany’s Forces of Fashion conference in Berlin in September 2024. But also events like Der Berliner Salon, which we staged for the first time at the Gemäldegalerie in February 2025. That presentation recontextualized German fashion in an entirely new way — making it visible as a true part of German culture. And, as it’s been said, it even inspired

Jonathan Anderson’s first menswear show for Dior — he reportedly modeled its museum-like setting after our presentation. When portrayals of German design resonate like that internationally, it’s a very positive sign indeed.





ANNE BERNECKER



DAGGER



ESTHER PERBANDT

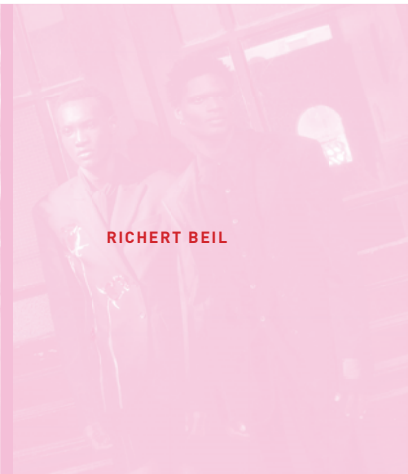
# 10 EXPERTS



LOU DE BÉTOLY



LUEDER



RICHERT BEIL



PLAID-À-PORTER



WORKING TITLE



LUTZ MORRIS



**NAMILIA**



**MARKE**



**HADERLUMP ATELIER BERLIN**

## **& THEIR FAVOURITE MEMBER BRANDS**



**KASIA KUCHARSKA**



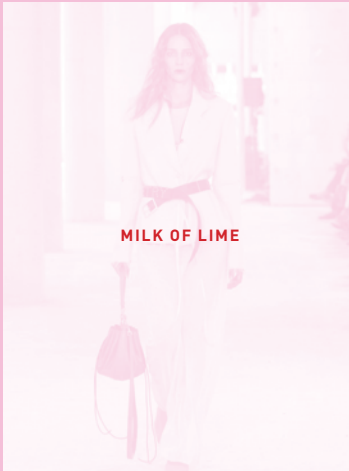
**WILLIAM FAN**



**SF10G**



**SIA ARNIKA**



**MILK OF LIME**



**ODEEH**

# BIANCA LANG-BOGNÁR

*Editor-in-Chief – S-Magazin/Der Spiegel*  
*Managing Director – brookmedia*

GERMANY

“**ANNE BERNECKER** turned upcycled fashion into couture for me — elegant and stylish. Vintage men’s shirts have never looked sexier than hers. You can see that she learned her craft at Central St. Martins in every single one of her designs.”



“Johann and Julius of **HADERLUMP ATELIER BERLIN** have a gift for the grand entrance — and yet they remain understated. Their fashion is sophisticated and still Berlin-rough and certainly Berlin-made, of course. Their designs are like them: cool, passionate, and confident.”

“Antonia and Björn of **WORKING TITLE** have perfected the concept of the timeless wardrobe. I’ve owned several of their pieces for many years, and every time I wear them, I get compliments — because they fit fantastically and stand out in their simplicity. They always have that certain something and showcase truly exceptional craftsmanship.”



**ANNE BERNECKER**

MEMBER SINCE 2023

BERLIN FASHION X INTERNATIONAL PARTICIPANT

PRESS DAYS PARTICIPANT

© ANSGAR SOLLMANN

# HANAN BESOVIC

Fashion Commentator – @ideservecouture

USA



“**NAMILIA** is a brand that doesn’t shout but it screams. It is loud and in your face and that’s what is always so appealing about their shows. It’s unapologetic and it speaks to a community that backs it up.”

“**MARKE** in my opinion has a lot of potential. There is always a good story with great references that is delivered and tailored into these pieces. It always plays with innocence and historical inspiration while it translates the pieces into today’s world. I’ve seen the brand grow for a few years now and it hasn’t lost its touch.”

“**ODEEH** is an example of what a great brand can be. I always like to refer to the brand as German Prada because the aesthetic reminds me of it. It does not follow trends, it delivers collections that make you realize the beauty of fashion. Their mind and vision is always something I look forward seeing.”



**NAMILIA**

MEMBER SINCE 2023

BERLIN CONTEMPORARY WINNER

FCG/VOGUE FASHION FUND FINALIST

© Timo Gerber

# KOZUE AKIMOTO

Model

JAPAN



**“HADERLUMP ATELIER BERLIN** I am personally a fan of. I love how they blend darkness, streetwear, elegance, and sustainability into one expression. I’m excited to see how brands like this continue to explore sustainable fashion without compromising their identity. Overall, I can really feel each brand’s unique presence at Fashion Week, and I find myself drawn to those that carry a certain darkness that feels very Berlin. And I also always look forward to seeing what the show guests are wearing — their real, personal fashion is truly inspiring.”



## HADERLUMP ATELIER BERLIN

MEMBER SINCE 2023  
BERLIN CONTEMPORARY COMPETITION WINNER  
BERLIN FASHION X INTERNATIONAL PARTICIPANT  
EBAY CIRCULARITY SUPPORT WINNER

# KERSTIN WENG

Head of Editorial Content – VOGUE Germany

GERMANY

“**KASIA KUCHARSKA** found early on what many creatives search for over years: a truly distinctive style. What impresses me most about her is that, despite the success of her 3D-printed latex pieces, which have become her signature look, Kasia has managed to evolve her design language in a coherent and thoughtful way. By incorporating tailoring elements that perfectly complement the latex pieces, her aesthetic remains feminine but has gained a more mature dimension, appealing to a broader audience. The way she continues to run her label while being the mother of a young daughter is deeply inspiring and highlights how much more visibility mothers in fashion deserve.”

“**SIA ARNIKA'S** vision of womanhood is exactly what we need today: she designs for a bold woman who is self-aware and combines fearless sensuality with a touch of roughness. The fact that global stars like Charli xcx identify with this attitude and wear her pieces proves that Sia Arnika's aesthetic has worldwide relevance — it simply needs the chance to be seen. I'm truly proud that a designer like Sia Arnika presents her fashion in Berlin, because what she stands for embodies exactly what makes the city such an exciting fashion capital.”

“Estelle Adeline Trasoglu of **PLAID-À-PORTER** has to offer what can only be described as an unflinching sense of style. Even before she began designing, she had an eye for what makes an outfit special and how to make looks more intriguing. Her personal style has always been defined by a confident femininity. As a designer, she has found her niche through the upcycling of unique fabrics, allowing her distinctive sense of style to become accessible to others. With her approach of transforming blankets or curtains into pieces like corsets or hot pants, she proves that upcycling can be not only meaningful, but also visually sexy.”





**PLAID-À-PORTER**

MEMBER SINCE 2025  
MUNICH FASHION AWARD WINNER  
STUDIO2RETAIL COMPETITION WINNER

# JUN YABUNO

Foreign Correspondent – WWD Japan

GERMANY

“**SF10G** is undeniably one of the most exciting rising stars in both Berlin and German fashion today: Weaving relatable nostalgia into its design language, they transform repurposed materials into contemporary clothing that feels cool and culturally connected. Their runway shows are always charged with youthful energy, reflecting a strong community growing around the brand.”

“**ESTHER PERBANDT’S** universe of black, articulated not only through fashion but also through art and performance, brings new depth and richness to what the world imagines as Berlin style. While staying true to her own aesthetic, she continually embraces new challenges to broaden her brand’s reach to global audiences. That commitment is genuinely inspiring.”

“**ODEEH’S** eclectic mix of colors, prints, and textures sparks pure joy for fashion, turning everyday life into a playful canvas. Their craftsmanship and sophistication shape a style that is unmistakably their own. With an already established international footprint, they remain one of the most compelling voices within German fashion.”





**ESTHER PERBANDT**

MEMBER SINCE 2023  
BERLIN CONTEMPORARY COMPETITION WINNER  
BERLIN FASHION X INTERNATIONAL PARTICIPANT  
EBAY CIRCULARITY SUPPORT WINNER

# EDWARD BUCHANAN

*Design Consultant and Fashion Director Milan* – Perfect Magazine

USA

“**WILLIAM FAN** is a wonderful human being and a skilled designer. What has impressed me most about his work is the consistency and confidence. The first time I met William was a few years ago at one of his shows — it was jaw dropping to see such independence and perspective.”

“**RICHERT BEIL** I also adore – and I adore even more their Berlinness! They have a very singular voice and are really invested creatives. Our conversations are often about honesty and how in this climate they can grow the business in a way which is correct for them. I love that they have carved out new incredibly cool headquarters for themselves in Kreuzberg. Truly inspiring!”

“**LOU DE BÈTOLY, LUEDER,** and **KASIA KUCHARSKA** also come to mind, not only because I want to also add a really compelling observation that the quantity of female led independent design houses showing in Berlin are really superior to surrounding fashion spaces. I always believe in the empowerment of any disadvantaged community and love to see female designers like the ones mentioned thrive! Kudos also to new mom Kasia for knowing her limits and the importance in knowing how to step away and come back when the time is right.”





**WILLIAM FAN**

MEMBER SINCE 2017

BERLIN CONTEMPORARY COMPETITION WINNER

BERLIN FASHION X INTERNATIONAL PARTICIPANT

STUDIO2RETAIL COMPETITION WINNER

# FRANZISKA FROSCH

*Editor-in-Chief* – ELLE & ELLE Decoration

GERMANY



“At **LUTZ MORRIS**, a clear concept meets total consistency, yet there’s still room for playful touches. Tina Lutz Morris combines craftsmanship with sustainability and a very personal signature. Bags and accessories by Lutz Morris are statement pieces for extroverted minimalists.”

“**ODEEH** make even strict minimalists fall in love with their patterns. That’s thanks to the finesse with which the duo Jörg Ehrlich and Otto Drögsler compose their designs. In every piece, you can feel their attention to detail and passion for artisanal perfection. Plus: there’s always a little twist that turns even a blouse into a personality.”



**ODEEH**

MEMBER SINCE 2018  
BERLIN CONTEMPORARY COMPETITION WINNER

© Marlene Gotschlich

# DRIES VRIESACKER

Founder and Editor-in-Chief – ENFNST TERRIBLES Magazine

BELGIUM



“The pride I feel for **MILK OF LIME** as a Belgian (they studied in Antwerp) is hard to describe. When they staged their first show in a planetarium during Berlin Fashion Week a few years ago, it was immediately clear to me that they were reaching for the stars. With every collection they make, it becomes clearer that their eye for detail and fabrics is something truly rare — and it’s something we should cherish and support as an industry.”

“**NAMILIA** might just be the most fun and uplifting show at Berlin Fashion Week. They’re one of the few brands that truly put their community above everything else. Their clothes are made for their people — and, refreshingly, their people can actually afford them.”

“**MARKE** stands out through pure quality and razor-sharp tailoring. Mario Keine is one of my Berlin favorites because I’ve seen the brand grow season after season, and it feels like he’s now at a point of real confidence — ready to take things to the next level. Watching Marke evolve has been a joy.”



## **MILK OF LIME**

MEMBER SINCE 2022  
BERLIN CONTEMPORARY COMPETITION WINNER  
FASHION X CRAFT PARTICIPANT  
STUDIO2RETAIL COMPETITION WINNER

# ALBERT AYAL

Founder & Creative Director – UpNextDesigner

USA



“I’ve been following **GERRIT JACOB** since day one. I love how he uses such bold colors, you can always tell when something’s his. His work has such a strong identity, and I think that’s what makes it so exciting to see how far he’s come.”

“**SF10G** is one of those brands I discovered early on through Instagram, and I’ve been supporting them from the start. What I love is how every collection tells a completely different story, one might be inspired by school uniforms, another by workwear. It always feels fresh but still completely true to who they are.”

“**SIA ARNIKA** is another designer I found on Instagram a while back, and it’s been so cool to watch her journey. Now she’s collaborating with Kylie Jenner and showing at Berlin Fashion Week, it’s amazing to see how far she’s come. I love how her pieces often have these fun, bold messages on them, they make women feel powerful, confident, and totally unapologetic.”



## **SIA ARNIKA**

MEMBER SINCE 2024

BERLIN CONTEMPORARY COMPETITION WINNER

BERLIN FASHION X INTERNATIONAL PARTICIPANT

EBAY CIRCULARITY SUPPORT WINNER

FCG/VOGUE FASHION FUND FINALIST

# HERBERT HOFMANN

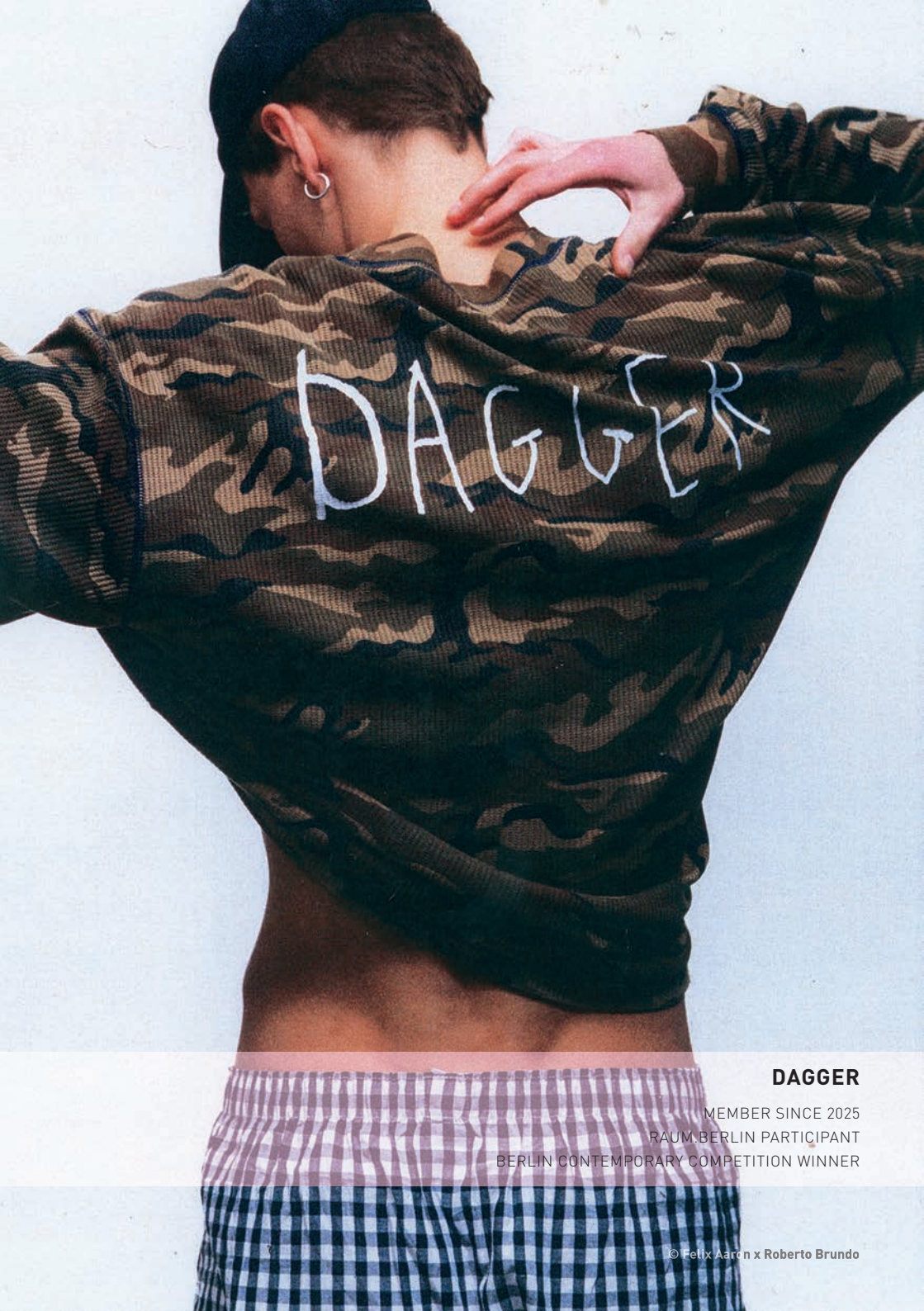
*Vice President Creative* – Highsnobiety

GERMANY



“**DAGGER** is a queer skate brand with depth. I’m so inspired by the stories Luke tells through his brand and designs. DAGGER and its world are melancholic, yet they look to the future with positivity. ‘ALL THE BEST’ is their slogan, and I wholeheartedly wish that for the brand as well.”

“**LUEDER** popped up at a moment when I thought I had seen it all, and Marie mixed styles, worlds, and inspirations I would never have connected. The designs manage to be very distinctive, yet timeless at the same time. Individuality wins — and that fits Berlin so perfectly.”



