

Independent Inquiry [ADAD6001]

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A comparison of the UK and US in relation to how females are viewed in photographic media, with a focus on the airbrushing of images, and its effect on adolescent body image and wellbeing.

Chapter 1

Introduction

The aim of this piece is to debate and examine the negative effects of female media representation and image distortion of influential individuals, on the mental state and wellbeing of vulnerable adolescents or easily led women and their body image. I will use the information I congregate to compare effects in the US and USA and query whether the photography industry, even those at the centre such as paparazzo personnel, have a duty of care to their audience, and whether image sharing and social media platforms should be moderated – Perhaps I could also examine whether the legislating governing aspects of photography and wider fashion industry could be impacted and changed to prevent further harm to young and impressionable individuals.

I will use an array of case studies pertaining to adverse or damaging behaviours such as eating disorders and self-harm with relation to body image in order to assemble statistics and gain a broader information base – I could also interview Industry professionals such as beauty experts, models, photographers, by doing this I would be combining primary and secondary data to gain a wider acknowledgement of societal concerns.

I also plan on contextualizing the subject under a wider discourse of the history of female representation.

United Kingdom

Recently, many well-known British individuals have sought a platform to discuss this growing issue of the representation of women in media, predominantly and most recently, English celebrity feminist icon Jameela Jamil has spoken out against retouching, after a particular image of herself circulated the internet - her arms were digitally slimmed and her skin lightened. (Jamil,2019) Since, she has tirelessly campaigned against manipulative photography, and boldly claims that airbrushing images should not only be discouraged, but also illegal “I think it’s a disgusting tool that has been weaponised, primarily against women, and is responsible for so many more problems than we realise because we are blinded by the media, our culture, and our society,” she wrote. It promotes impossible beauty standards that shape how the world view women and in turn how women see themselves. Many agree with Jamil, stating that not only is it mentally damaging for the person being photographed and for the public, but it is also a lie to the consumer. (Giorgis, 2018) For example, in a Daily Mail interview, a re-touching expert revealed the role she plays during beauty and fashion campaigns, the editor who often Photoshop’s the world's most well-known models, states that advertisements are far more airbrushed than magazine shoots. Speaking of a campaign she

worked for a mascara brand, she declared 'They wear false eyelashes, of course, in the photo shoot, and we completely draw the lashes in one by one so it's just like a forest of eyelashes. That's like the biggest lie of all - you can't achieve that.'

It was also brought to light that models in beauty ads are completely overhauled, veins and freckles, blemishes and bags under the eyes are often removed, along with body hair and wrinkles. Teeth are whitened, eye features exaggerated and kneecaps, or other dry skin smoothed.

While she admits to being disgruntled by some of the distortions she is commissioned to create, she also believes overly retouched and distorted bodies are a terrible image to portray to young female audiences in teen targeted magazines, 'I wish everybody knew everything was retouched. I wish young girls wouldn't look at things and say, her skin is so perfect, there are no pores, no pimples, no freckles — I want my skin to be like that. It's not possible. The skin retouching and smoothing is the most deceiving thing, but if we stopped now, you'd flip through your magazine and say, "oh my God, you need to put on some makeup". To stop doing it now would be too noticeable.' Later in the interview however, she also defends the practice, which she states 'is really about creating a beautiful image that shows the product in the best light.' (Fleming, 2012)

Soon after this article was published Liberal Democrat MP Jo Swinson complained that the cosmetic adverts were not representative of the results the products could achieve and that although some retouching may be acceptable, the adverts were particularly bad examples of misleading advertising and could massively contribute to body image problems. "There's a problem out there with body image and confidence. The way excessive retouching has become pervasive in our society is contributing to that problem." Guy Parker, chief executive of the Advertising Standards Authority, told the BBC. (BBC, 2011)

He is of course correct, according to a 2018 BAAPS report, in Britain, over 28,000 cosmetic procedures took place in 2018, 92% of which were women who claimed a lack of body confidence. The most popular procedure for women was breast augmentation, and the biggest increases, since the 2017 audit were for liposuction which rose 12%, and facelifts which increased by 9%.

