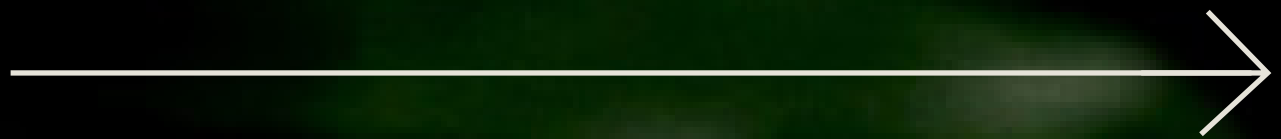


OUR IMPACT REPORT FY24



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Theory of Change

At Nancybird, we believe fashion can be a force for cultural celebration, environmental stewardship, and community empowerment. Our Theory of Change is rooted in the idea that by embedding sustainability, traceability, and collaboration into every part of our business, we can contribute to a more ethical and regenerative fashion industry.

We invest in people, materials, and partnerships that respect nature and heritage. Through conscious design, artisan production, and transparent reporting, we strive to minimise our footprint, celebrate artistic and cultural voices, and build a resilient, values - driven business model.

If we use biodegradable, certified, and ethically sourced materials and prioritise artisan and artist partnerships that centre cultural integrity and economic fairness then we create products that are lower impact, higher value, and rooted in story and place so that we contribute to a fashion system that is circular, equitable, and deeply connected to both land and culture.





About Nancybird

Welcome to our first Impact Report:

As a small but dedicated team, we're proud of the creation and collation of this information to share with our wider community - it represents our ongoing commitment to improving our operations and reducing our negative impacts on the planet.

While we are still in the early stages of tracking this level of detail, we believe it's important to share our progress - acknowledging that some areas still require further development and refinement.

Introduction

Beginning in 2002 as a side project during a printmaking degree, our founder Emily Wright began creating screen printed bags, selling them at local independent stores in Melbourne. Over 20+ years it has grown to include seasonal collections of leathersgoods, homewares and apparel and sits in around 100 stores throughout Australia and New Zealand, and ships orders to most countries worldwide. We collaborate with mostly local Australian artists each season, championing their work and bringing their work to our audience, whose love of art and nature we share.

From our inception we've had a strong preference around our material usage – using almost exclusively plant and animal derived products, not petroleum (polyester, vegan leather etc), and are happy to have formalised this policy over the past number of years, so that we can keep improving.

Team

We are a team of 9 women – 5 full time, 3 part time and 1 casual. We have 1 team member who works fully remotely, 4 team members who work part of their days from home and partly in our studio, and 4 team members who work solely from our studio or warehouse. 2 of our team have been with us for 7 years, 1 for 6 years, 2 for 4 years, 2 for 3 years and 1 for 1 year. And Emily who has been at the helm for 23 years.

All of the pieces that we create have passed through our hands, from product design, creating textile prints and perfecting fits and shapes, to carefully checking stock as it is received from our makers and sending out to their new homes from our HQ.

What we cover in this report

In our path to B-Corp certification, we have used their criteria for reporting and detailing many aspects of our business. Some areas, such as supply chain carbon emissions (Scope 3 emissions) can be difficult as a very small business to calculate. We have made estimates based on available information and detailed where the information is an estimate vs verified.

We share our policies and targets across material usage and emissions. We are transitioning to tracking our production using weight, rather than production units. This will be a more

accurate representation of data in our Impact Report for FY25.

We have also highlighted some examples of things we're really proud of, and some areas we will be focusing on for improvement in the future.

Our approach to this report

This report offers an insight into our current position across all business operations.

The time period we are looking at in this report is the 2024 Financial Year – 1st July 2023 to the 30th June 2024 – this covers our Spring Summer 2023/24 and Autumn Winter 2024 seasons.

Something that we have grappled with as a small business is to access the tools, framework and methodologies needed to give clear information and to have a stable foundation to create targets for the future. We believe over time these

will become more publicly available for all sized businesses to be able to use these vital tools for our industry.