**DAGGER**

MEMBER SINCE 2025  
RAUM.BERLIN PARTICIPANT  
BERLIN CONTEMPORARY COMPETITION WINNER

# 10 QUESTIONS ON SUCCESS

## **1. From your perspective, what makes a fashion brand successful in 2025?**

The foundation of every significant brand is a clearly and precisely defined identity. The most successful houses of recent years have consistently nurtured and evolved this identity through iconic products, carefully curated communication, cultural activations, and a credible digital presence tailored to their relevant target audiences. At the same time, it is essential to stay a step ahead of the times just enough to identify subcultural trends early and build an authentic community around them. This community, in turn, becomes a source of inspiration for a broader audience eager to join the movement.

## **2. Would you have answered this question differently ten years ago?**

Perhaps the way brands communicate has radically changed and evolved — but the foundation remains the same: identity. It is the stable base on which every form of communication, innovation, and modernisation is built. Without a clearly defined identity, every brand ultimately loses its credibility and direction.

## **3. What has been the most fundamental change in fashion over the past ten years that has affected all industry players?**

The digitisation of media and the abundance of available tools have fundamentally changed how brands build their image. Today, you can reach a global audience directly, quickly, and with almost no intermediaries. When

I founded my own label in 1995, it could take days or even weeks for photos from a fashion show to appear in newspapers. Today, everything can be streamed in real time — ideally reaching a global audience. This development has two sides: on one hand, it offers enormous visibility; on the other, it demands constant presence.

## **4. What role can Fashion Council Germany play in light of these changes?**

Through targeted collaborations with major technology companies, the Council can build valuable networks and connections that are especially important for young brands. Such partnerships not only offer access to innovation but also provide platforms where emerging labels can showcase their ideas and collections to a broader audience.

## **5. And how should young fashion designers in particular navigate these changes?**

In this field, every brand must identify its own authentic strategy. It mainly depends on who you aim to reach and which channels that audience actively uses. For some brands, social media is a crucial means of communication; for others, it acts more as an amplifier of an already established brand universe. The most important aspect is that the chosen channel corresponds with the brand's identity — not the other way around.

**"Sometimes it's even better not to know everything in advance," says Dirk Schönberger, Global Chief Brand Officer at MCM and member of Fashion Council Germany's Board of Directors.**

**6. Is there anything you wish you had known before starting your career yourself?**

Sometimes it's even better not to know everything in advance. Looking back, every obstacle or difficult phase was always balanced out by positive experiences. Ultimately, you have to take the business side of the fashion industry just as seriously as the creative side. True success only comes when both areas are in harmony — creativity alone is not enough to build a stable, sustainable company.

**7. Why is it important for you, as a member of the Board of Directors, to support these young talents?**

It is especially important to have a strong design voice on the board — someone who offers a creative perspective and understands how design acts as a strategic tool. Additionally, I make efforts whenever possible to facilitate introductions and highlight promising emerging talents. The link between established brands and new voices is vital for the ongoing development of our industry.

**8. Is this the reason why you became a board member in the first place, or what motivated you to do so?**

I still vividly remember the early meetings of the group, which included many of today's board members: back then, we discussed the tasks that now form the core of Fashion

Council Germany's daily work. When the Board of Directors was restructured four years ago, it felt like the right moment for me to become more involved. Nevertheless, I believe that it is important to further strengthen the exchange with younger designers in the future.

**9. Your brand is also a Council member. What do you think is the greatest benefit that even major players like MCM can gain from membership?**

A member like MCM can contribute in several ways: on the one hand, by supporting young, emerging labels — for example, through shared platforms or presentations, as we recently did in Seoul. On the other hand, even for an established brand like MCM, engaging with the next generation of creatives is both inspiring and relevant. Such interactions often lead to genuine collaborations and foster mutual learning.

**10. Which Council member has truly impressed you over the past ten years, perhaps because it has experienced particularly positive development?**

I wouldn't want to single out anyone in particular, but when I look at the recent Berlin Fashion Week editions, I'm very pleased with the diversity and creative energy that can be felt there. Many of the designers working in Germany have built a loyal following and customer base through their dedication. That deserves great respect.

# 10 QUESTIONS ON SUCCESS

## **1. From your perspective, what makes a fashion brand successful in 2025?**

Success in fashion today is no longer defined solely by sales figures or celebrity visibility; it is defined by cultural relevance and authenticity. They shape culture by balancing creative boldness with cultural literacy. Successful fashion brands understand who they are, what they stand for, and how to convey that story across markets globally without losing their soul. They have learned to convert commerce into storytelling.

## **2. Would you have answered this question differently ten years ago?**

Absolutely, ten years ago, the conversation around success in fashion was entirely different. Success was measured in noise. I mentioned storytelling — today, this is the business model.

## **3. What has been the most fundamental change in fashion over the past ten years that has affected all industry players?**

Consumers no longer buy into campaigns; they buy into convictions. But most importantly, the power dynamic has shifted. In the past, brands spoke to audiences; now, they collaborate with them. The consumer is now a co-creator, and that changes the landscape from creation to market entry.

## **4. What role can Fashion Council Germany play in light of these changes?**

Today, Fashion Council Germany plays a crucial role, not just as a representative body but as a cultural catalyst. While the fashion landscape is global, identity remains local, and I believe the Council sits at that very intersection. Germany stands for its precision, innovation, and integrity — values that are becoming increasingly relevant in the industry. Our purpose as the Council is to translate that DNA into a modern, forward-facing narrative. A story that celebrates creativity, embraces technology, and connects design talent in Germany with the international stage.

## **5. And how should young fashion entrepreneurs in particular navigate these changes?**

With openness, resilience, and a clear sense of purpose. The fashion landscape is shifting faster than ever — technology, sustainability, consumer behaviour — and young creatives should see this not as a threat but as an invitation. I always tell young entrepreneurs: don't try to outrun change, learn to dance with it.

**"Don't try to outrun change, learn to dance with it," says Roel de Cooman, Vice President Global Sales at haebmau.ATELIER and member of Fashion Council Germany's Board of Directors.**

**6. Is there anything you would have liked to know before starting your career yourself?**

I believe I would have appreciated knowing that uncertainty is not the enemy; it's the driving force, and that adaptability can exist alongside integrity — meaning you can change form without losing your identity. For the next generation, that's the real lesson: define your core, but never stop reimagining your expression. The industry celebrates those who dare to move forward without abandoning their roots.

**7. Why is it important for you, as a member of the Board of Directors, to support these young talents?**

Personally, I believe that mentorship is a form of legacy. Everyone who has had a door opened owes it to the next generation to hold that door wide. That's how an industry grows, not through competition but through continuity.

**8. Is this the reason why you became a board member in the first place, or what motivated you to do so?**

Absolutely, and precisely for that reason.

**9. Your agency is also a Council member. What do you think is the greatest benefit that even major players like haebmau.ATELIER can gain from membership?**

Fashion Council Germany isn't just a network; it's a creative ecosystem. Membership allows us to stay connected to the industry's pulse in real time — covering emerging designers, shifts in consumer behaviour, innovations in sustainability, and new business models. Larger players can easily become isolated within their own success; the Council keeps us humble, curious, and adaptable. It also serves as a platform for influence. By engaging with policymakers, cultural institutions, and the next generation of talent, we can help shape the future of German fashion, from education to global positioning. The value lies not only in what can be gained but also in what can be contributed.

**10. Which Council member has truly impressed you over the past ten years, perhaps because it has experienced particularly positive development?**

There are many Council members doing incredible work. But if I had to highlight one, I would focus on the FCG/Vogue Fashion Fund mentorship programme, where my mentee is Kasia Kucharska. Kasia has successfully expanded her reach while staying true to her design ethos, engaging with both domestic and international audiences. Beyond her design skills, Kasia exemplifies leadership that inspires others. She invests in collaboration, mentors younger talents, and embraces innovation without compromising integrity.



# COLLEGIAL CONGRATS





Dear Scott, Elke and the whole team of Fashion Council Germany, congratulations on your 10th anniversary! Wishing you continued success and many more years of shaping the future of fashion!



With warm regards  
Silvia Kabaivanova, Chairman  
BFA



Greetings from  
RUSE  
BULGARIA

**BULGARIAN FASHION ASSOCIATION**

Silvia Kabaivanova  
Chairwoman



COUNCIL OF IRISH  
FASHION DESIGNERS

Irish Fashion Designers Federation Company Limited By Guarantee.  
Trading as the Council of Irish Fashion Designers  
Registered No. 587825. Registered Office : 9 Clare Street, Dublin 2, Ireland.  
Directors : Christine Finn (Communications), Sarah Foy (Secretary), Aoife Kirwan (Finance),  
Helena Malone (Membership), Edmund Shanahan (Chairperson).  
VAT No. : IE 3429630GH  
<https://irishfashiondesigners.com>

Founding Member



My special memory of visiting Fashion Council Germany is the day that a small group of us convened there to sign documents as founder members of the European Fashion Alliance.

While we chatted on the sidelines, Christiane ~~deep~~ fondly recalled her time spent with the Welsh knitwear company Iris Meirin, on a tiny island in the wild Atlantic ocean off the west coast of Ireland, many years previously.

Fashion connects people in unexpected ways!.

Congratulations to FCG on your 10th anniversary, and thank you for playing such an important part in the development of EFA.

  
♡

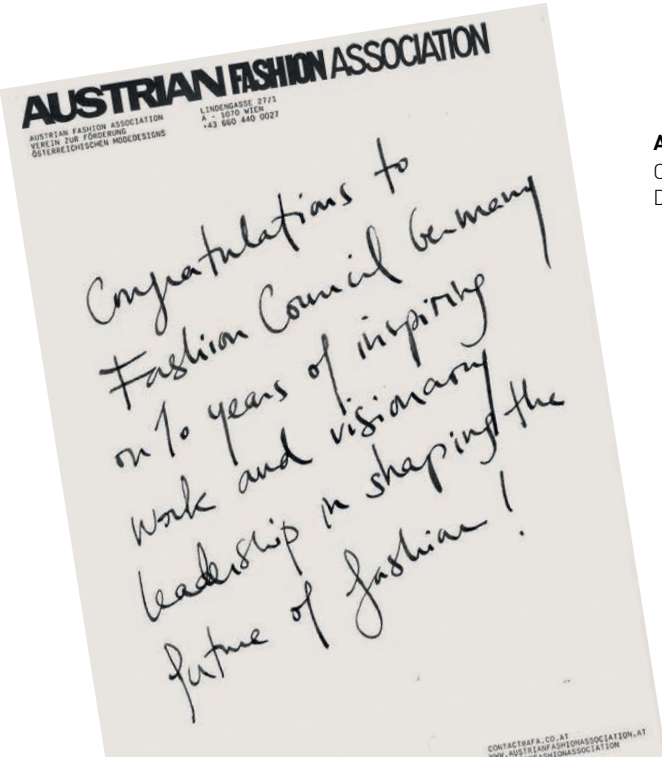
COUNCIL OF IRISH FASHION DESIGNERS

Edmund Shanahan  
Chairman



**NORWEGIAN FASHION HUB**

Paula Marie Potocnik  
Project Coordinator



**AUSTRIAN FASHION ASSOCIATION**

Camille Boyer  
Director

Fashion Council Germany has, throughout many years of collaboration, been a rare kind of partner — one that simultaneously supports, challenges, and inspires. The relationship between both institutions has always thrived on the richness that emerges from learning through difference and from the solid sharing of values that define the present and future of European fashion. It is, indeed, a privilege to have a partner with whom we share ideals, face challenges, and believe in change.

On behalf of the entire Modalisboa team, congratulations on your first decade of transforming the industry.

Love, Joana Jorge

**MODA LISBOA**

Joana Jorge  
Project Manager

On the occasion of the 10<sup>th</sup> anniversary of the Fashion Council Germany, The Fédération de la Haute Couture et de la Mode extends its warmest congratulations on a decade of commitment to creation and innovation. Our collaboration within the European Fashion Alliance reflects our shared ambition to strengthen ties between our ecosystems and promote a responsible and inspiring fashion industry. May these solid foundations support new projects for the next ten years.

Pascal Morand.

**FÉDÉRATION DE LA HAUTE COUTURE ET DE LA MODE**

Pascal Morand  
Executive President

It is a great pleasure to extend my warmest congratulations to the Fashion Council Germany on the occasion of its tenth anniversary.

Over the past ten years, you have established yourselves as a leading reference point for German fashion and the wider European scene, thanks to your vision and values — the very principles that unite us and guide both our organizations in promoting a creative and sustainable fashion industry.

Your role in the founding and development of the European Fashion Alliance is a proof of your tangible commitment to advancing the sector's sustainable transition, fostering dialogue with institutions, and building European-wide synergies.

**ON BEHALF OF THE CAMERA NAZIONALE  
DELLA MODA ITALIANA,**

*i wish you every success as  
you continue this extraordinary  
journey with enthusiasm  
and determination.*

**CAMERA NAZIONALE DELLA MODA ITALIANA**

Carlo Capasa  
President

**DEAR FASHION COUNCIL GERMANY TEAM,**

warm congratulations on your  
10th anniversary!

Even though I cannot join the celebration in person, I would like to express my heartfelt appreciation for everything you have accomplished over the past decade. Your work has not only shaped the German fashion landscape but has also significantly contributed to the growth of the entire European fashion infrastructure.

Thank you for your vision, dedication, and the many inspiring initiatives that connect creative minds across borders.

I wish you continued creative energy, meaningful collaborations, passionate colleagues, and many successful projects that will keep supporting and inspiring the fashion industry — both at home and abroad.

**CZECH FASHION COUNCIL**

Oto Křížová

Managing Director

**COPENHAGEN FASHION WEEK**

Cecilie Thorsmark

CEO

Dear FCB, dear Scott and Christiane ♡  
Huge congratulations on your 10<sup>th</sup>  
anniversary. What a journey already.  
THANK YOU for our partnership and  
for bringing the sustainability  
requirements to life at Berlin Fashion  
Week! It's always such a pleasure  
working with you.

Warmest wishes,  
Cecilie & all of  
Team CPHFW ♡



# PRESENT PROJECTS

5

2025

2024

2023

2022

2021

2020

2019

2018

2017

2016

2015

# BERLIN FASHION WEEK 2.0

No other city embodies progressive movements and subcultural trends quite like Berlin, and through organising Berlin Fashion Week, we aim to make this increasingly visible. Twice a year, it reflects the city's unique intersections between fashion and art, design and club culture, while focusing on key themes such as sustainability, inclusion, innovation, and emerging talent.

Projects like BERLIN CONTEMPORARY and STUDIO2RETAIL, which we launched together with the Berlin Senate Department for Economic Affairs, Energy and Public Enterprises, showcase these talents, and, in doing so, strengthen Berlin's international standing as a major player in the global fashion landscape.

## + LAUNCH

2007  
since 2023 FCG as main coordinator

## + FORMATS

BERLIN CONTEMPORARY, STUDIO2RETAIL, METAMORPHOSIS – dialogues about change powered by eBay, RAUM, Berlin in partnership with eBay, BERLIN CONTEMPORARY Showroom, Hospitality Programme, Official Opening Dinner, Official Closing Party



# GOODBYE Goodie Bags

“A Fashion Week that’s actually about fashion? Groundbreaking.” That might be the cynical remark, echoing the words of a certain devil who wore Prada on the big screen, that comes to mind. But the fact that the ideas, the designs, the craftsmanship of designers in Germany finally take centre stage at Berlin Fashion Week is by no means guaranteed. It is the outcome of years of development — and is indeed somewhat groundbreaking.

Rewind almost twenty years to the start of that event: first held in July 2007, Berlin Fashion Week did not develop quite as hoped, and therefore could not fully meet the high expectations associated with it. Originally sponsored by the major German car manufacturer and called Mercedes-Benz Fashion Week Berlin, it took place in a large tent — initially near the Brandenburg Gate, then at the historically significant Bebelplatz, some of the city’s most prestigious locations.

Yet inside the tents, Berlin Fashion Week did not always match the promises suggested by its pristine white fabric walls: the selection of labels often seemed random, the shows repetitive, and the atmosphere tense to chaotic. Even the most professional brands involved were visibly unimpressed; Hugo Boss, for instance, shone as the brightest star in a constellation of smaller, twinkling brands that made up Berlin Fashion Week at the time, withdrew its presentation from the official calendar, and some of the smaller promising brands followed suit. What remained was the tent, where everything continued — except, really, fashion.

Michael Biel, Secretary of State at the Berlin Senate Department for Economic Affairs, Energy, and Public Enterprises and now one of the leading supporters of the new, more ambitious Berlin Fashion Week, puts it similarly: “I had already visited the event about ten years ago, long before the format was revamped,” he says. “My im-

*Text by Manuel Almeida Vergara*

pression was that the self-promotion of major sponsors was clearly the focus of attention. Especially for the uniquely creative young up-and-coming labels that Berlin has been producing for many years, there simply wasn't a suitable stage at that time to present themselves to an international audience."