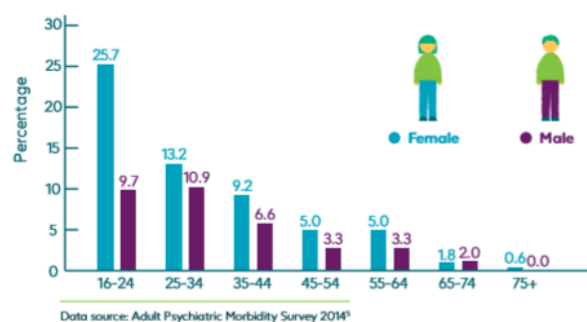
The 2018 BAAPS account also shows that demand for cosmetic surgery remains buoyant, and that the trend is part driven by the openness of celebrities who have multiple procedures to ensure a youthful appearance. For example, earlier this year Jane Fonda admitted to having surgery over several decades to enhance her looks and prolong her career, which is a perfect example of how American celebrities and fads effect British customs.

It also states that the rise in Liposuction came at a time where the popularity of TV shows such as Love Island, and the proceeding influx of fashion and cosmetic advertising has driven the desire for a toned torso, as did the imagery for women's athletic clothing around the

same time. The danger of cosmetic surgery becoming too closely linked to reality TV or celebrity endorsement is that it can make surgery seem like a commodity, which should never be the case. (BAAPS, 2018) The report also states that half of young women between 16 and 21 say they would consider cosmetic surgery.

Not only have corrective procedures increased in correlation with poor body image but eating disorders have more than doubled in the last 15 years. According to the Priory Group (N/A), Most eating disorders develop during adolescence; the average age of onset for anorexia nervosa is 16-17 years old and the average onset age for bulimia nervosa is 18-19 years old, these are vulnerable ages when individuals are most susceptible to influence, they are also the generation with the highest access rates to modified images, and who have the largest media intake due to mobile and smart device usage being at an all-time high amongst

Percentage of adults in England reporting that they have self-harmed at some point in their lives



millennials. Another major concern is the increase in self-harm among young people over the last 15 years, Self-harm is a sign of serious emotional distress and, while most people who self-harm will not go on to take their own life, it is a strong risk factor for future suicide, Self-harm is most common among young people than other age groups; it increased across all age groups between

2000 and 2014, however increased the most among young women, aged between 16-24. Also according to the Samaritans annual report, in 2018, 759 young people took their own life in the UK and Republic of Ireland. Suicide is complex and is rarely caused by one thing. It usually follows a combination of adverse childhood experiences, stressors in early life and recent events, but with the ever-growing stresses owed mainly to the pressures to live a certain type of life or look a certain way, it wouldn't be indecent to suggest that social media and in turn airbrushed images play a role. (Samaritans, 2018)

Another British artist who has joined the celebrity debate against retouching images is Kate Winslet, Winslet is the recipient of various accolades, including three British Academy Film Awards, and is among the few performers to have won Academy, Emmy, and Grammy Awards, making her a massively public and influential figure with a large fan base – her relationship with airbrushing is complicated, and sadly she has often fallen prey to it, most famously, when a GQ 2003 cover excessively shrank her legs and curves.

"I actually have a polaroid that the photographer gave me on the day of the shoot, I can tell you they've reduced the size of my legs by about a third" Winslet told the BBC. "For my money it looks pretty good the way it was taken".

Sadly, for a woman of her stature, it goes with the territory. But not her morals, "It goes against my morals, the way my parents brought me up and what I consider to be natural

beauty.” Said Winslet, during an interview with The Telegraph in 2011. “I will never give in.” (Dockterman.E & McCluskey.M, 2015)

Now, she has revealed that her new contract for Lancôme, who she has worked with for several years, states that her campaigns be free of any additional editing. "I can only ever speak for myself and I can only ever do things that are important to me and it's a hope that other people might follow suit but it does feel important to me because I do think we have a responsibility to the younger generation of women".

Winslet also agrees about the negative influence the images can have on young girls; "I think they do look to magazines, I think they do look to women who have been successful in their chosen careers and they want people to look up to, and I would always want to be telling the truth about who I am to that generation because they've got to have strong leaders. We're all responsible for raising strong young women, so these are things that are important to me."