We have used methodologies used in our B-corp certification (we are in the verification phase as of June 2025) – providing evidence for all statistics where possible (and estimates have been clearly stated with reference to source), third party certifications, defining clear policies and targets across all aspects of our business.

Highlights

Materials

97% of our materials are biodegradable
3% are non biodegradable – elastane/ polyester, fusing and metal hardware.

46% of our cotton usage by piece is GOTS certified organic.

100% of our leather usage is vegetable tanned. We do not use chrome tanned leather.

100% of our cotton bedding is GOTS certified organic.

Artisanal

Our artisan partners weaved 4268 metres of custom hand woven fabric, which made 1746 garments.

We created 2734 artisan made pieces – including kantha quilts, handwoven garments beaded bags.

Artist Collabs

Our collaborating artists received \$37,459.41 in licensing fees.

Supply Chain

100% of all Tier 1 (Product Production) is traced

100% of Tier 1 have completed a 3rd party audit

46% of all Tier 2 (Fabric and leather production) is traced

38% of all Tier 3 (Yarn production) is traced

Climate

Emissions:

Scope 1 – 0t CO2-e

Scope 2 – 3.9t CO2-e

Scope 3 – 333.36t CO2-e

*The solar panels on our studio and warehouse generated 13,881 kwh, of which 8726kwh was exported to the grid. We used 5079kwh of grid electricity and 5154kwh of our solar.

There was a net gain of 3647kwh of solar generated electricity, equivalent to a net saving of 2.8t CO2-e.

Scope 1 are direct emissions from sources that our company owns – for example a company car or an industrial process within our company facilities.
Scope 2 are our indirect emissions from generation of purchased electricity.
Scope 3 includes production of goods, transportation of goods, business travel, employee commuting, end of life of sold products

*Production of goods are based on estimates, end of life estimates have not been included for this report

Sources:
www.ethicalconsumer.org/fashion-clothing/carbon-cost-clothing
<https://dspace.library.uu.nl/handle/1874/203542>

Materials

Supply Chain:

TRACING

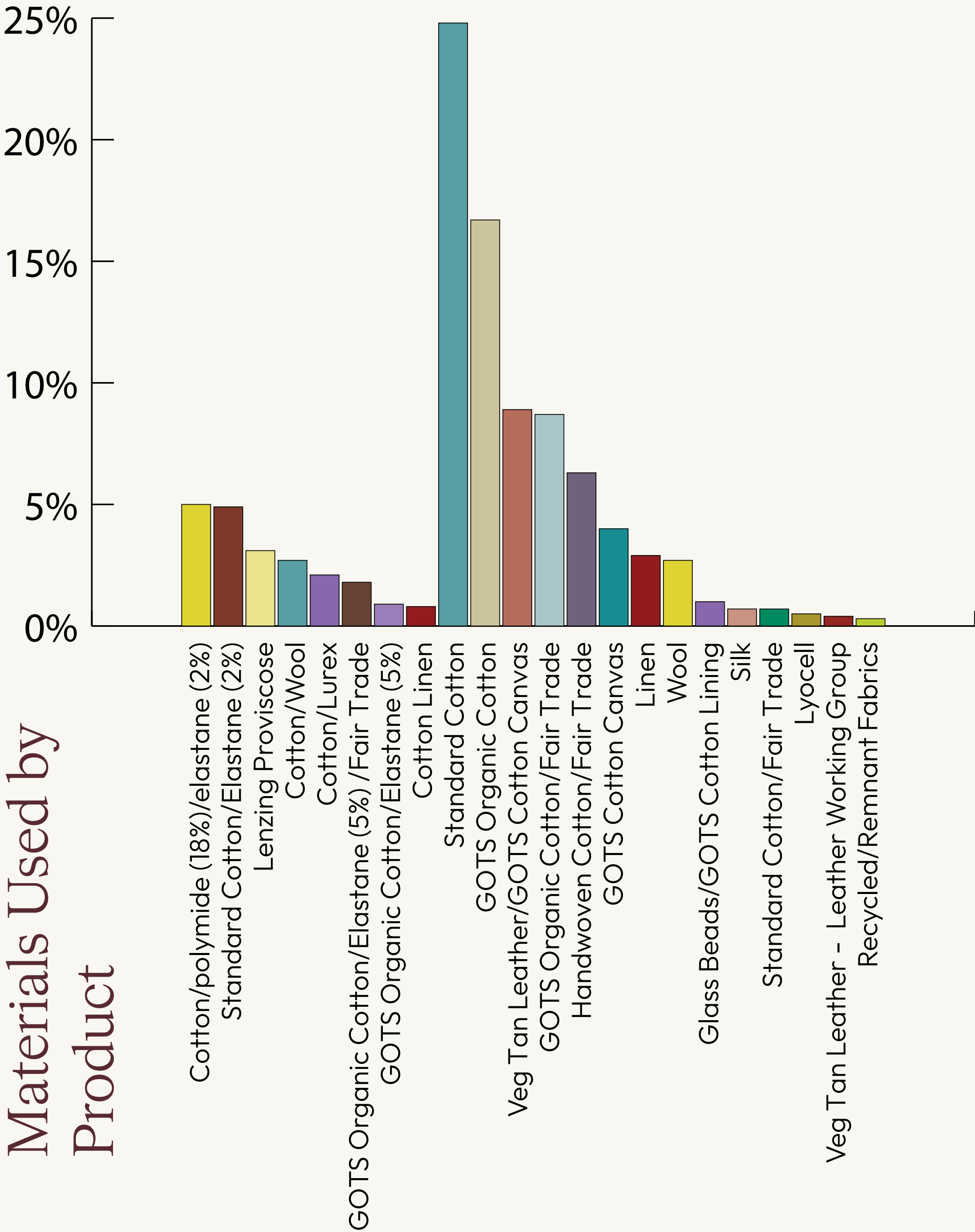
Tier 1 (cutting and sewing finished products, embroidery, beading)
100% traced

Tier 2 – fabric weaving, printing, dyeing, tannery
46% traced

Tier 3 – Yarn spinning
38% traced

View Material Guidelines [HERE](#)