While Biel puts it mildly, Berlin Fashion Week back then could also be described like this: It was all about distributing goody bags, assembling the flashiest front row, getting photos of as many soap stars as possible. Well — nothing against soap stars, in fact, we just marveled at one of Germany's biggest, Wolfgang Bahro aka Jo Gerner, striding down William Fan's runway. But Michael Biel, who can count on the support of Berlin Senator for Economic Affairs, Energy and Public Enterprises, Franziska Giffey, in his commitment to the Fashion Week as well, is right when he says: "In that sense, it was perhaps a good development that new opportunities arose, also due to

the withdrawal of the big sponsors. So we stepped in and are now mainly funding the Berlin Fashion Week with around four million Euro per year."

It was by 2022 that Mercedes-Benz said goodbye to Berlin. The large tent was no longer used by then anyways; the Fashion Week had been moved to less important, less symbolic venues, starting with the Erika-Heß Ice Stadium, then a closed department store, and finally abandoned power plants. However, the supposed end of the format created a major opportunity, seized by Fashion Council Germany in collaboration with the Berlin Senate in 2023. "The question that Christiane Arp, Scott Lipinski, and I asked ourselves was: what should a fashion format look like that really fits this city?" says Biel. "Our strategy was ultimately to focus entirely on the labels themselves, on their fashion, on their craftsmanship."

So fast forward to today and Berlin Fashion Week as it exists now: Since Fashion

Council Germany took over organising the event in 2023, with funding from the Senate Department for Economic Affairs, Energy and Public Enterprises, Berlin and German designers have been able to showcase their collections with full creative freedom; more and more, designers from countries such as Ukraine and several African nations are participating as well. The bleak years of the clownish mega-event are now a thing of the past. There is no longer a single central venue; instead, a multitude of smaller, distinctive locations across the city now display the designers' work and, in doing so, highlight Berlin itself.

Haderlump Atelier Berlin has showcased its moody, dark collections in a hangar at the former Tempelhof Airport or in the S-Bahn Berlin paint shop, even hijacking an S-Bahn train for attendees. SF10G presented their technically highly sophisticated fashion at Rotes Rathaus, the architecturally distinctive Ludwig Erhard House, or the gym of a school in Berlin-Wedding. And William Fan, a master of relaxed silhouettes and uplifting motifs, staged his large anniversary show 2025 — including the legendary appearance of soap villain Jo Gerner — at the Berlin Philharmonie.

Even for side events like Berliner Salon, where Christiane Arp and Nowadays's Marcus Kurz gather some of the country's most talented designers in a group exhibition, the city's most prestigious institutions now open their doors: In recent years, the Salon has been hosted at the Bode Museum, the Gemäldegalerie, or the Helmut Newton Foundation's Museum für Fotografie. Additionally, Fashion Council Germany's own events — such as RAUM.Berlin or the METAMORPHOSIS conference powered by eBay, which complement Berlin Fashion Week by fostering direct exchange in an intimate setting, have recently taken place in the iconic rooms of the former Café Kranzler.

When it comes to convincing venues, especially museums or other esteemed institutions, Michael Biel and his office

are often personally involved to ensure fashion remains visible throughout the city. "Labels occasionally call us when they have trouble finding a venue," Biel says. "That shows that we have also managed to reduce the apprehension towards ministries or the Secretary of State, and that we have thus truly been able to prove to designers that it's about them" — not just for fun, but because the Senate genuinely takes fashion seriously.

"Fashion is about attitude, culture, and also important issues like sustainability," Biel continues. "So we want Berlin Fashion Week to be entirely about those who design fashion, bring it to the runway, and eventually to stores." The goal is to make these creatives visible to a distinguished circle of international professionals and, ultimately, to a broad audience. But as this can't be done alone, "from the very beginning, Christiane Arp, Scott Lipinski, and I asked ourselves who else we should involve to achieve the greatest impact."

A key partner emerged in Mumi Haiati and his über-cool Reference Studios. Since February 2024, the communications agency with branches in Berlin, Milan, and Paris has been running its fashion show format Intervention as part of Berlin Fashion Week. Haiati convinced the internationally relevant Berlin labels GmbH and recently Ottolinger to participate, and also invited household names such as Shayne Oliver and David Koma to present in Berlin. "Our key conditions for involvement were creative freedom and a schedule that would not clash with other major fashion weeks," Haiati says. "Those were met, and that made the decision very easy." Before the Fashion Week's restructuring, it would have been a different story.

Haiati also recalls the early days of Berlin Fashion Week just as Michael Biel does: "At the time, things felt quite naïve." Since his agency's involvement — "and the close collaboration between Christiane Arp and myself" — Haiati believes they have col-



© Thomas Schrott

lectively shaped a new era and enhanced the overall quality of Berlin Fashion Week. The event has finally moved beyond “many identity crises” and found its own voice. “The motto today is creativity first, and we’ve been rigorously following this principle. It now feels coherent, intentional, and deeply connected to the city’s creative spirit.” This resonates, even with some of the most internationally influential voices in the global fashion industry.

Haiati points out that Berlin Fashion Week’s guest list has become significantly more impressive in recent years. This is partly thanks to the Hospitality project, through which Fashion Council Germany, supported by the Berlin Senate, brings key buyers and journalists to the city — including representatives from department stores like Selfridges and media outlets such as WWD Japan and Vogue US. “The return of so many respected journalists and the consistently outstanding reviews speak volumes,” Haiati says.

Michael Biel also feels validated by this response. “As it often happens in Berlin, which sometimes feels like a small town, I ran into a journalist from a big US outlet on the street during one of the recent Fashion Weeks and asked how he liked the week so far,” Biel recalls. “He said the last two days in Berlin boosted his energy more than shows in any other world city he had just been to.”

But Michael Biel is a politician and cannot justify his work solely with the fun experiences of the international fashion bubble. So he does not tire of emphasising the economic importance of fashion and its platforms: “In general, the creative industries are the city’s largest manufacturing sector, and the 4,800 fashion companies here generate around 5 billion euros annually and secure about 25,000 jobs.” For this reason, the Senate Department for Economic Affairs, Energy, and Public Enterprises appointed Johanna Dramé as the first Policy Advisor for the fashion economy, a role central to

Berlin Fashion Week's ongoing development. "Fashion is a serious economic factor," Biel stresses — one with symbolic power as well."

"Fashion can also serve as a blueprint for sustainability. Although agile and future-oriented, it remains one of the world's largest polluters. However, with the right initiatives, it can demonstrate to other industries how to operate more sustainably." This will also be evident at Berlin Fashion Week, as Fashion Council Germany introduces Sustainability Requirements from January 2026 on: a set of rules mandating all brands officially participating in Fashion Week to meet certain standards within their companies. Finally, Biel regards "a well-organized, well-curated Fashion Week" as a showcase for Berlin's creativity, diversity, and spirit — this charming, mundane city. "Fashion is an industry that can visually represent this lifestyle."

Fashion, with Fashion Week as its platform, can do this best, agrees Mumi Haiati. "Today, the event feels much more in sync with the city's DNA and values, presenting a genuine spectrum of creative expression. Careful curation and focus on content are key, balancing high-fashion excellence with cultural relevance and just the right amount of buzz." A Berlin Fashion Week that is finally about fashion. Really groundbreaking!





Design performance, marketability, media impact, innovation, and sustainability — these are the categories on which our jury bases its decisions. Nine experts from the fields of public relations, social media, sustainability, and economic development, each with international experience, evaluate labels and their concepts to select the winners of our BERLIN CONTEMPORARY competition. With support from the Berlin Senate Department for Economic Affairs, Energy and Public Enterprises, 19 brands receive funding to showcase their latest collections at Berlin Fashion Week. The selection of participating brands is becoming increasingly international, and we have already had the opportunity to support designers from Ukraine and several African countries in presenting their fashion shows. In this way, BERLIN CONTEMPORARY serves as a platform that empowers exceptional designers to present themselves on an international stage — while also providing them with comprehensive guidance and support to make the most of their presence.



# BERLIN CONTEMPORARY COMPETITION



+ **LAUNCH**

2023, since then twice a year

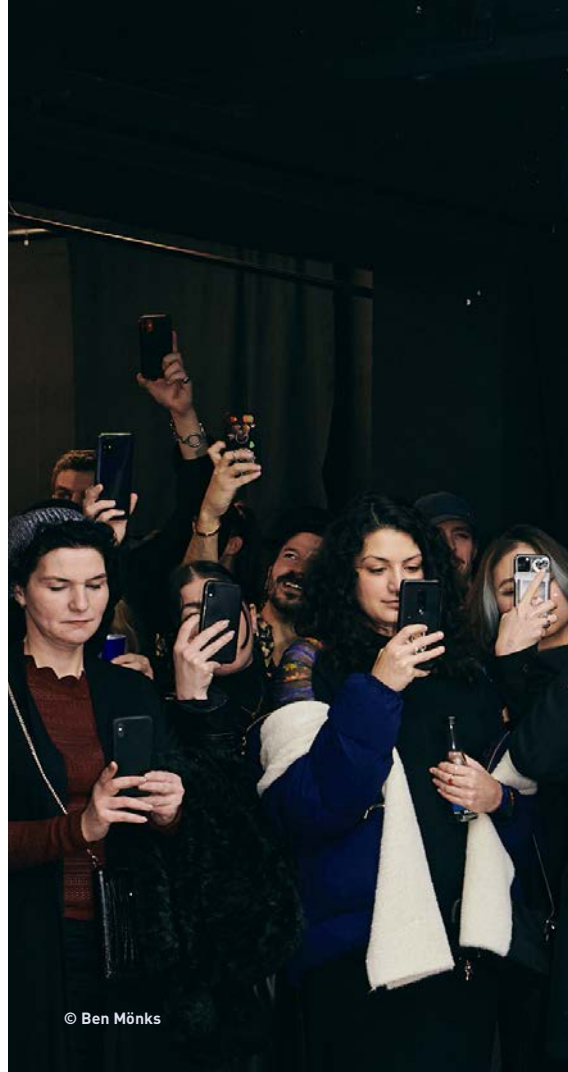
+ **PRIZE**

each brand receives funding of €25,000 to realize their fashion show

+ **PARTNER**

Berlin Senate Department for Economic Affairs, Energy, and Public Enterprises  
Project Future

A key goal of our work is to make Berlin Fashion Week more accessible to everyone, extending beyond just exclusive runway shows. Our STUDIO2RETAIL initiative encourages stores, organizations, and labels to open their doors to the public during Berlin Fashion Week, hosting showrooms, pop-ups, and events with support from the Berlin Senate Department for Economic Affairs, Energy, and Public Enterprises. The initiative highlights places that capture the spirit of Berlin through their uniqueness, stand out for their innovative store concepts or digital presence, and champion sustainability and creativity. A jury of six experts from various fields within the fashion industry selects six winners of this unique competition — helping to make Berlin Fashion Week an inviting experience not only for industry professionals, but for end consumers as well.



© Ben Mönks

## + LAUNCH

2023, since then twice a year

## + PRIZE

each winner receives funding of €5,000 to realize their project

## + PARTNER

Berlin Senate Department for Economic Affairs, Energy and Public Enterprises  
Berliner Sparkasse funds one of the winning participants  
Project Future

85



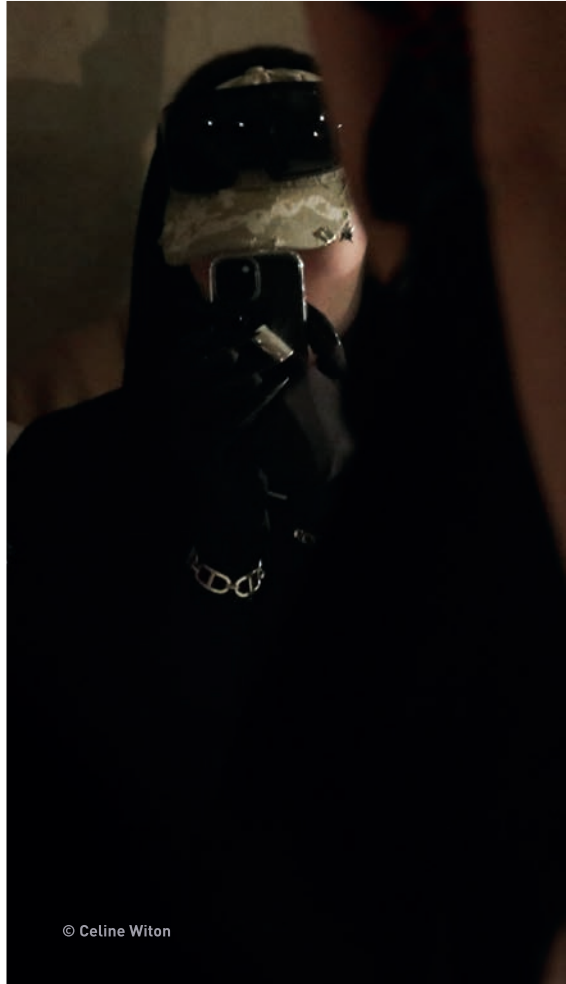
# STUDIO2RETAIL

## EXPERIENCE

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# HOSPITALITY PROGRAMME

The more, the merrier — that's what we firmly believe when it comes to Berlin Fashion Week. As part of the hospitality programme we launched, we invite key opinion leaders, international journalists, content creators, and buyers from around the world to experience fashion designed in Germany. They reflect on the participating brands in internationally renowned media outlets or order collections for leading stores. The programme provides guests with valuable insights into the German fashion industry and offers a harmonious, inspiring experience. Through these efforts, we aim to further strengthen and enhance Berlin's positive reputation as an international fashion destination.



+ **GUESTS**

previous guests include Bosse Myhr (Selfridges), Sara Sozzani Maino (Fondazione Sozzani), Mark Holgate (Vogue US), Grace Banks (Forbes), Edward Buchanan (Perfect Magazine), Blake Abbie (A Magazine Curated By), Albert Ayal (Up Next Designer), Hanan Besovic (I Deserve Couture), Loïc Prigent, Kozue Akimoto

+ **PARTNER**

Berlin Senate Department for Economic Affairs, Energy, and Public Enterprises  
Berlin Partner, Chateau Royal, 25hours, Hotel Zoo Berlin, Amano Hotel, Stilwerk, Lulu Guldsmeden, HECH, 1664 Blanc, Lime, Dr. Hauschka, Einhorn, Byredo, Diptyque, Leuchtturm, Namilia, Sawade, Annemarie Börlind, Moot, Natch, Kreuzbär, Bouche, Lefty

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# BERLIN FASHION WEEK SHOWROOM

A runway presentation alone is not sufficient to fully grasp a collection, which is why we create an exclusive, atmospheric showroom for our BERLIN CONTEMPORARY designers to present their work up close. This provides them the opportunity to invite press representatives, stylists, buyers, and other industry professionals for an intimate viewing of what they showcased on the runway.

To ensure a relaxed experience for all attending experts, we aim to host these events either in or near the hotel where our guests are staying, with the showroom just a few steps away. We are excited to offer this exclusive chance to experience the creativity and craftsmanship behind the new collections firsthand.



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“Dialogues about change” isn’t just a catchy phrase; it’s the guiding principle behind our event series, METAMORPHOSIS. The talk series is powered by eBay, a valued partner with whom we have joined forces to make movements within the national and international fashion industries visible and comprehensible. Held twice a year during Berlin Fashion Week, METAMORPHOSIS brings together renowned experts from the circular economy and the fashion industry to discuss the many facets of transformation — and the fundamental changes needed to ensure the sector’s continued success.



# METAMORPHOSIS TALKS



© Finnegan Koichi Godenschweger

**+ LAUNCH**

2024

**+ FORMATS**

Three Volumes in total

Talks are getting published as a Podcast on Spotify since September 2025

**+ POWERED BY**

eBay

**+ PARTNER**

Vöslauer, Gragger, Elephant Bay, Crackers, Anna & Paul, Comedor, Österelli, 963, Bonvivant, Amano / Jo, Cupra, NIO

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# RAUM.BERLIN

## INSTALLATIONS

To experience fashion in a moment of calm, to notice and appreciate every detail, this is what we seek to offer guests of Berlin Fashion Week through our initiative RAUM. Berlin. During the week, we give selected designers the opportunity to present their collections in custom-designed spaces. Each brand has its own distinct vision, and every design stands as a statement in its own right. Over three days, we invite press representatives, content creators, and buyers into the worlds of nine brands, to experience contemporary fashion up close and to share with the world what fashion designed in Germany truly represents.



+ **LAUNCH**

2025

93

+ **DESIGNER**

Julian Zigerli, Moritz Iden, DAGGER, Kasia Kucharska,  
Lado Bokuchava, Jisoo Baik, Avneir, Rough, PLGNS

+ **PARTNER**

eBay



2025  
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A spark of anticipation before the event truly begins — that’s what we seek to create with our Opening Dinner. During Berlin Fashion Week, we host exclusive evenings at some of Berlin’s finest restaurants, bringing together some of the most influential figures in the fashion industry. Among the guests are brand representatives, designers, editors, and policymakers, all gathering to exchange ideas, strengthen networks, and celebrate the creativity that characterises Berlin’s fashion scene. And, of course, to enjoy a well-deserved moment to recharge before the busy days ahead. This event marks the beginning of Berlin Fashion Week, and with it, new ideas, inspiration, and creative collaboration.