Dame Helen Mirren, has also spoken out in support stating "I am not gorgeous, I never was, but I was always OK-looking and I'm keen to stay that way," Mirren said of her decision to shun the airbrushing for her first beauty campaign for L’Oreal. “I hope I can inspire other women towards greater confidence by making the most of their natural good looks." (Young, K. 2015)

Photoshop has changed photography, fashion, and advertising faster than legislation has kept up. When Thomas and John Knoll were originally developing Photoshop in the 1980s, their goal was to be able to recreate what the eyes were seeing but with camera technology, which at the time was impossible. Today however, Photoshop is doing much more than initially intended, removing blemishes or completely altering a models figure.

‘Photoshopping’ has even become a verb in modern lingo, not only in the UK, but worldwide. And the ability to alter any and every detail of an image has sparked mass debate about an important question for brands, legislators and consumers alike -

When does image enhancement become deception?

Having viewed multiple oppositions to the trade, is the British Government doing anything to oppose it; In countries around the globe, legislators and regulators are starting to take action; multiple laws are being passed, for example - the Photoshop Law in Israel which requires models to be 18.5 BMI or above, and for advertisers to label retouched images. In France, in October 2017 a law went into effect that requires a "photographie retouchée" label on photos that have been edited to alter a model's figure in anyway; it also requires a health exam to be taken for models every other year in order to medically certify that they are healthy enough to work. (Horwath, A. 2019)

Have British officials have not taken note however, and it seems that they are slow on the uptake, in 2011 the Liberal Democrats suggested that airbrushed advertisements should be

banned, especially those aimed at children, stating that altering photos to make them look better means children are subjected to viewing "completely unattainable images" - However this was later rejected.

Though there are no laws or regulation to prevent this in the UK, there are a number of prominent organisations that are working towards tackling this issue. The YMCA's Body Image campaign aims to tackle the public's unhealthy obsession with body image standards and to promote better confidence, advocating wellbeing and health and in both mind and body.

In 2010 The Campaign for Body Confidence was launched by Jo Swinson and Lynne Featherstone to teach the public about the adverse effects of portraying unrealistic body goals in media and especially fashion/beauty and diet industries, especially for younger generations. The research shows that working towards an unattainable body image can lead to mental anxiety, depression, self-esteem issues and eating disorders. The movement is working towards ensuring transparency and integrity in advertising, improving the diversity of body types in fashion campaigns and they also aim to provide an education on these issues in schools. The website providing information on the campaign offers statistics which highlight the depth of the issue; The research is primarily performed by the Schools Health Education Unit which conducted a survey using a British sample of approximately 30,000 children aged 10-15 years, it found that 58% of 14-15 year old females and 50% of those aged 12-18 felt they needed to lose weight. (Government Equalities Office, 2013)

Another advancement towards a healthier future is the development of an educational program titled 'The Media Smart Body Image lesson' which is available for all parents and guardians to download free of charge. The resource provides multiple examples of photographs that have been airbrushed and edited and teaches them how to analyse and anatomize the images. It also provides carers with a wide range of tools to inspire positive body awareness in their children. Equalities Minister Lynne Featherstone stated that "Young people are being set an impossible standard by images in media and advertising which can erode their self-esteem. As parents, we are often aware of these issues, but may not have the advice and guidance we need to talk to our children."

Additionally, 'All Walks Beyond the Catwalk' is a non-profit organisation that encourages diversity of model size, ethnicity, age and shape in the fashion industry, so that regular women are represented in advertising and on the catwalk. The organisation was founded by Erin O'Connor, Caryn Franklin MBE and Debra Bourne, and was later launched at London Fashion Week in 2009, with a campaign titled 'Size me up.' Instead of presenting one female ideal, it is their primary objective to guarantee that all mainstream designers, brands and media will speak for all women by 'highlighting and celebrating individuality, diversity and difference.'