Materials Used by Product

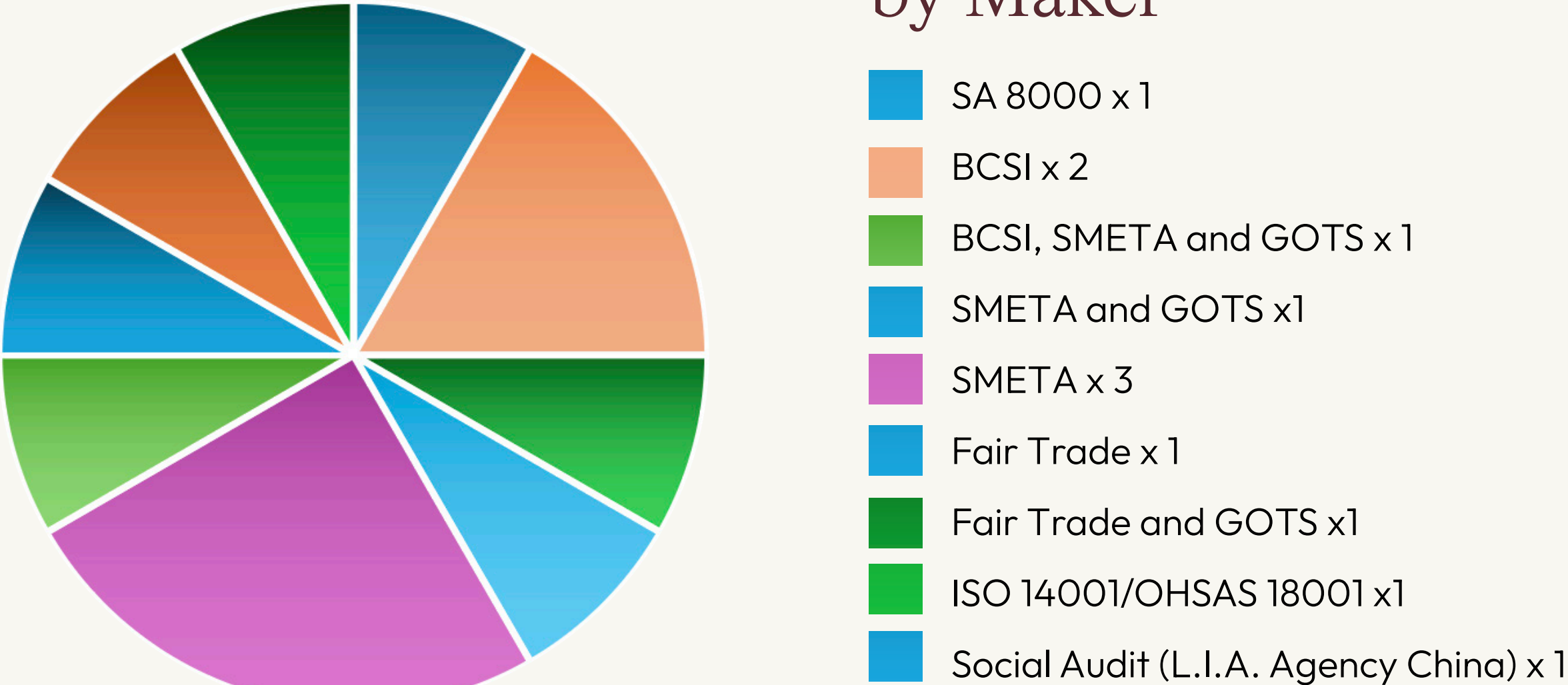


Social Impact

All our Tier 1 makers have completed third party social audits that check ethical and responsible business practices, working conditions, wages and reasonable working hours.



Breakdown of Audits by Maker



Artisan

We have long standing relationships with artisan partners in India.

Artisan made is considered to be a heritage technique or process usually by hand that uses skills passed down over generations. They are important as they decentralise production – they can be done in small villages outside of big cities, often can work around family life (and are often connected to family life as skills are passed down within families), and are important parts of geographical identity – certain areas specialise in a particular type of specialist skill for example.

TOTAL artisan pcs for our SS23/24 and AW24 seasons –
2734 pieces



Artist spotlight

Kala Swaraj are a non-profit organisation of hand weavers – supporting a whole community connected to the weaving process – hand dyeing yarn, creating looms, spinning yarn into spindles, hand weaving in homes and small workshops.

We pay a market premium of 50% for the fabrics and have worked with them for 7 years consistently each season, providing steady income for the community.



ARTISAN - KALA SWARAJ

“As an organisation with limited staff and funds, we feel that we are not just suppliers for Nancybird but part of a team. We have never had to spend time chasing orders or payments— everything runs smoothly. This allows us to focus on the core work of creating beautiful textiles that hold meaning both for the artisans and for Nancybird.”

- HEMENDRA, Founder

Community

During this period we collaborated with 5 artists from around Australia.

These collaborations give us as a brand the opportunity to champion these visual artists, bring their work onto a medium which they wouldn't usually be, and bring it to a new audience.

We bring the artist to the centre, always crediting their work where we show it, it is never hidden from view. Our swing tags and product labeling also shows their name and tells the story of the collaboration.

These images show Elizabeth Barnett, who we collaborated with in our Autumn Winter 2024 collection.