**+ LAUNCH**

2023

**+ LOCATIONS**

Borchardt, Grill Royal, Crackers, Beast and others

**+ PARTNER**

Berlin Senate Department for Economic Affairs, Energy, and Public Enterprises , Projects Future, Burda, 1664, Diageo, HECH, Premium

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© Jeremy Möller

BERLIN FASHION WEEK  
**OPENING  
DINNER**

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# SUSTAINABILITY REQUIREMENTS FOR BFW

Together for a better future, that's the mission behind our partnership with Copenhagen Fashion Week. In June 2024, we teamed up with its organisers, the Danish equivalent of Berlin Fashion Week, to introduce sustainability requirements across our own events. Building on the standards established by Copenhagen Fashion Week and expanded with additional key criteria we consider essential, these requirements

will become mandatory for all brands wishing to present their collections on the Berlin Fashion Week runway. As we continue to promote sustainability within the industry and work toward becoming a transparent and responsible fashion platform, we provide designers and brands with consultative support to help them meet these standards and remain part of Berlin Fashion Week.

## + LAUNCH

2024 announcement, requirements installed from 2026 on

## + PARTNER

Berlin Senate Department for Economic Affairs, Energy, and Public Enterprises, studio MM04, Copenhagen Fashion Week



# STREET STYLE COMPETITION

The style of the city and the look of the country can be experienced not only on the runways but also beyond them. This is where Berlin Fashion Week presents a diverse and distinctive picture. To highlight this and support emerging photography talent, we launched our Streetstyle Photo Competition. Photographers from Berlin, including students, graduates,

and young professionals, are invited to showcase their work and capture Berlin Fashion Week through their unique lens. Participants are encouraged to submit five striking photographs across different categories for a chance to be published in prominent media outlets and to become an official photographer for the upcoming Berlin Fashion Week.

## + LAUNCH

2024

## + WINNERS

Alicja Bokina (SS26), Mariia Dred (AW25),  
Kevin Duong (SS25), Denis Grigorev (AW 24)

## + PARTNER

Berliner Zeitung, InStyle, KALTBLUT magazine, ENFNFS Terrible



Suburban, Bells

99

# CLOSING PARTY AT BFW

It's a wrap! Time to raise our glasses and toast to a successful season. To celebrate the many exciting shows and events that took place, we host the official Closing Party of Berlin Fashion Week, welcoming guests from across the fashion industry. It's not only an occasion to clink glasses, but also a moment to reflect on the week, share experiences, and acknowledge everyone who contributed to its success. The Closing Party offers designers and brands another opportunity to strengthen networks and forge valuable connections, all in a vibrant, inspiring atmosphere

## + LOCATIONS

AYOKA Berlin, Coco Boule, Arena Market Berlin, STUDIO183

## + PARTNER

Berliner Sparkasse, Ten Mag, KaDeWe, 183 Studio, Diageo, 1664 Blanc, Platte, Martini, Visionary Services



# FASHION X CRAFT

The earlier, the better, is our goal to identify and nurture emerging talent at the earliest possible stage. With our Fashion X Craft initiative, we support young fashion and textile designers through a tailored programme focused on sustainability, craftsmanship, and innovation. The project aims to introduce five to six participants to new processes that go beyond the boundaries of traditional fashion and textile production. The emphasis lies on artisanal techniques and their connection to natural resources. This interdisciplinary programme broadens participants' horizons, offering them valuable experience for their future designs, and helping the industry evolve in a more sustainable and responsible direction.

## + LAUNCH

2022

## + PARTNER

Swarovski Foundation, The Kings's Foundation, eBay, The House of Edgar, TENCEL by Lenzing, Harris Tweed Hebrides, ZeroW, The Good Garment Collective

## + WINNER

Alexis Mersmann (HTW Berlin), Jana Heinemann (HTW Berlin), Julia Ballardt and Nico Verhaegen (Royal Academy Antwerp), Mirjam von Mengershausen (Kunsthochschule Berlin Weißensee), Philip Kofi Wagner (Hochschule Hannover), Svea Katharina Beckedorf (Central Saint Martins College London), Taskin Goec (Kunsthochschule Berlin Weißensee), Ronja Beckmann (Hochschule München), Sofia Hermens Fernandez (Royal Academy of Fine Arts Antwerp), Nari Haase (Burg Giebichenstein, Kunsthochschule Halle), Tatjana Haupt (Institut Francais de la Mode), Chelsea Jean Lamm (AMD), Nanyi Li (Burg Giebichenstein, Kunsthochschule Halle), Chantal Wehran (Amsterdam Fashion Institute), Jasmin Wottke (HAW Hamburg), Maira Gath (Hochschule Hannover), Michelle Bohnes (HTW Berlin), Niclas Hasemann (Hochschule Pforzheim), Paula Dischinger (Institut Francais de la Mode), Aleksander Kudrischow (HAW Hamburg), Jon Liesenfeld (AMD), Laura De Sousa (University of Lisbon), Lennart Bohle (Universität Pforzheim), Melanie Parzenczewski (HTW Berlin)



LESBIAN VISIBILITY

2025

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Before it's in fashion, it's in Vogue, and before it's in Vogue, it's part of this initiative. The FCG/Vogue Fashion Fund, launched by Vogue Germany and the Fashion Council Germany, is the German edition of the renowned Vogue Fashion Fund. Designed to support emerging design talents with a creative and innovative vision, the initiative offers the winner a substantial prize: an entirely produced show slot during Berlin Fashion Week, features in Vogue Germany, extensive networking opportunities, and a Fashion Council Germany membership. Selected by a distinguished jury, the winner also takes part in a comprehensive mentoring programme designed to prepare them for the many challenges of the international fashion industry, and to help them position both themselves and their work in the best possible way.

#### + LAUNCH

2024

#### + FINALISTS

Kasia Kucharska, Lou de Bètoly,  
LUEDER, NAMILIA, Richert Beil,  
SF10G, Sia Arnika

#### + WINNER

Kasia Kucharska

#### + JURY

Christiane Arp (Chairwoman, Fashion Council Germany), Edward Enninful OBE (Global Creative and Cultural Advisor, Vogue), Kerstin Weng (Head of Editorial Content, Vogue Germany), Kim Petras (Singer), Margaret Zhang (Filmproducer & Editor in Chief, Vogue China), Mumi Haiati (CEO & Founder, Reference Studios), Paloma Elsesser (Model), Scott Lipinski (CEO, Fashion Council Germany)

#### + PARTNER

Vogue Germany, Berlin Senate Department for Economic Affairs, Energy and Public Enterprises, KIKO Milano

VOGUE  
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OF

105



© ClemensPorikys for Vogue

FCG/VOGUE  
**FASHION FUND**

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# EBAY CIRCULAR FASHION FUND

Support that is both broad in reach and precisely targeted to specific needs — that's what defines the eBay Circular Fashion Fund. Together with the global online platform, we have launched an international competition to promote sustainable and circular innovation within the fashion industry. As the strategic partner of the German edition, we empower visionary talents from across the fashion and

tech landscape. Three outstanding projects are awarded a substantial prize money and a tailored mentoring programme. The winners from each participating country also have the opportunity to compete for an additional international grand prize. Through this initiative, we help designers and brands position themselves for the future and make their fashion as sustainable as possible.

## + LAUNCH

2024, simultaneously in Germany, Australia, Great Britain and the USA

## + JURY

Eirik Frøyland Rime (Founder & CEO, Tise), Eva McGeorge (Head of Marketing & Communication, Lenzing), Henri Jaanimägi (Global head of eBay Ventures, inorganic & strategic partnerships), Julia Kirschner (Impact & Innovation Director, Armed Angels), Kirsten Siegler (Co-founder & Managing Director, vbc Agency), Kirsty Keoghan (General Manager European Fashion & Luxury, eBay), Mandy Krüger (Head of Fashion, eBay Deutschland), Scott Lipinski (CEO, Fashion Council Germany), Silke Friedrich (Publisher, Berliner Zeitung), Prof. Dr. Thomas Gries (RWTH Aachen)

## + FINALISTS

MOOT, Repair Rebels, Ninyes

## + WINNER

MOOT



# COLLABS COUNT

**SUNG-JOO KIM & KIRSTY KEOGHAN**

“Fashion has always been a natural home for collaboration — because brands and designers don’t just sell products, they shape culture and identity,” says Kirsty Keoghan, General Manager European Fashion & Luxury at eBay. Sung-Joo Kim, Chief Visionary Officer of MCM Worldwide and member of

Fashion Council Germany’s Advisory Board, calls it “cultural alchemy,” blending creativity with heritage and modernity. In this text, we explore how joining forces in fashion, through the exchange of knowledge, creativity, and resources, drives innovation and lasting change.

*Text by Ronja Hetland*

Fashion thrives on dialogue. It develops through the exchange of diverse ideas, cultures, and identities, as well as through creativity, sharing of practices, materials, and resources. In recent decades, this dialogue has increasingly occurred through collaborations — between designers, brands, institutions, and marketplaces.

One of the first major partnerships that ignited discussions about fashion collaborations in the modern era was the collection Karl Lagerfeld designed for H&M x Karl Lagerfeld in 2004. This collection not only made new luxury designs more accessible to a broader audience — it demonstrated how companies can challenge traditional hierarchies within the industry.

Since then, collaborations have become a driving force in fashion, opening new perspectives and challenging conventions. Louis Vuitton x Supreme brought heritage design into the world of streetwear, creating a cultural phenomenon that had buyers lining up outside stores; Prada x Adidas demonstrated how luxury and sportswear could merge seamlessly; partnerships like Balenciaga x Gucci proved

that such individual houses could overcome their differences through shared creativity. This creative spirit also thrives within the Fashion Council Germany network: Collaborations such as KHY x Namilia, Sia Arnika and Ioannes, or Namilia x Ed Hardy, show how emerging German labels are partnering with international names, blending bold aesthetics and values.

As Sung-Joo Kim — Chief Visionary Officer at MCM and a major supporter of Fashion Council Germany — explains, collaborations act as catalysts for innovation, bridging cultures, perspectives, and disciplines. “For me, they embody the spirit of East meets West: a dialogue between heritage and modernity to fuel both design and imagination,” she says. “It is, in essence, cultural alchemy at work.”

At the same time, knowledge partnerships such as Deloitte x Global Fashion Agenda (GFA) demonstrate how fashion companies and institutions are combining their expertise to drive change for a more sustainable future of the industry. Collaborations bring worlds together: luxury meets streetwear, new meets vintage, tradition meets innovation.

At the same time, knowledge partnerships such as Deloitte x Global Fashion Agenda (GFA) demonstrate how fashion companies and institutions are combining their expertise to drive change for a more sustainable future of the industry. Collaborations bring worlds together: luxury meets streetwear, new meets vintage, tradition meets innovation.

But what makes a collaboration truly successful? Kirsty Keoghan, General Manager European Fashion & Luxury at eBay and Fashion Council Germany's official partner, explains: "Collaborations work best when they solve challenges the industry can't tackle alone, whether that's driving innovation, shifting perceptions, or making pre-loved fashion accessible to a broader audience. They bring together different kinds of expertise and resources to move things from idea to impact." Keoghan adds an example: "Through eBay Endless Runway in New York and London, we partnered with a number of designers, including Erdem, Altuzarra, and Moschino, to bring archival and pre-loved pieces back to the runway — redefining perceptions of pre-loved fashion."

This collaborative spirit also lies at the heart of Fashion Council Germany. Over the past decade, our initiatives have helped to forge connections between established fashion houses and emerging talent, global companies and regional manufacturers through the exchange of ideas, resources and innovation. Together with our official partner eBay, we have created new platforms for dialogue, creativity, learning, and circularity — including the exhibition format RAUM.Berlin and the conference METAMORPHOSIS, both held during Berlin Fashion Week, as well as the support programme for emerging designers, Fashion x Craft. "Partnering with Fashion Council Germany is an important part of our vision to advance circularity in fashion," says

Keoghan. "As the pioneering pre-loved marketplace, eBay fosters innovation and creative solutions that make it easier for brands and consumers to engage in circular fashion."

With initiatives like Raum.berlin and METAMORPHOSIS, Keoghan explains that the aim is to provide emerging designers with a platform and demonstrate how creative approaches align with a more conscious engagement with fashion — "highlighting that pre-loved can stand confidently next to new." Therefore, partnerships like FCG x eBay serve as prime examples: Collaborations are not just about visibility or marketing but about joining forces to share knowledge and vision - essential elements for a future-oriented fashion ecosystem.

In times when the fashion industry faces challenges such as digital transformation, growing consumer expectations, and sustainability, it is now more important than ever to work together. But, as Keoghan points out, there is one thing to keep in mind when partnering up: Both parties need to have the same expectations and shared intent. "Collaboration only works when both sides are clear about the outcome and transparent about how to get there. Trust is built when those goals are measurable and aligned with common purpose."

This shared purpose defines the partnerships Fashion Council Germany has built over the past ten years, collaborating with international brands, research institutions, and cultural organisations. Long-term allies such as eBay, H&M, MCM, the Swarovski Foundation, The King's Foundation, or The PVH Foundation have supported initiatives that promote education, innovation, sustainability, and more. Larger companies and organisations like these provide reach, experience, and infrastructure, while smaller labels working

with them through these initiatives offer fresh perspectives and a close connection to new audiences. “Large companies gain more than visibility from collaborating with emerging labels — they gain agility, fresh vision, renewed imagination and access to new audiences,” explains Sung-Joo Kim. “Early in my career at Bloomingdale’s under Marvin Traub, I learned that limitation often sharpens creativity while abundance can breed complacency. Scale does not define innovation; perspective does. Supporting smaller labels reminds us that fresh ideas often emerge from constraint, not comfort.” This balance between scale and experimentation is what allows genuine innovation to emerge. But collaboration is not just strategic — it is deeply human. Kim adds: “It’s about empathy, trust, and shared purpose. Partnerships turn diversity into harmony and connect culture through creativity. For MCM, every collaboration reaffirms our belief that ‘Creativity is the New Power’ — a universal language that unites and inspires.”

Fashion Council Germany’s network of partnerships demonstrates the power of collaboration — when creativity meets strategy and ideas are shared openly, magic happens. By uniting different voices under

a common vision, collaboration becomes more than just innovation: it becomes a way to shape identity, purpose, and the future of the fashion industry itself. It supports new talent and proves that creativity grows stronger when shared. Together, we are stronger. We are bolder. And we can truly make an impact.

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# BERLIN FASHION X INTERNATIONAL

Let's take a trip to showcase the world's leading fashion capitals what fashion from Germany is all about. Berlin Fashion X International is an initiative designed to do exactly that, helping to build new business partnerships within the global fashion industry. We launched the project to connect Berlin-based designers with key industry professionals and store representatives in the United States, South Korea, and Japan.

Supported by the Berlin Senate Department for Economic Affairs, Energy, and Public Enterprises, participating fashion brands gain the opportunity to meet innovators, institutions, and experts in New York City, Seoul, and Tokyo. These market exploration trips promote growth, encourage business development, and strengthen international partnerships, broadening the global influence of Berlin's creative fashion scene.

## + LAUNCH

2023

## + CITIES

New York City, Seoul, Tokyo

## + PARTICIPANTS

6AD Stitches, Acceptance Letter Studio, Anne Bernecker, AVENIR, BALLETSHOFER, Beneficial Design Institute, Carolin Dieler, Clara Colette Miramon, Danny Reinke, Dawid Tomaszewski, DAWN Denim, DR. BAUM, Effenberger Couture, Esther Perbandt, Fiona Bennett, Gerrit Jacob, Gina Melosi, HADERLUMP, Haderlump Atelier Berlin, Human Touch, IMPARI, International Citizen, Isabella Rudzki, Kasia Kucharska, Laura Gerte, Looks XR, LUEDER, Maison Baum, MARKE, Natascha von Hirschhausen, Panos Gotsis, PLATTE Berlin, REFRAMD, RICHERT BEIL, SANE Standard, Saint Sass, Selva Huygens, SF10G, Sia Arnika, SOCIÉTÉ ANGELIQUE, Studio Taskin, SUSUMU AI, Unvain Studios, Vladimir Karaleev, William Fan, yoon.a.i

## + PARTNER

Berlin Senate Department for Economic Affairs, Energy, and Public Enterprises  
HECH



# JUST FASHION PROGRAMME

Sharing knowledge and experience—that's at the core of our initiative, Just Fashion. In partnership with the renowned German brand Luisa Cerano, we bring together designers, brands, and businesses across Germany with a wider network, supporting digitalisation and helping small and medium-sized enterprises prepare for upcoming environmental regulations. Together with Luisa Cerano, we are developing more sustainable practices, with a particular focus on sourcing and production. Our goal is to enable as many German brands as possible to align their individual goals and needs with the global challenges of the future.