Since their launch, they have been slowly growing and raising awareness throughout the UK by conducting a number of campaigns and initiatives. For example, they have been holding seminars and lectures building awareness within universities. "It's the responsibility of fashion educators to teach our future fashion practitioners from designers to image-makers to become more aware of the emotional impact of their design and messaging through creative and exciting educational methods." says Mal Burkinshaw, head of Fashion at Edinburgh College of Art.

Overall, the organisation has become a massive success, and has recently begun to become more widely acknowledged as a campaign; they now aim to incorporate the course into the day-to-day curriculum of many other universities and colleges. The students involved thus far also felt it was an important lesson to learn, stating that "People who are strong enough to embrace their differences represent something more beautiful to me, than someone who has moulded themselves into an ideal." Hundt, E. (2013)

Griselda Pollock is a visual theorist, cultural analyst and professor of international, postcolonial feminist studies in the visual arts. Based in England, She is a major influence in feminist theory, feminist art history and gender studies. In her book, 'Vision and Difference: Feminism, Femininity and Histories of Art' she casts a critical eye over the current art scene, and discusses the problems of working in a culture where the feminine is still defined as the object of the male gaze based on Laura Mulvey's theory, and explores where exactly the idea of 'sex sells' began. Part way through the novel's 7th Chapter 'Sexuality and representation in female practice – A Brechtian Perspective', it is discussed why in canonical or early art works such as The Demoiselles D'Avignon by Picasso or de Koonings series "Woman" it articulates a particular power relation, a monological masculine discourse conjuring up the fetish of a female bodily presence and vocal absence. Modernism is structured around sexual politics but this is displaced by the clear-cut content of modernist debate, the celebration of creative masculine individualism. Pollock, G. (2003)

Jo Spence was a British photographer, she began her career in commercial photography, however In the 1970s, she refocused her work towards documentary photography, motivated by her political worries. Both a socialist and feminist, she worked to represent these concerns through her photography. Self-portraits about her own fight with breast cancer, depicting various stages to rebel against the idea of an idealized female form. This later inspired projects in 'photo-therapy', a means of using images to work on psychological health, rather than destroy it.

Chapter 2

United States of America, unattainable beauty standards and ensuing consequences

Hollywood gets a lot of blame for promoting unattainable and occasionally unhealthy beauty standards and a negative body image, yet we still look there to establish the beauty ideals for

the rest of America and often the rest of the world. Hollywood Beauty Standards are 'a trope in aggregate', while sometimes people who are considered 'ugly' are cast, the vast majority of people in mainstream media are portrayed as perfect individuals often through retouched images, as this is how they are displayed and advertised to others worldwide, and how they remain 'relevant.'; industries tend to justify this behaviour by stating that 'Sex Sells', not only does this then have an effect on consumer body image but also self-worth - everything that emerges from Hollywood tells viewers that they're only valuable if they're attractive.

From childhood, most women have a sort of relationship with the beautiful and touched-up women of pop-culture and fashion — the actresses, singers, models. 'As both consumers and the consumed, we come to absorb what society expects from us by watching movies and following fashion for example. '(TV Tropez, n.d.)

Hollywood is a place unique to the States, as a result surely this means it predominantly effects its own residents thoughts on body image and personal appearance – It would be naïve to believe this, as the cities magic is far reaching with most box office hits being shown worldwide. For example, most recently, box office masterpiece Charlie's Angles (2019) was shown across 39 countries on its opening weekend, and not including domestic venues, at over 84,758 theatres. That means that promotional posters that have been massively airbrushed and edited are also being shown in these places. (Box Office, 2019)

Globally the dominant cinema audience demographic is of a typically younger age than the general population with half of the visits made by people in the key 14 to 34 demographic.— hereby, again, affecting the influential adolescents who frequent theatres. (SAWA, n.d.)

In America in 2018, 14.7 million total cosmetic procedures were recorded, 92% of which were female, and of those 227,000 where amongst 13-19 year olds. \$16.5 billion was spent on cosmetic procedures in the U.S. (ASPS, 2018)

This is almost 14,672,000 more procedure than the United Kingdom, though it must be taken into consideration that the United States is approximately 40 times the size of the United Kingdom – Having thought this through however, should the 2018 rate in the UK be multiplied by 40, it becomes a timid 1,120,000.