Artist spotlight

In our Autumn Winter 2024 collection, we collaborated with the artist Wendy Hubert, a Yindjibardi elder from the Western Tablelands of the Pilbara in Western Australia, a member of the Juluwarlu Art Group. We were lucky enough to take part in the Country to Couture runway show during the Darwin Aboriginal Art Fair in August 2023, and shoot the collection on the artist Wendy herself, along with young members of Juluwarlu.

*Although outside of the scope of the time period of this report, fast forward to 2025, and we have been nominated for Community Collaboration Award with Indigenous Fashion Projects, for this collaboration and a more recent one with Wendy, as well as mentoring by the Nancybird team for visiting members of Juluwarlu, to teach aspects of ecommerce, inventory management, marketing and design.



1% for the Planet

We are proud to be part of the 1% movement, which verifies our annual donations. Our donations reflect our passion for keeping the Australian landscape wild, to support indigenous youth in caring for country and for female empowerment through the education of girls.

\$31,588 donated in FY24

- Including:
- Australian Conservation Foundation
 - Bob Brown Foundation
 - Seed Indigenous Youth Climate Network
 - Bush Heritage Australia
 - One Girl

Climate

Scope 2 – 3.9t CO2-e

*As of November 2024, we have switched our grid electricity to Green Power, so for FY25 this will be vastly reduced, and in FY26 it will be zero.

Scope 3 - 333.36t CO2-e

Staff Commute:
3.36t CO2-e

Work from Home:
0.06t CO2-e

Work Travel (2 staff travelled to India April 2024):
8.62t CO2-e

Order Fulfillment (HQ to customer):
13.09t CO2-e

Sea Freight – bulk production:
8.522t CO2-e

Air Freight – Bulk Production:
28.6t CO2-e

Courier Freight (sampling, small production):
10.4t CO2-e

Production of goods (cradle to gate - **estimate**):
262t CO2-e

Waste – landfill, recycling paper, cardboard and soft plastics:
9.84t CO2-e

Total:
333.36t CO2-e

Circularity

Items that are made of a single fibre or material (such as a 100% cotton top), or are easily separated (eg leather bag with cotton lining) are considered to be mono materials.

These are much more easily recyclable – blends, especially blends of cellulose and synthetic, are more difficult to recycle and as an industry don’t have recycling commercially available to process these back into single fibre for reuse (although there are excellent recyclers such as Upparel who have created a blended felt-like material). We are hopeful for the future of recycling fabrics, and can see incredible opportunities to use this readily available resource.

*Something to note – for the FY24 our sewing thread is a polyester cotton. Although this only makes a very small amount of the overall product, we are moving to 100% cotton in the FY25.

This is our breakdown of mono materials vs blends.

Mono materials – non blended materials percentage:
78.6% of our products use mono fibres/materials
21.4% of our products use blended fibres (14.7% of blends are with a synthetic, typically between 2-5% of the material)



Breakdown of Fibres/Materials:

CELLULOSE	
Cotton - standard	38.23%
Cotton - GOTS organic	34.51%
Cotton - handwoven	6.3%
Linen	3.1%
Recycled/remnant cotton	0.3%
	82.31%

CELLULOSE MAN MADE	
Lenzing Proviscose	3.12%
Lyocell	0.52%
	3.64%

PROTEIN	
Veg Tan Leather	6.62%
Wool	3.54%
Silk	0.7%
	10.91%

SYNTHETIC/METAL/ GLASS	
Polymide/Elastane/Lurex	1.28%
Metal hardware	1.18%
Glass	0.68%
	3.14%

We have plans for a reselling program – in late 2025 we will be opening up our warehouse space for a studio store, where we will have a program to bring your wearable Nancybird items to us for store credit, and we will sell or donate these items.

Memberships and Organisations:

- Seamless Member
- 1% for the Planet
- B-corp (currently at verification stage)

Targets:

See our targets for the following reporting period (FY25) [HERE](#)



NANCYBIRD

Nancybird.com

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