+ **LAUNCH**  
2024

+ **PARTNER**

Just Fashion EU Project, Flanders DC, Luisa Cerano

# 115



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A Tale of Two Cities: As a competition organiser from Berlin, we are proud to be involved in the renowned Munich Fashion Award. This prize recognises European fashion design talents in the categories Contemporary Sustainable Fashion and Accessories, with a strong focus on environmentally friendly concepts. Finalists and winners gain increased visibility through the green-carpet event held in Munich. Once again, we aim to help develop a more sustainable and fair fashion system, a vision we proudly share with our friends in Bavaria.



**+ LAUNCH**

2025

**+ PRIZE**

€25,000, €10,000 and €5,000 (Contemporary Sustainable Fashion),  
€10,000, €5,000 and €3,000 (Accessoires)

**+ WINNERS**

Martin Niklas Wieser, PLNGNS, Plaid-à-Porter (Contemporary Sustainable Fashion)  
Morris, OBS, nat-2 footwear (Accessoires)



© Markus Wachter

# MUNICH FASHION AWARD

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# FIRESIDE CHAT & DINNER

Good food and great conversations, networking, and enjoyment — welcome to our Fireside Chats. Through this exclusive dinner series, we bring together key decision-makers from the industry, including fashion brands, designers, editors, and political stakeholders. Originally launched in major German fashion hubs such as Berlin, Munich, Düsseldorf, and Hamburg, our Fireside Chats have since gone global, sparking meaningful dialogue in some of the world's most significant fashion capitals. These gatherings offer our members the opportunity to exchange ideas, share experiences, gain valuable insights, and, of course, enjoy good food and drinks in an inspiring setting.



+ **LAUNCH**

2018

+ **CITIES**

Berlin, Munich, Frankfurt, Düsseldorf, Mannheim, Hamburg.

Occasional international Fireside Chats for example in New York and Seoul

+ **PARTNER**

MCM, eBay, Amazon Fashion, HECH & more



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# POP-UPS



Shop 'Til You Drop — but please, with moderation and style! Whenever the opportunity arises to organise pop-up shops, such as during our STUDIO2RETAIL initiative at Berlin Fashion Week or in collaboration with MCM during one of our delegation trips to Seoul, we make the most of it.

These events provide a platform for carefully curated designers to showcase their collections, connect with new audiences, and boost their visibility in key markets. And naturally, they do more than just generate buzz — they also help enhance the designers' economic success.



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# FASHION SHOOTINGS

Picture Perfect — we are keenly aware not only of the economic importance and cultural significance of fashion, but also of its visual impact. That's why we actively support such productions and, when the opportunity arises, organise imaginative, high-quality photo shoots ourselves. By working with talented photographers, we assist designers in creating professional visual content that highlights their collections and enhances their brand presence. At the same time, we must remember: fashion is always more than meets the eye.



+ **PARTNER**

German Federal Foreign Office  
Axl Jansen

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# GENERATION ZUKUNFT

The core mission of Generation Zukunft is to attract new talent while raising awareness of the social and environmental issues within the fashion industry. In collaboration with the PVH Foundation, we are furthering this educational programme to enhance young students' understanding of social

equality, diversity, and the industry's global influence. Throughout the academic year, students undertake a series of assessments, with the 48 top performers invited to the annual Fashion Future Conference, organised in partnership with The King's Foundation at Dumfries House in Scotland.

**+ LAUNCH**

2022

**+ PARTNER**

The PVH Foundation, The King's Foundation, eBay, Jasmine Wynants, kreHtiv Netzwerk Hannover e.V

**+ LOCATION**

Dumfries House, Scotland



# Farm to Fashion



+

**JACQUELINE FARRELL**

EDUCATION DIRECTOR – THE KING'S FOUNDATION

*Interview by Grit Thönnissen*

“There is nothing wrong with loving fashion for its beauty,” says Jacqueline Farrell, Education Director at The King’s Foundation. In this interview, she explains why it is equally important to engage young people with the more serious dimensions of the industry — through initiatives such as the FASHION ZUKUNFT conference and the residency programmes GENERATION ZUKUNFT and FASHION X CRAFT, which Fashion Council Germany runs in partnership with The King’s Foundation in Scotland.

**Jacqueline Farrell, why is it important to introduce young people, students and pupils, to key fashion topics like sustainability, fair production, and craftsmanship at an early stage?**

We often only start discussing sustainability or environmental issues once we are already in professional life. Only then do we struggle with these problems and ask ourselves: How are we supposed to solve this now? But by that point, we are already in the middle of these challenges, and we should have the skills to deal with them. That's why we place great emphasis on giving young people not just practical skills, but also awareness of the issues that we must address now and in the future, including with regard to our planet.

**How do you implement this at The King's Foundation?**

It's crucial to engage with young people in an adult manner on the issues affecting our industry. They respond incredibly well when you say: "Here's the problem, here's the challenge, how can we fix it?" We show them some of the solutions that are already in place and ask: "What can you do now? What do you want to do in the future?"

**And that doesn't overwhelm them?**

Society often believes that young people are not ready to think about such issues or

that they cannot grasp their depth. But in reality, teenagers begin thinking about their future and careers around the age of 13 or 14, and they enjoy being treated like adults. When we host our conferences with the Fashion Council Germany and have, for example, Christiane Arp speak to them from the front row, that's something 14-year-olds don't usually experience. The industry should not say: "You're only worthy of my attention when you're 22."

**In partnership with The King's Foundation, the Fashion Council Germany's annual FASHION ZUKUNFT Conference at Dumfries House in Scotland also exposes young people to fashion as a career. I heard a student from Germany was so inspired by Christiane Arp that she decided to become a fashion designer.**

That shows that when you have inspiration, role models, and the opportunity to engage with these topics early on, you become an informed consumer, and possibly an informed professional. You enter the industry knowing what's wrong. In my generation, no one really had any idea that something could be wrong within the fashion industry. Yet we helped build the fast fashion movement that exploits people. At the time, no one really talked about these problems in the industry — and as long as you don't address global issues collectively, you cannot solve them.

**How does the collaboration between the Fashion Council and The King's Foundation work? The joint projects include the FASHION ZUKUNFT conference, the GENERATION ZUKUNFT residency program, and FASHION X CRAFT. Can you explain the method and why it reaches and inspires young people?**

When Scott Lipinski first contacted us, he was curious about our work on craftsmanship and fashion at Dumfries House. The King's Foundation strives to ensure that our work is not limited to our Scottish headquarters or the UK; international exchange, especially within Europe, is very important to us. So we decided to organise a conference to bring professionals from both countries together and ask: Where are the shared challenges? The 2019 conference marked our first exchange. I suggested that, in addition to an industry conference, we should also organise one for 12- to 18-year-olds. I was tired of attending the same conferences with the same people, where nothing ever changed. I said: "We have to tell the young people, those who will follow in our footsteps, about these things." So Scott and I simply tried it. We were surprised that many guest speakers were nervous, asking: "How do I talk to a 14-year-old about these issues?" And I replied: "How do you talk to a 21-year-old or a 65-year-old? Just normally, like a conversation."

**And how did it go?**

At the first conference, we asked students to share what they wanted to change after that day. We created tailor's mannequins with paper tags where they wrote their resolutions: "Consume less," "Hold companies more accountable," "Keep my clothes longer." It was the first time the Fashion Council Germany saw how quickly mindsets could change and responsibility could be entrusted to young people — responsibility they normally wouldn't have been given. That motivated us to continue the conferences. Out of this collaboration, FASHION ZUKUNFT was born, which we financially support.

**How does FASHION ZUKUNFT work?**

Our German partners developed online courses that were introduced in schools and selected the most talented students to come to Scotland for an intensive learning week. The conference is the highlight, where German and Scottish students meet. I noticed that the questions from the German students went much deeper — they were the ones who had already completed the courses. The programme at Dumfries House fostered a questioning, investigative mindset and imparted more profound knowledge. They no longer accept answers at face value without critical reflection, for example, if someone says fabrics can be dyed using algae, they respond: "But doesn't that harm the seabed?"

**Can you tell us about the FASHION X CRAFT project?**

The project was Scott's idea, bringing German fashion students to Scotland for three weeks to learn craft skills, even with materials not directly related to fashion, such as stone, wood, metal, and plaster. We demonstrate that these materials can open up entirely new avenues for the market, for silhouettes, for proportions, and for working with materiality. Participants also value the opportunity to slow down, observe nature, and work with natural materials.

**Craftsmanship plays a central role in your work. Do you believe the value of well-made, durable clothing can be made more visible again?**

We try to raise awareness of craft skills, the time, care, and value involved. For example, we also have projects with Chanel in embroidery and haute couture. When you know how long something takes and how beautiful it is, you don't throw it away. This mindset has been lost. Clothes used to be passed down, repaired, altered, and kept until they were fashionable again. Today, people think they can just discard garments because they have so many.

**What is the solution?**

We aim to improve the message: The more that is produced, the more harm is done to the environment. Production will always exist, but let it be ethical. Let's celebrate craftsmen and pay fair wages. Sustainability means considering both ecological and economic factors. Many recycling solutions still legitimise cheap mass production. Young people realise they have been misled, that's part of my mission: to make it clear to them without shaming them.

**Do you try to preserve traditional craft techniques?**

Once knowledge is lost, it is lost forever. We cannot save all techniques, there aren't enough people willing to learn them for years. But we try to preserve what we can and highlight its importance. We collaborate with the Heritage Crafts Association in the UK, which publishes an annual list of endangered crafts, similar to the Red List for animals. When a craft is listed, we increase our efforts there.

**Can you give an example?**

Currently, the hand-sewn Scottish kilt is regarded as endangered because machine-made ones are more affordable. A genuine kilt is entirely handmade and demands significant skill. Efforts are ongoing to grant it protected status, similar

to traditional techniques in Japan, where people are willing to pay more for it. We aim to make traditional craft forms modern. Nobody will wear wooden shoes again, but some dances in the UK still require them. Or we take old techniques like fine embroidery and apply them to modern designs, so they stay desirable. Instead of copying medieval patterns, we adapt the technique into contemporary design.

productions can better incorporate craft skills. A particular concern of mine is forging a stronger link between agriculture and fashion. Without healthy soil, there are no fibres, no natural dyes, no leather. We want students to visit farms, meet sheep, compare wool fibres, and understand why wool is water-repellent, fire-resistant, warm, and breathable. Every fashion student should have visited a farm at least once.

**Could it be the role of universities to teach traditional techniques in new ways?**

If you study fashion, you should understand how things are made in order to design them better. For a long time, there was a separation: you could create collections digitally without knowing how they are produced. But if you've never sewn something by hand, you cannot design effectively, resourcefully, or realistically. Fashion is also a form of engineering — and increasingly a science. And finally: there is nothing wrong with loving fashion for its beauty. Clothes help us enter spaces confidently.

**Are there exciting new projects coming up?**

We are currently working on a project with Amazon MGM in costume craftsmanship. We are exploring how film, TV, and theatre



Let's talk about change — in a royal setting. Organised in partnership with The King's Foundation, the annual Fashion Zukunft Conference is championed by King Charles III, a long-standing advocate of sustainability and environmental responsibility. It is designed to foster intergenerational exchange and promote the growth of a more responsible fashion industry. The conference provides a platform for the younger generation to learn from industry experts, ask questions, exchange ideas about the future of fashion, and make their voices heard. Held at the historic Dumfries House in Scotland, the event brings together nearly 100 participants from Germany and the UK each year for workshops, panel discussions, keynote presentations, and guest lectures addressing some of the most pressing issues in today's fashion industry. At its first edition in 2022, participants were even given the special opportunity to meet His Majesty King Charles III to discuss the initiative and its goals.



## + LAUNCH

2022

## + FORMATS

"Field, Farm and Fashion" (2022) in collaboration with The King's Foundation (then The Prince's Foundation) and UK-German-Connection

"Disruption" (2023) in collaboration with eBay, The PVH Foundation and TENCEL

"PUSHING Boundaries" (2024) in collaboration with eBay and The King's Foundation

"Crafting & Consuming Tomorrow" (2025) in collaboration with The PVH Foundation, The King's Foundation and eBay

## + PARTNER

PVH Foundation, The King's Foundation, eBay, TENCEL, UK-German-Connection



© Celine Witon

# FASHION ZUKUNFT CONFERENCE

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# RE.FASHION ACADEMY

Turn on your computer and listen up – we aim to inform as many people as possible about key topics in the industry and its sustainable transformation. The re.Fashion Academy is a unique educational platform that provides industry insights on a global scale. Through webinars, for example, we cultivate innovation, challenge established norms, and redefine industry standards. The range of courses provides extensive opportunities for growth and development, from entry-level to professional certification.



+ **LAUNCH**

2023

+ **FORMATS**

over 70 online courses, e-learning, live-webinars and recorded webinars

135



# STATUS DEUTSCHER MODE

Now to the point – hard facts and bare numbers also drive our work. In collaboration with the German Federal Ministry for Economic Affairs and Energy, we launched the first study on the status of German fashion in 2020. The report highlights the economic significance and resilience of the German fashion industry, establishing itself as an essential resource for policy-makers and relevant stakeholders. Since then, we have published several such reports, not only to highlight the challenges facing the local fashion industry, but also to demonstrate its importance to the German economy.

## + LAUNCH

2020

## + PARTNER

Oxford Economics

eBay

German Federal Ministry for Economic Affairs and Energy

GermanFashion Modeverband Deutschland e.V.

VDMA

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A thorough understanding of the current landscape, that's what we believe is essential for developing more effective strategies and minimising environmental impact in the future. Building on our study of the economic significance of the German fashion industry, the sustainability report German Fashion Footprint, which we initiated, offers the first comprehensive analysis of the sector's environmental impact.



+ **LAUNCH**  
2022

+ **PARTNER**  
Oxford Economics, Deutsche Gesellschaft für Internationale Zusammenarbeit, Federal Ministry for Economic Cooperation and Development, studio MM04



© Axl Jansen

# GERMAN FASHION FOOTPRINT

# LOCAL ONE MANNHEIM

+ **LAUNCH**

2023

+ **PARTNER**

TEXTILEREI Mannheim

We don't just want to understand and represent the German fashion design scene, we want to support it entirely. That's why, in 2023, we established our first branch office, LOCAL ONE, in Mannheim. Its primary responsibilities include offering local support to our members and engaging in regional political advocacy across the federal states of Baden-Württemberg, Hesse, and Rhineland-Palatinate. Because every fashion-producing region in Germany deserves recognition, appreciation, and support in all its unique complexity.

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# EUROPEAN FASHION ALLIANCE

Together we are stronger, which is why we joined forces with other associations across Europe. The European Fashion Alliance unites leading fashion and textile organisations from across the continent, from established institutions in France and Italy to emerging councils in Southern and Eastern Europe. Its goal: to exchange knowledge and expertise and to collectively drive meaningful transformation within the industry. It provides a platform for professional networking and communication at the European level, as well as across different sectors, and facilitates the dynamic exchange of information throughout the fashion ecosystem. We are proud that the Fashion Council Germany initially assumed the chairmanship of the Alliance.



+ **LAUNCH**  
2022

+ **MEMBERS**

Asociación Creadores de Moda de España, Austrian Fashion Association, Baltic Fashion Federation, British Fashion Council, Bulgarian Fashion Association, Camera Nazionale della Moda Italiana, Center for Sustainable Fashion, Copenhagen Fashion Week, Council of Fashion Designers of Romania, Council of Irish Fashion Designers, Czech Fashion Council, Estonian Academy of Arts, FASHIONCLASH & State of Fashion (Alliance), Fashion Council Germany, Fashion Weekend Skopje, Finnish Textile & Fashion, Flanders DC, Fédération de la Haute Couture et de la Mode, Gran Canaria Moda Calida, Hungarian Fashion & Design Agency, Icelandic Fashion Council, ModaLisboa, Norwegian Fashion Hub, Play Sustain Fundation, Slovak Fashion Council, Stockholm Fashion District, The King's Foundation, Wallonia-Brussels Design Fashion.

+ **PARTNER**

Cabildo de Gran Canaria



# Listen up, Brussels!



+

**DR. CHRISTIAN EHLER**

MEMBER OF THE ADVISORY BOARD

“I always enjoy working with the members of the Fashion Council Germany on challenges and political ideas,” says Dr. Christian Ehler, CDU politician and Member of the European Parliament. In this interview, Ehler, who also sits on the Fashion Council Germany’s Advisory Board, explains why associations like Fashion Council Germany and collaborative projects such as the European Fashion Alliance become especially important when matters become serious at the EU level.

*Interview by Grit Thönnissen*

**Christian Ehler, what does the term “European fashion” mean to you?**

For me, European fashion is not just something we take out of our wardrobe every morning. It is also culture — a living expression of European values and creativity. At the same time, it represents economic strength and global relevance. Around the world, European fashion showcases our history and our culture.

**Considering this relevance as you describe it, how significant is the work of the European Fashion Alliance, which you support in various ways?**

The EFA holds great importance in my view. As a European association of fashion professionals from nearly all European countries, the European Fashion Alliance represents a diverse network of companies, designers, and creatives on the European stage, a form of representation that had long been missing.

Although textile manufacturers already had established associations, the needs and challenges of the fashion sector are quite different from those of the textile industry. Now, there is finally a unified voice that EU representatives can refer to.

**And what about Fashion Council Germany as part of the EFA? How has the role of this relatively young council developed in recent years?**

In my opinion — outstandingly! The Fashion Council Germany has secured a strong position within German political and social life and has become indispensable. Through its wide range of event formats, the FCG succeeds in bringing society, fashion, and politics to the same table. I’m very pleased to continue accompanying this journey as a member of the Advisory Board.

**Founded only ten years ago, Fashion Council Germany is relatively young. In France, for example, the *Fédération de la Haute Couture et de la Mode* has existed for around 150 years, and in Italy, the *Camera Nazionale della Moda Italiana* for almost 70. Nevertheless, the FCG plays a central role in the EFA.**

With Scott Lipinski serving as Chairman of the European Fashion Alliance, the Fashion Council Germany currently holds a leading position — and that’s very good news. Germany has a wealth of talented designers and fashion professionals, and, let’s be honest, a certain talent for organisation, which certainly doesn’t hurt. The founding of the Alliance was made possible largely through Mr. Lipinski’s persistent efforts, so to me, it’s only logical that the Fashion Council Germany is now at the forefront of the EFA’s work.

**Is the cultural and creative sector, to which fashion also belongs in Germany, taken seriously as an industry in the European Parliament? From both an economic and social perspective?**

Absolutely, the cultural and creative industries are recognised! During the last legislative term, we organised many formats and events that highlighted and strengthened the role of the Cultural and Creative Industries (CCIs) in Europe. The European Commission also developed a report on the status of CCIs in Europe, outlining many opportunities and tasks for the future. So yes, from both a social and an economic perspective, Europe is paying close attention to this sector.

**Where do you see the current key issues for the industry in Europe, and where does it need support from the EU right now?**

For me, there are two main areas. First, strengthening European companies as they transition toward an economically successful and sustainable future. Environmental legislation poses real challenges for many businesses — we need to reform it while also providing practical support for implementation. Second, digitalisation. Both

consumer behaviour and business models have changed significantly. The digital product passport, for example, which will soon be introduced across the EU, could not only inform consumers about garments but also provide companies with valuable insights into consumer behaviour. The EU can play a crucial role in supporting projects and innovation in this field.

**So it does make sense, even for smaller fashion companies, to engage with the EU and align with the policies developed at that level.**

Of course. At the Christian Democratic Union (CDU) of Germany, we are working to minimise the impact of regulations such as the Ecodesign Directive and the Green Claims Directive, both of which we in the CDU/CSU entirely reject, on small and medium-sized enterprises. But other regulations, including those on chemicals and digital policy, also affect small and medium-sized enterprises (SMEs). For us as politicians, it can sometimes be difficult to fully understand how certain laws influence smaller businesses, which is exactly why it's so important for these companies to engage with policymakers, invest their time, and actively help shape legislation and funding programmes.

**You also participated in the “Fashion Policy Round Table,” which took place for the second time in autumn 2024 and was initiated by the EFA. What is the purpose of this event?**

As a parliamentarian, these are precisely the kinds of events and moments that give me a comprehensive understanding of the fashion sector — its current state, its challenges, concerns, and successes. At the same time, they provide the fashion industry with a platform to showcase its work and help shape its future. The Status of European Fashion report also plays an important role here. Only through such an informed assessment can we develop the right measures for the future.

**Back from the European level to Germany: you are a member of the Fashion Council Germany’s Advisory Board yourself. What benefits does this bring you, aside from the responsibilities?**

I don’t see my membership on the Advisory Board as an obligation at all — for me, the FCG is a space for exchange and idea generation. And I must admit, I always have a great time working with the members of Fashion Council Germany on challenges or political ideas!

**Has this commitment also influenced your own perception of fashion? What does clothing mean to you personally?**

Clothing means a great deal to me. While the playful possibilities in men’s fashion are somewhat limited, I own hundreds of ties and cufflinks, which I enjoy combining in different ways. There was a period when I wore ties less often, but I’ve since returned to them.

**Is there an informal dress code in the European Parliament that you observe?**

There used to be an informal dress code among Members of Parliament, a shared understanding of appropriate attire that also conveyed respect for the institution of the European Parliament. Unfortunately, that no longer exists. I view this growing informality with some scepticism, as it also reflects, to some extent, a more casual attitude toward democracy itself. And generally speaking, some turkey-necked gentlemen might actually benefit from wearing a tie again!

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Cultural and creative industry representatives taking part in an industry dialogue with Minister of State for Culture and Media Dr. Wolfram Weimer and Parliamentary State Secretary Gitta Connemann (BMWK) at the Federal Chancellery.

We may seem very different, but we are united by a shared belief in the crucial role of the cultural and creative industries in driving a strong German economy. K3D, the Coalition of the Cultural and Creative Industries in Germany, of which we are proud to be a part, is an advocacy alliance representing the interests of the entire sector. It brings together associations from across diverse fields — from music and musical instrument manufacturing to publishing and beyond — to collectively strengthen the industry’s voice in political dialogue and promote its recognition as an essential pillar of Germany’s economy and cultural identity.



**+ LAUNCH**

2021

**+ FOUNDING MEMBERS**

Including the German Music Industry Association (BVMi), the German Publishers and Booksellers Association, the German Design Day Association and the German Association of Digital Publishers and Newspaper Publishers



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# KOALITION KULTUR- & KREATIVWIRTSCHAFT IN DEUTSCHLAND

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# PUBLIC AFFAIRS

We want to be a voice that is heard — right where key decisions are made. Our political lobbying efforts aim to raise awareness of the fashion industry and its significance. This includes engaging with policymakers, advocating for the sector’s interests, and ensuring that fashion is recognized and supported within both political and economic discourse. We are proud that, through our work, we have been able to initiate meaningful dialogue with the Berlin Senate, the German federal government, and institutions at the European level.





A woman with long dark hair is shown in profile, looking to the right. She is wearing a white blazer with the words "CIAO BELLA" printed in black on the left chest. She is carrying a red leather bag over her shoulder and a white crocheted hat with red accents. The background is dark and out of focus.

# PAST PROJECTS

**CIAO  
BELLA**



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# FASHION HAB

## BERLIN FASHION WEEK

Not everyone makes it past the doors, but we did make it to the famously notorious Berghain — well, into Halle am Berghain at least. And not just for the party: In 2018, our initiative Fashion HAB, short for Halle am Berghain, transformed one of Berlin's most iconic spaces into a platform for high-fashion experimentation. In collaboration with Damir Doma, the German-raised designer who went on to conquer Milan, we brought a major industry name to the Berlin Fashion Week stage. By securing the historic Berghain hall for one-of-a-kind runway shows, Fashion HAB fused Berlin's club culture with contemporary fashion, creating a powerful dialogue between space, design, and performance.



+ **LAUNCH**

2018

+ **PARTNER**

Camera Nazionale della Moda Italiana

Mercedes-Benz

Vogue Germany

# 155



2025

2024

2023

2022

2021

2020

2019

2018

2017

2016

2015

# FCG GALLERY

## BERLIN FASHION WEEK



### + LAUNCH

2018

### + PARTNER

Catrice Cosmetics

And once again, Halle am Berghain — this time as the venue for a carefully curated fashion show by Lutz Huelle. As part of our FCG Gallery, we transformed the legendary Halle am Berghain once more, presenting a runway show by the German designer who took Paris by storm. In 2018, the project continued our mission to connect Berlin's

creative spaces with fashion presentation, offering the designer a stage to showcase his vision in a setting that blended history, subculture, and innovation. It was a fantastic show — and perhaps the first time Vivaldi's violins ever echoed through the legendary techno club!



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We brought the heavyweights on board early in the history of Fashion Council Germany — for example, through The H&M Fellowship, which we initiated in collaboration with the Swedish company from 2016 to 2017. This two-year program gave participants, including brands such as Horror Vacui and William Fan, exclusive access to valuable industry insights. These included a showroom presentation in Paris in partnership with the agency Rainbow-wave, as well as behind-the-scenes experiences across H&M's Design, Product Management, Merchandising, and Sales departments. By learning how large-scale fashion operations function and exploring opportunities for growth and scalability, the program equipped emerging brands with the knowledge and tools to elevate their business.



**+ LAUNCH**

2016

**+ FINALISTS**

Benu Berlin, Goetze, Marina Hoermanseder, Nina Kastens Jewelry, Rianna + Nina, Steinrohner

**+ WINNER**

Boulezar, Horror Vacui, Tim Labenda, William Fan

**+ PARTNER**

H&M



© Fashion Council Germany

# H&M

## FELLOWSHIP

# Bringing the heavyweights on board



+

**CLAUDIA HOFMANN**

MEMBER OF THE ADVISORY BOARD

*Interview by Kelly Niesen*

“Designers from Germany show an incredibly impressive level of resilience,” says Claudia Hofmann, one of the founding members of Fashion Council Germany. In this interview, the renowned stylist explains why it re-

mains essential to support these strong and adaptable young talents — for example, through initiatives like the Fellowship Programme by Fashion Council Germany and H&M, which she co-initiated.

**Claudia Hofmann, you're one of the co-founders of Fashion Council Germany. What inspired you, as a stylist, to become involved in its founding ten years ago?**

Looking back, it was a very exciting time. Together with the other co-initiators, we recognised the challenges within the German fashion industry and asked ourselves what we could do differently and what sort of impact we could create. Through my work as a freelance stylist, consultant, and creative director, I have always supported young designers and understood how important and relevant it is to nurture emerging talent. It was an incredible feeling to live in Berlin and be able to drive positive change there. Our goal was to create the greatest possible impact. Thanks to our extensive network and connections across the media landscape, we were able to bring together the crème de la crème of the industry and establish the Fashion Council Germany.

**There are many ways to drive change. Why did you specifically choose to establish an association, or more precisely, a fashion council?**

During a trip to New York, I met Natalie Massenet, then-President of the British Fashion Council, and we started talking. At one point, she asked me, "Claudia, why doesn't Germany have a council?" I replied, "We already have plenty of other associations here." She made it clear that while that's all well and good, international councils mainly speak to one another — council to council. So, when I returned from that trip, it became clear to me that we needed to establish one in Germany as well, so we could position ourselves alongside cities like New York, London, Milan, Paris, and Copenhagen, and communicate with them on equal terms.

**From your perspective, how did the association develop in its early stages?**

In the beginning, we were essentially a start-up. We all invested our free time and utilised every resource available to establish the strongest possible foundation. I still remember Anita Tillmann offering us a space with great visibility for our designers at the Premium trade show. And Christiane Arp, who at the time was both President of the FCG and Editor-in-Chief of Vogue Germany, provided important platforms such as the Vogue Salon for our talents. That's how we managed to present ourselves to the outside world as a strong and united force.

**One of your early initiatives to support young talent was a two-year fellowship program launched in 2016 in cooperation with H&M. How did that partnership come about?**

Within the Council, I was initially responsible for the area of education. Through a close relationship with Thorsten Mindermann, then Regional Manager for Central Europe at H&M, it made perfect sense to involve the fashion giant in supporting young talent in Germany. Interestingly, it was not only a first for the FCG — the Fellowship Programme by Fashion Council Germany and H&M was also the first collaboration of its kind for the Swedish company. The idea was to create a long-term programme in partnership with a major brand that would support designers across all areas. Ten designers qualified for the final round, and four were ultimately selected for the fellowship by a distinguished panel of experts.

**What did this support look like in practice, and what did participants take away from the experience?**

We connected the designers with influential mentors, and H&M provided them with in-depth insights into their internal processes over several weeks. It focused on coaching and expertise — sharing both background knowledge and practical experience. Many of the designers are still in close contact

with their mentors today. One of the most remarkable examples of the opportunities such programmes can create is the story of Tim Labenda: Angela Missoni, who was part of the expert jury, immediately recognised his talent and offered him a position at her company on the spot.

**That example fits well with your 2016 statement that you saw a promising future for fashion made in Germany. Has your prediction come true?**

I think that's something that needs to be assessed on a case-by-case basis. In recent years, especially during the COVID-19 pandemic, the debate surrounding the supply chain law, U.S. tariffs, and other issues has clearly impacted both the fashion industry and creativity. Nevertheless, Germany remains economically strong, and purchasing power is still there. Fashion now needs to adapt in light of these changes. At the Fashion Council Germany, we have built important partnerships with councils and institutions in other countries, such as South Korea and the U.S., and have launched an exchange programme with Japan. German design is very popular in the Asian market, where there's strong interest in our work here in Germany. It's always inspiring to look at other markets and learn from them.

**What are German creatives particularly good at in an international comparison?**

German talent is incredibly diverse. They are hard-working, deeply committed, and have a strong sense of sustainability. I've worked closely with universities, and at graduation shows there were always teams from major international fashion houses — from France or Italy — such as Dior, Fendi, or Stella McCartney, who came specifically to recruit German graduates. Many designers from Germany work with remarkable dedication and focus. They also demonstrate an exceptional level of resilience. They know how to persevere.

**Fashion Council Germany now plays a leading role in organising and developing Berlin Fashion Week, which each season attracts growing attention.**

**What do you particularly value about this platform?**

I find it remarkable that there are so many support programmes in place, backed by key decision-makers and the Senate. The curation of participating designers is excellent, and I'm always impressed by how they manage to continually reinvent themselves, both returning brands and newcomers alike. We've also succeeded in generating significant international attention, from the press to major buyers. It's wonderful to see how the platform

keeps evolving, growing stronger, more defined, and more confident with each season. Berlin Fashion Week has found its own identity; it no longer needs to compare itself to others.

**10 years of Fashion Council Germany: what are you most proud of?**

First and foremost, I'm proud that we took the initiative, turned an idea into reality, and watched it grow into something truly significant. I'm proud of our success, our expanding membership, and above all, of the fantastic team that has built something meaningful, a team that gives designers visibility both nationally and internationally. We've managed to shift the perception of Germany from being seen merely as a "clothing country" to being recognised as a genuine fashion nation. I'm also proud of moments, like our visit to the Federal Chancellery in 2017, where we succeeded in raising political awareness, or our collaboration with Oxford Economics and the resulting report on the state of German fashion. We've built connections, brought together diverse players across the industry, and helped shape a shared vision for its future. The past ten years have been, above all, vibrant!

## PAST PROJECTS

2015 2016 2017 2018 2019 2020 2021 2022 2023 2024 2025

Our mission from the very beginning was to strengthen Berlin as a fashion hub. The FCG Fellowship, launched in our founding year of 2015 in collaboration with the Berlin Senate Department for Economic Affairs, Energy, and Public Enterprises, was our very first project. Berlin-based designers Marina Hoermanseder and Nobieh Talei participated in workshops, mentoring sessions, and coaching programmes aimed at enhancing both their creative vision and entrepreneurial skills. The fellowship concluded with a presentation at Berlin Fashion Week, where the designers showcased their work in a dedicated exhibition space — gaining international visibility and valuable opportunities for professional development.



# FCG FELLOWSHIP



© Vicky Lehmann

+ **LAUNCH**

2016

+ **PARTNER**

Berlin Senate Department for Economic Affairs, Energy, and Public Enterprises

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# UNITED FASHION

We encouraged creative exchange across Europe as part of a network comprising ten organisations from ten countries. Led by the dynamic hub MAD – Home of Creators in Brussels, United Fashion was a four-year European initiative that ran from 2017 to 2021. Each partner hosted activities such as trade fair participations, fashion week events, and conferences. Every country nominated two designers per event, bringing together around twenty participants in total. The project concluded with a collective presentation, providing designers with valuable opportunities for international visibility and collaboration.

## + LAUNCH

2017

## + BRANDS

Ashiq, Daniel Essa, HNST, Horror Vacui, Keta Gutmane, Nika Ravnik, Patrick de Pádua, Philippe Perisse, Sofija Urumovic

## + PARTNER

MAD – Home of Creators  
Premium Group  
Waldorf Astoria Berlin  
Not Just a Label



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# UGG® RISING VOICES AWARD & UGG® CULTURE CHANGEMAKER PRIZE

Being heard and making an impact was our goal in providing young talents with a platform through our partnership with UGG. Along with the footwear brand, we launched the UGG® Rising Voices Award in Germany in 2022, a competition dedicated to supporting and promoting emerging designers committed to a more sustainable and inclusive future. The first award was presented to Milk of Lime. In its second year in 2023, the initiative evolved into the UGG® Culture Changemaker Prize. Participating designers explored the form and function of their concepts through the lens of sustainability. Their innovative reinterpretations of the iconic UGG® Classic Mini Boot were displayed at Der Berliner Salon during Berlin Fashion Week. That year's winner, SF10G, received €40,000 in prize money.



+ **LAUNCH**

2023

+ **WINNER**

Milk of Lime (2022)

SF10G (2023)

+ **PRIZE**

The winning brands received prize money of €20,000 in 2022 and €40,000 in 2023

+ **PARTNER**

UGG



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# EBAY CIRCULARITY SUPPORT

## BERLIN FASHION WEEK

A digital marketplace for everyone — and a treasure trove for some. As part of Berlin Fashion Week, eBay supports five selected designers and labels by funding each to promote innovative ideas and raise awareness of circularity. Two exclusive looks, created from upcycled materials that the designers found on eBay, are presented as part of the

designers' shows or events. After Berlin Fashion Week, the looks are available for purchase on eBay to offer consumers the opportunity to discover exclusive, sustainable and unique items with a special story behind it. This allows a broad audience to rethink their own fashion consumption as well.

### + LAUNCH

2025

### + WINNER

BALLETSHOFER, Haderlump Atelier Berlin,  
Lou de Bètol, Natascha von Hirschhausen, Sia Arnika

### + PRIZE

each winner receives funding of €5,000

### + PARTNER

eBay

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German-American friendship — but make it fashion! In collaboration with the U.S. Embassy in Berlin and iconic brands such as Tommy Hilfiger, Calvin Klein Jeans, Levi's, and G-Star, we launched a project that once again placed creativity and sustainability at the forefront of the fashion industry. As part of the initiative, German designers including Karen Jessen, Vladimir Karaleev, and Nobieh Talaei received denim materials from these brands, which they upcycled into innovative new creations. The project emphasised the importance of responsible design and fostered cross-cultural exchange — culminating in an exhibition at the U.S. Embassy during Berlin Fashion Week in June 2016.



**+ DESIGNER**

Benu Berlin, Haltbar, Vladimir Karaleev, Nobie Talai

**+ PARTNER**

U.S. Embassy in Berlin, Tommy Hilfiger, Calvin Klein Jeans, Levi's, G-Star

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© Fashion Council Germany

SUSTAINABILITY & STYLE  
**EVENT AT THE U.S. EMBASSY**

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Bringing together professionals from Sweden and Germany — blending two visionary fashion scenes from allied countries. Our project, in partnership with the German Embassy in Stockholm, centered on a dinner hosted at the Ambassador's residence in June 2019, bringing together journalists, buyers, and fashion brands from both countries. The event provided an elegant and intimate setting for networking and cross-cultural exchange — and was complemented by a fashion shoot by Axl Jansen that documented a road trip from Germany to Sweden, showcasing designs from brands in both countries, including Acne Studios, Aeyde, Filippa K and Kaviar Gauche. The following day, the guests from Germany attended workshops on the Swedish media landscape, the retail sector, and fashion innovation, gaining relevant and in-depth insights into the Swedish fashion industry.



**+ PARTNER**

German Federal Foreign Office  
German Embassy in Stockholm

175



**ROADTRIP TO SWEDEN**  
**— BREAKFAST CLUB**  
EXHIBITION & DINNER AT THE  
GERMAN EMBASSY IN STOCKHOLM

# GERMAN FASHION NIGHT AT THE GERMAN EMBASSY IN LONDON

A glimpse into Germany's innovative fashion scene — that's what we set out to showcase to a British audience. In 2018, we organised an exhibition inspired by Der Berliner Salon at the residence of the German Ambassador in London. Around fifteen designers and brands, including Agnes Nordenholz, Benu Berlin, Damir Doma, Esther Perbandt, Gembalies, Horror Vacui, I'VR Isabel Vollrath, Ottolinger, Philomena Zanetti, Rianna + Nina, Steinrohner, Stiebich & Rieth, William Fan, Working Title and Zazi Vintage, each showcased two looks in a silent catwalk show. The evening provided a refined and intimate setting to experience contemporary German fashion before an international audience.



+ **DESIGNER**

Agnes Nordenholz, Benu Berlin, Damir Doma, Esther Perbandt, Gembalies, Horror Vacui, I'VR Isabel Vollrath, Ottolinger, Philomena Zanetti, Rianna + Nina, Steinrohner, Stiebich & Rieth, William Fan, Working Title, Zazi Vintage

+ **PARTNER**

Federal Foreign Office  
German Embassy in London



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# GERMAN ITALIAN FASHION EXPERIENCE

We went digital: connecting German and Italian designers despite the pandemic. In 2021, we launched the German-Italian Fashion Experience online, in collaboration with Italian Trade Agency. Although a live catwalk show had originally been planned, the project ultimately showcased the designers' work through a digital film. A publication accompanied the initiative, while a series of workshops and activities engaged participants and highlighted creative collaboration between the two countries.



+ **DESIGNER**

Amato Daniele, Antonia Zander, Apnoea, Buki Akomolafe, DassùYAmoroso, Faulhaber Products, Gentile Catone, Gilberto Calzolari, Julia Leifert, Lara Krude, Lutz Morris, Melampo, Michele Chiocciolini, MRZ, Natascha von Hirschhausen, Nina Rein, Offt, Radica Studio, Tiziano Guardini, Working Title

+ **PARTNER**

Camera Nazionale della Moda Italiana  
MAECI



# GRAN CANARIA DINNER & PRESENTATION

Off to the island — or better yet, bring the island to Berlin. The Gran Canaria Dinner and Presentation, which we launched during Berlin Fashion Week in March 2022, featured a film and photo project highlighting Gran Canarian fashion in collaboration with the German labels Hien

Le, Lala Berlin, Oftt, PB0110, William Fan and Working Title. The evening provided an exclusive platform to celebrate creative exchange and spotlight collaborations between designers from two regions that have long been underestimated in the fashion industry.

## + DESIGNER

Hien Le, Lala Berlin, Oftt, PB0110, William Fan, Working Title

## + PARTNER

Cabildo de Gran Canaria





# „FIRESIDE TRIP” WITH SWAROVSKI

We took our dinner series on the road with the Fireside Trip — an extension of our Fireside Dinners, which we have been hosting since our founding in key cities across Germany. For this special spring edition, we traveled to Wattens, Austria, where we visited the Swarovski Archive. The trip,

organized in collaboration with Swarovski, offered an intimate setting to explore the brand’s impressive heritage and craftsmanship — and for us, it was also a wonderful opportunity to further deepen our friendship with the Austrian crystal house.

## + PARTNER

Swarovski

# FCG X PRESS DAYS

An opportunity for exchange and business: The Press Days, aimed at German-language print and online media, take place twice a year in Berlin. In October 2023, we supported the two-day format FCG x Press Days in collaboration with the agency Fake PR. Experts from across Germany travelled

to the capital to view the latest collections from participating agencies and brands. The opening evening featured a dinner for all attendees — a chance to exchange ideas, build new connections, and network in a relaxed setting.

## + PARTNER

Fake PR





© Isa Fotlin

# GERMAN SUSTAIN CONCEPT

A 360-degree approach — offering presentation formats, sustainability consulting, and strategic brand development. Launched in 2019, German Sustain Concept was a multi-year initiative in collaboration with Burda, Messe Frankfurt, and Bikini Berlin, designed to support fashion brands

in establishing and executing comprehensive sustainability strategies. Through this programme, participating brands received practical guidance to incorporate responsible practices into their creative and business processes.

## + PARTNER

Burda  
Messe Frankfurt

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Another partner in crime — that's who we found in Flanders DC, the non-profit organisation established by the Flemish government. During the Flanders District of Creativity's visit to Berlin in June 2018, we introduced the delegation to selected stores and key figures from the German fashion industry. The collaboration also featured a joint exhibition showcasing German brands during Gallery Weekend Berlin, highlighting contemporary fashion from both regions.



# FLANDER DC

## VISIT TO BERLIN



© Marcus Zumbansen

+ **PARTNER**

Flanders DC

2025

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# FRANKFURT FASHION WEEK SHOWS

Brief visit to Hesse: When Frankfurt Fashion Week, which has since been discontinued, was launched, we gladly accepted the City of Frankfurt's invitation to organise two shows in 2022. One showcased Susumu Ai, a brand heavily influenced by Japanese culture, while the other featured René Stork, Frankfurt's own fashion visionary. Both shows took place at the Frankfurt Stock Exchange, providing a striking platform to highlight the strength and sophistication of contemporary German fashion.



+ **DESIGNER**

Susumu Ai  
René Stork

187

+ **PARTNER**

City of Frankfurt am Main



# FCG FUTURE CLUB AT DUMFRIES HOUSE

Returning to Dumfries House, the estate of His Majesty's The King's Foundation, we launched The FCG Future Club in 2023. The multi-day networking event brought together leading industry experts and selected decision-makers from Germany and abroad for guest lectures, presentations, and keynote discussions. The FCG Future

Club focused on networking and the exchange of knowledge around the themes of sustainability, innovation, tradition, and the future of fashion. A series of inspiring discussions, expert insights, and practical solutions rounded off the programme — organised in collaboration with The King's Foundation.

## + PARTNER

The King's Foundation



© Guy Hinks



# SUSTAINABLE INNOVATIONS & SOLUTIONS FOR FASHION AT MUNICH FABRIC START

Not just looking, but talking too — that's what we did at the prestigious Munich trade fair. Munich Fabric Start is a member of Fashion Council Germany, and as part of our collaboration, we co-organised panel

talks, providing a platform for industry experts to discuss trends, innovations, and developments in the textile and fashion sectors in September 2024.

## + PARTNER

Munich Fabric Start

# BE AN ANGEL DINNERS

Sending an important message about the industry's responsibility, and demonstrating that fashion and art can unite to bring about positive change. By the end of 2024, we hosted two exclusive charity dinners in partnership with Be an Angel e.V., an orga-

nisation that has been supporting refugees in need since 2015. The events provided an opportunity to utilise our platform and influence within the fashion industry for a meaningful humanitarian cause.

## + PARTNER

Be An Angel e.V.



© Celine Witon



© Sofia Velasquez

# #DFFR – DIGITAL FUTURE FASHION READINESS

Enhancing digital and sustainable skills while assisting designers through the pandemic. Digital Future Fashion Readiness was a programme we created in 2020 and 2021 to support designers during COVID-19. The initiative provided digitalisation workshops, one-on-one coaching, and access to advanced tools and systems via special licensing opportunities. Its aim

was to prepare designers for the future, improve their international competitiveness, and professionalise their processes through targeted technical support – from marketing and design to supply chain management. Participants received practical guidance and resources to develop their expertise in digital innovation and sustainability.

## + PARTNER

Senate Department for Economic Affairs, Energy, and Public Enterprises

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# THE NEW EUROPEAN BAUHAUS CONFERENCE

A German idea reimagined. The New European Bauhaus –Werkstatt der Zukunft Conference, held in Frankfurt in partnership with Messe Frankfurt in July 2021, centred on fashion, sustainability, and the future of design. The event united voices from across the cultural and creative sectors, including photographers, models, and architects, to explore the interdisciplinary nature of design. Among the speakers was Ursula von der Leyen, emphasising the conference’s importance as a platform for dialogue between politics, culture, and innovation.



+ **PARTNERS**  
Messe Frankfurt

193



Meeting Chancellor Merkel marked our initial direct contact with the German federal government. Our event brought together around 100 representatives of the German fashion industry at the Chancellery, at the invitation of Dorothee Bär, then Minister of State at the Federal Chancellery. Federal Chancellor Angela Merkel personally welcomed the guests and highlighted the significance of recognising the economic and cultural value of the fashion sector in Germany. On this occasion, she pointed out the lack of reliable data on the industry and expressed her desire for a comprehensive study — which we subsequently carried out in the form of The Status of German Fashion.



# EVENT AT THE CHANCELLERY









# NOTABLE NUMBERS



Let's put the hard facts on the table to demonstrate that fashion from Germany is worth every bit of support. The German fashion industry does not only represent a distinctive combination of cultural heritage, craftsmanship, and innovation, playing a crucial role in shaping trends and influencing societal change. It is also a significant economic force. Our latest study, commissioned by the Federal Ministry for Economic Affairs and Climate Action and carried out in partnership with eBay Germany and Oxford Economics, underscores the industry's immense value to the German economy. Here are some key figures from our Status Deutsche Mode report, which we introduced for the second time in 2024.

EUR total contribution of the fashion industry to Germany's GDP in 2023

70 BILL

201

LLION

70 billion EUR total contribution of the fashion industry to Germany's GDP in 2023 divide in to

29

,000,000,000 €

23

,000,000,000 €

18

,000,000,000 €

**DIRECT**

**SUPPLY CHAIN**

**CONSUMER  
SPENDING**



**53 BILLION**

**In 2022, the German fashion industry imported textile products worth 53 billion EUR — ranking Germany as the second-largest import nation in the global fashion sector.**

**205**



**136 BILLION**

**In 2022, the German fashion industry exported textile products worth a total of 136 EUR billion — making Germany the world's third-largest export nation in the global fashion sector.**

**Jobs secured by the fashion industry in Germany in 2023**

**1,000**

0,0000

One million jobs secured by the fashion industry  
in Germany in 2023 divide in to

604 ,000

210 ,000

180 ,000

**DIRECT**

**SUPPLY CHAIN**

**INDUCED**

(THROUGH CONSUMPTION)

**Students enrolled in Textile Design and Textile & Clothing  
Technology in the 2022/23 academic year**

**5,600**

00

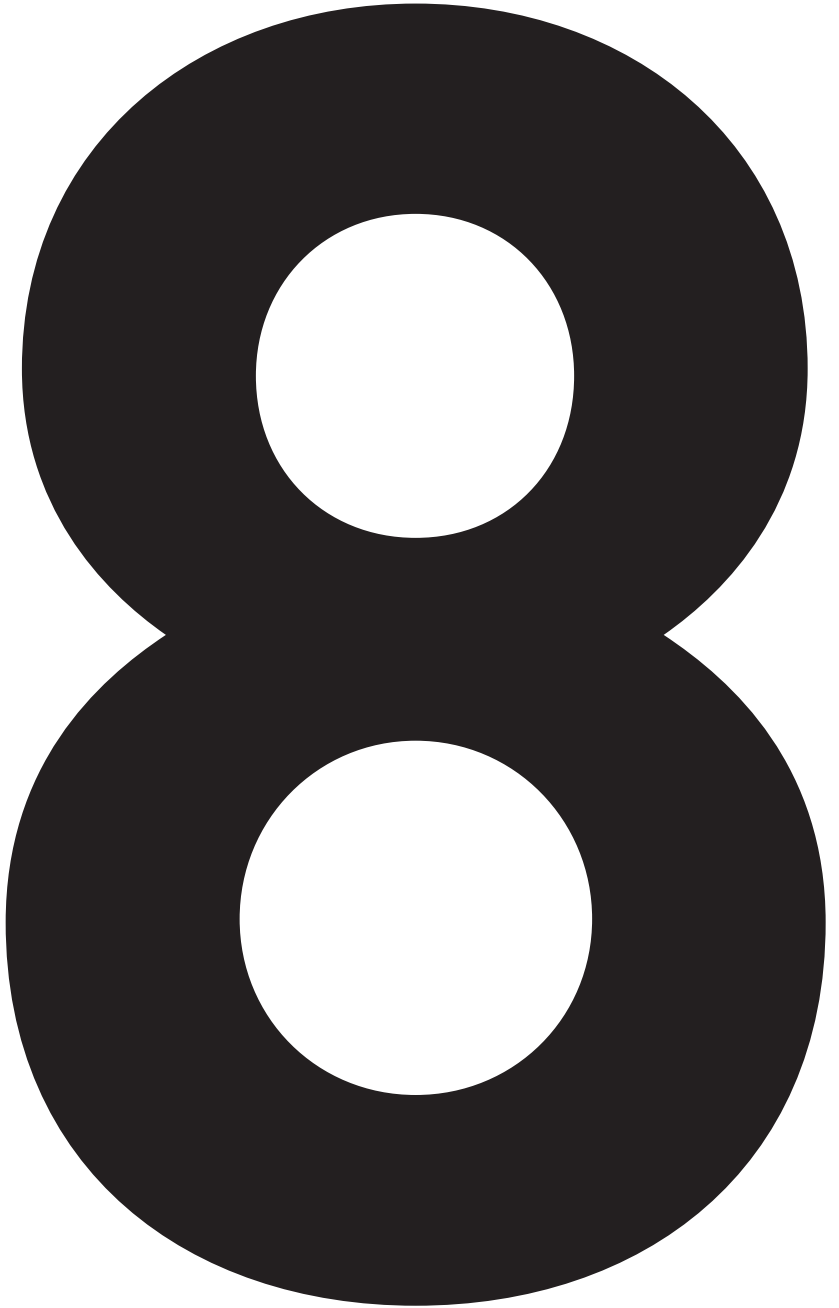
**76 BILL**

**EUR spent by German consumers on fashion products in 2022 marking Germany as the largest fashion consumer market in the EU and sixth largest worldwide**

LLION

A photograph of three young women of diverse backgrounds laughing and posing together at what appears to be a party or club. The woman on the left is wearing a light-colored crop top and a dark skirt, smiling broadly. The woman in the middle is wearing a black and white striped shirt tied around her waist over a black crop top and skirt, covering her mouth with her hand. The woman on the right is wearing a green studded denim jacket over a black crop top and skirt, with a spider tattoo on her chest and her mouth wide open in a laugh. The background is a plain, dark wall.

# FUTURE FOCUS



# Let's talk

**A conversation full of confidence and excitement between our Chairwoman Christiane Arp and our CEO Scott Lipinski.**

**CHRISTIANE ARP:** Although it sometimes felt otherwise, Fashion Council Germany didn't just appear out of nowhere. It was founded on the understanding that there was already so much in Germany worth supporting, preserving, and showcasing. From the beginning, our goal was to create a new, effective ecosystem for all the incredible talent working here — something that had not existed before.

**SCOTT LIPINSKI:** For that, it remains crucial to frame fashion both as a cultural and an economic asset in order to shift perceptions of fashion in and from Germany.

**CHRISTIANE ARP:** Yes, and I keep realising how important it is not only to reach the right recipients at political and economic levels, but also to stay in dialogue with these young talents, to listen, exchange ideas, and learn from them. And even though we've achieved a lot in that regard, one of my ongoing wishes is for Fashion Council Germany to continue deepening and expanding these conversations.

# future

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**SCOTT LIPINSKI:** Building on that, continuing to strengthen our role as a connecting link between players in the fashion industry, politics, business, and media remains a key goal for me as well.

**CHRISTIANE ARP:** Right, you often describe Fashion Council Germany as a sort of interpreter: translating political language for the fashion industry, and vice versa, translating the language of fashion for politics.

**SCOTT LIPINSKI:** Though this role has proven effective in many ways, strengthening these relationships and continuing to act as a mediator remains one of our core missions — one we plan to pursue even more intensively in the coming years.

**CHRISTIANE ARP:** In light of these political discussions, it is very important to me that although we operate somewhat opportunistically — recognising and seizing opportunities — we also clearly define and

respect the boundaries of that opportunism. From the very beginning, we have stated that any collaboration, whether with politicians or large corporations, must always align with our association's values.

**SCOTT LIPINSKI:** I agree — we've kept that promise for the past ten years and we will continue to hold on to that.

**CHRISTIANE ARP:** For me, it comes down to this: Every conversation we initiate and every partnership we build should ultimately contribute to our overarching goal — providing fashion in and from Germany with a solid foundation. The next step is to go beyond making young designers visible and increasingly support them in becoming commercially successful while remaining creatively independent as well.

**SCOTT LIPINSKI:** We aim to do this not only to retain talent already working in Germany, but also to create opportunities that encourage more designers to settle here, help secure jobs, and expand the industry in Germany.

**CHRISTIANE ARP:** Equally important is demonstrating that, with Fashion Council Germany, these talents have a true partner by their side, someone who supports them and helps them stay focused. This is especially crucial now, as both the world in general and the fashion industry in particular are undergoing major transformation and facing significant challenges. We aim to help actors in Germany's fashion industry recognise opportunities within these challenges — and seize them.



**SCOTT LIPINSKI:** This applies not only to emerging talent, whose support will remain both a heartfelt mission and a key responsibility of Fashion Council Germany, but also to educational initiatives. I would love to see us expand projects that raise awareness among students about sustainability and fairness, much like a number of our programmes already do.

**CHRISTIANE ARP:** At the same time, we aim to work closely with established industry stakeholders to develop solutions collaboratively. For this, it is essential to sustain a healthy balance within our network of members between small labels and large companies — bringing both sides together and encouraging exchanges that respect individual needs while pursuing shared objectives.

**SCOTT LIPINSKI:** We want everyone in Germany's fashion industry to pull together, and we see Fashion Council Germany as a connecting platform where they can meet and exchange experiences. We will continue fostering that spirit, shifting the question from "What's in it for me?" to "What's in it for us?"

**CHRISTIANE ARP:** This, by the way, also applies to me, the other members of the Board of Directors, and our internal team structures, which we aim to strengthen and professionalize at every level. Ten years ago, we started as a young council with equally



young team members, and we have seen them grow with us and beyond themselves. They are deeply enthusiastic about our mission and give Fashion Council Germany its face. We want to continue supporting them and, at the same time, aim to attract more people who bring impressive expertise, further enhancing the Council's credibility. And, just as importantly, who can carry out their work here with passion and joy.

**SCOTT LIPINSKI:** A respectful, solution-oriented approach to mistakes is also crucial to achieving this. Reflecting on the past, there have been moments when things didn't go as planned or when we made decisions we'd handle differently now.

What helped us then was being a young and agile organisation, able to respond swiftly. My hope is that even as we continue to formalise our work, we retain that flexibility — to recognise mistakes, own them, and rectify them dynamically.

**CHRISTIANE ARP:** Above all, this requires self-confidence, a quality I see as fundamental and continue to nurture, both within ourselves and throughout the community we represent. When we pursue our mission with confidence and communicate our work confidently, we inspire others in the industry to view and present their work with the same healthy sense of self-assurance.

**SCOTT LIPINSKI:** For me, this also involves courage, the courage to stand by oneself, to face change calmly and optimistically, and to do things differently when necessary. Over the past ten years, Fashion Council Germany has repeatedly demonstrated that kind of courage — and that is exactly what we intend to carry forward into the next decade.



# TRUSTED TEAM







# CHIEF EXECUTIVE OFFICER

As Chief Executive Officer Scott Lipinski oversees the operational management of Fashion Council Germany.



# BERLIN FASHION WEEK

With Antara Gill at the helm, Niklas Jendryke, Victoria Kern, Mara Eichhorn, and Marie Zimmermann are responsible for organizing our various Berlin Fashion Week events and coordinating its schedule.





# INTERNATIONAL RELATIONS

The international projects and relations of Fashion Council Germany are managed by Sander Cornilly and his team Diana Gitzen Sanchez, Leonie Otto, and Laura Altenberg.





# SUSTAINABILITY & EDUCATION

Team lead Chiara Mayer is responsible for the education projects of Fashion Council Germany and also handles all sustainability topics together with Alexa Alvarado.



# COMM2

All of our communication activities, including press and membership matters as well as social media, website, and graphic design, are handled by Ronja Hetland, Paula Fröling, Raphael Schreiber, and Celine Witon under the direction of Manuel Almeida Vergara.





# EVENTS

The team managed by Tine Wawer and Jens Kornberger and supported by Franziska Kurth takes care of organizing all our events and functions.



TRUSTED TEAM

# FINANCE OFFICE HR

All human resources, finance and office matters at Fashion Council Germany are handled by team lead Katrin Düde together with Simone Soll-Urban and Maria Terre.



TRUSTED TEAM



TRUSTED TEAM

# BOARD OF DIRECTORS



The Board of Directors of Fashion Council Germany includes Roel de Cooman, Christiane Arp, Simone Hartmann, Dirk Schönberger, and Marie-Louise Berg.



# ADVISORY BOARD

Our sincere thanks go to the members of the Advisory Board who support the Fashion Council Germany with their guidance and expertise

Mandie Bienek  
John Cloppenburg  
Dr. Christian Ehler  
David Fischer  
Claudia Hofmann  
Inga Griese  
Sung-Joo Kim

Manuela Kampp-Wirtz  
Marcus Kurz  
Christina Oster-Daum  
Olaf Schmidt  
Chris Stricker  
Anita Tillmann  
Nadja Swarovski

# FORMER BOARD OF DIRECTORS

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Many thanks also to the former members of the Board of Directors who have guided the affairs of Fashion Council Germany for a period of time

Mandie Bienek  
Carsten Diercks  
Theo Grassl  
Claudia Hofmann  
Marcus Kurz  
Olaf Schmidt  
Anita Tillmann

# FORMER EMPLOYEES

And last but certainly not least a shout-out to all the former staff who have supported Fashion Council Germany with passion and dedication

Leonie Arau  
Jan Akkermann  
Henrikka Bierwirth  
Anais Bürklin-Papafoti  
Stefan Brunner  
Daniela Eichhorn  
Anne Fischer  
Anna Gutmann  
Franziska Haenssler  
Lukas Habit

Catherina Hansmann  
Laury Helbig  
Julia Heuse  
Julia Jeckstedt  
Natalia Kirsch  
Lydia Kleiber  
Louisa Klementz  
Max Langenbeck  
Monika Müller  
Fenja Niechoj

Ivanka Penjak  
Victoria Plewniok  
Ann-Kathrin Riedl  
Helena Romain  
Emma Rodriguez  
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Giovanni Spienza  
Sara Teske  
Elke Timmerman  
Antonia Ude

Alexandra Werner  
Julienne Winkler  
Lena Wagner  
Leah Wilp  
Ariane Woitzik  
Nina Vollmann  
Sandra von Ruffin

# BALANCING ACT



+

**SIMONE HARTMANN**

MEMBER OF THE BOARD OF DIRECTORS

*Interview by Kelly Niesen*

“The fashion industry remains an emotionally driven field,” says Simone Hartmann, head of the recruitment agency Hartmann Consultants and board member of Fashion Council Germany’s Board of Directors. In this interview, she explains how companies can channel this emotional aspect and structure their teams in a way that enables them to work as successfully as possible.

**Simone Hartmann, you are the head of the agency Hartmann Consultants and have been working in executive search since 2009. As an expert in this field — how should companies structure their personnel today in order to work successfully?**

In today's tense market and competitive environment, companies must ensure that, in addition to all professional competencies, the productivity and energy levels of their teams are also optimally aligned. Demographic change means above all that companies are dealing with mixed-age teams in which older employees are often in the majority. Companies need to know what strengths and weaknesses they can rely on in their teams in each age group. Relevant skillsets and high motivation and energy levels form the basis for productive, trusting, and meaningful collaboration and enables teams — whether working on-site, remotely, or in hybrid settings — to achieve their goals successfully. With positively energized and motivated teams, companies continue to evolve, unlock their potential, and proactively work on good answers to the challenges of our time.

**Is there something that makes the fashion industry particularly distinctive when it comes to personnel issues and structures?**

While in the past it was often enough for fashion players to have a strong, prestigious brand in order to attract top talent and top managers, the changing job market now requires a clearly formulated talent strategy. We observe a much more strategic approach to HR management in our industry and both, brands and retailers, have understood that they need well-designed training and development pathways to retain young talent as well as middle and top management within their companies. The fashion industry remains an emotionally driven field, however, the image of the euphoric fashion world is today being questioned more critically, and specialists and executives are demanding entrepreneurial substance and responsibility in order to be attractive as an employer brand that knows how to set a future-oriented course in the age of AI by investing in the right tools and developing the necessary new skills.

**What does this mean for HR development work in these companies?**

That this work is crucial — not just as a fig leaf to improve employer branding, but to identify potential at an early stage, to recognize succession options within the company, and to meet the demand for lifelong learning and personal growth across generations.

**So would you say it is especially important to create a balance between creativity and pragmatism within these teams?**

Definitely. Teams should always be able to offer creative approaches to meeting customer needs. This holds true for design just as much as for logistics. No one can afford to ignore customer expectations anymore; however, the right balance of creativity is essential to drive innovation, bring new ideas to market, and implement new workflows and productive team dynamics.

**Are there nevertheless personnel-related challenges that you consider particularly relevant for fashion companies?**

Certainly. One issue is the loss of specialist knowledge — for example, the “fitting competence” in the industry. At the leadership level, we see that the focus of top creatives and top managers is largely on gaining relevance and market share, which dominates their daily work. Top executives now tend to have shorter tenures on average, as the industry is under great pressure and company owners or boards expect quick results. When performance is sluggish or negative, reactions are much faster than they used to be.

**Speaking of leadership positions in fashion: they don’t have the best reputation — think of *The Devil Wears Prada*. Have you found that depiction to be accurate, or has that atmosphere changed in recent years?**

There certainly used to be main characters with an attitude of infallibility — but those times are truly over. Since the principle of “data has a better idea” has taken hold, egocentrism has given way to the sobering reality of click algorithms and projected digital sales forecasts. As a result, fashion companies are increasingly evolving into tech companies.

**You yourself have extensive experience in fashion companies, having worked for brands such as Ralph Lauren, Triumph, and Rena Lange. What did you learn during that time?**

Despite the different brand positions and company sizes, I learned a great deal about consistency in brand management. At that time, Ralph Lauren was reintegrating its licensing business and strengthening its European presence with the construction of its headquarters in Geneva. For us employees and for the retail partners, this was a clear commitment that Ralph Lauren would henceforth build its credibility and brand consistency from within — a goal that, in hindsight, was successfully achieved. Triumph on the other hand was and still is a true product specialist, and it was there that I learned product management from the ground up. Working within the European division meant close collaboration with design, marketing, and sales, and I was involved in launching a new product segment — super sexy and seductive lingerie — which sparked lively discussions among the owning families and subsidiaries.

**Why is that?**

There were concerns about damaging the brand’s image and its established strengths such as fitting expertise and delivery reliability. Nevertheless, the launch went ahead — and neither an image loss nor compromises in fitting quality followed. On the contrary, Triumph gained an additional brand facet, which positively contributed to its perception. These lessons about the interplay between product management, design, marketing, and sales within a matrix organization, as well as insights into the entire supply chain — from pricing structures and profitability to timing challenges — have shaped me profoundly.

**And how was your experience at Rena Lange?**

There I deepened my knowledge of the luxury segment and of selling collections that, with their niche positioning between Chanel and Escada and their distinctive brand DNA, had every reason to exist at the time. However, following a change in ownership, the brand was no longer managed consistently and quickly lost relevance due to misguided decisions — a lesson and a warning at the same time. Overall the team leaders who mentored me had a tremendous impact on my personal growth. I was very fortunate to encounter strong, charismatic leaders who shared their knowledge, recognized my potential, and actively fostered it.

**Today you run your own agency, Hartmann Consultants, and also volunteer your time to support the Fashion Council Germany. What motivated you to join the Board?**

The Council's mission — to act as a bridge between established brands, emerging designers, and the global fashion world — is something I consider extremely worthy of support. Fashion Council Germany is still young, and in the past ten years it has developed its reach and impact as rapidly as the industry itself has evolved. Not being burdened with a long legacy like other councils is an advantage in these transformation- and innovation-driven times. Our members benefit from this drive and commitment to advancing the profound change underway in the German fashion landscape.

**What professional experience do you bring to the Board?**

In addition to my understanding of the fashion industry, in my current role as an executive search consultant I support companies in finding leaders and specialists who can tackle today's challenges and view them as opportunities for meaningful change. I assess the key competencies, motivation, and drive of executives and play an active role in filling key positions in the European fashion industry. This knowledge of what makes top performers successful is something I can contribute in a filtered, applied way — making me, within the Board, the "human resources expert" who supports both our members and the Council itself in navigating HR-related topics and serves as a sounding board for these matters.



# CONDUCT CODE

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Our Code of Conduct serves as a shared foundation for how we act, collaborate, and shape the future of the fashion industry. Here are ten key principles:

1

We put people, planet, and responsibility at the heart of everything we do.

**THOUGHTFULNESS & RESPONSIBILITY**

2

We create an inclusive environment free from discrimination and harassment.

**DIVERSITY & INCLUSION**

3

We act with honesty, integrity, and openness in all our decisions.

**INTEGRITY & TRANSPARENCY**

4

We respect and protect creativity, innovation, and intellectual property.

**INTELLECTUAL PROPERTY & CONFIDENTIALITY**

5

We value openness, respect, and collaboration in every interaction.

**RESPECT & OPENNESS**

6

We support our members' well-being, growth, and success.

**SUPPORT & CARE**

7

We build partnerships to drive cross-sector collaboration and innovation.

**PARTNERSHIPS & SYNERGIES**

8

We communicate openly and respectfully to build trust.

**HONEST & SINCERE COMMUNICATION**

9

We uphold the right to free and authentic expression.

**FREEDOM OF SPEECH & EXPRESSION**

10

We promote learning and awareness to inspire responsible action.

**EDUCATION & AWARENESS**

# BECOME A MEMBER

We would like to express our sincere gratitude to all our existing members for their continued trust and collaboration!

As a Council, we are constantly striving to further expand our network and create new synergies for joint projects and initiatives that strengthen and shape the future of the fashion industry together.

If you share our vision and would like to be part of this dynamic community, we warmly invite you to become a member and join us in driving positive change.





# IMPRINT

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