It is believed that the US, the world's largest economy, is also one of the most technologically advanced countries in the world, especially in terms of mobile software, and in 2016, Facetune was released in New York, and within a year of its release, the app ranked first the photo & video category in 120 countries. It is a photo editing app used to edit and retouch photos on a user's personal mobile device created by Lightricks. The app is most used for portrait and selfie editing – making the damaging trend massively more accessible. In fact more than half of women admit to editing their social media images before posting despite over two thirds thinking it's wrong for magazines to do it, and 18% of women interviewed said their profile picture was unrealistic. (Noble, F. 2015)

Judith Butler is an American philosopher and predominantly a gender theorist, her work alone has inspired the fields of third-wave feminism, she has also influenced the understanding of gender identity. Third-wave feminism is the most recent development of a crusade that began in the 1990s in the U.S. It addresses the restrictions of the second development by giving more attention to non-white ethnic groups. It challenges the definition of gender and promotes sexuality as female empowerment, though many question whether this is wise regarding the current situation of media representation.

Butler states that, historically, gender is viewed in a traditionally binary fashion; humans are frequently divided into two specific categories - men and women. She argues against these restrictive categories, stating that gender should not be fixed, and rather be seen as a human attribute that shifts and changes. She asserts that women have been clustered together in a group with shared temperaments, attributes and interests, and this limits their ability to choose their own unique identities, (Butler, J. 1990) and so it's chosen for them by stereotypical media ideals, this becomes exploitation, with the portrayal of women in mass media used to increase the appeal of media or a product, and as a result it becomes sexual objectification – thus being the presentation of women as sexual objects and the setting of standards of beauty that women are expected to reflect.

Although sexual content in the media can affect any age group, adolescents may be particularly vulnerable. Adolescents may be exposed to sexual content in the media during a developmental period when specifically gender roles, sexual attitudes and behaviours are being established – ‘Analyses of broadcast media content indicate that, on average, teenage viewers see 143 incidents of sexual behaviour on network television at prime time each week. And as much as 80% of all movies shown on network or cable television stations have sexual content. An analysis of music videos indicates that 60% portray sexual feelings and impulses, and substantial amount display provocative clothing, scantily-clad women and sexually suggestive body movements.’ Gruber, E & Gruber, J (2000)

The current President of the United States, Donald Trump has made quite a name for himself since being sworn into office, due to a long history of making crude, sexist and tasteless remarks about women; he has been widely called out for his objectification of females and he has a tendency to criticise them for their looks, the behaviour spans decades. The president maintains an incredibly lewd and dismissive attitude towards women, from stating saying no one would vote for his former rival Carly Fiorina because of her face, shaming multiple famous women by declaring that they are ‘unattractive inside and out’, to unashamedly admitting that his daughter is ‘a piece of ass’ that he would date, should circumstances have been different. Despite this he has managed to dismiss even the worst comments as ‘locker-room talk’, however the fact remains that disparaging comments about women can be incredibly harmful.

"It's just common sense that the way people speak and the language they use affects people's lives, particularly when it's being used by people in authority," Said Michael Bronski, a Harvard University professor specializing in media and gender studies.

The way that Trump speaks of women is evidently offensive to his target at the time, nonetheless, the damage extends beyond that. His way of seeing women and the fact that he is now leading the United States contributes to the 'stubborn perseverance of exactly the kind of sexist, patriarchal culture that is in imminent need of change.' Bahadur, N. (2017)

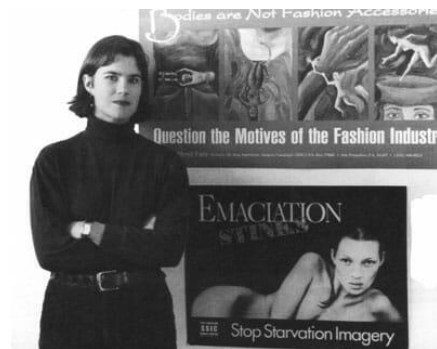
With a government serving this type of leadership, it's presumable that there will not be any laws, rules or regulations released during Trumps presidency to protect the rights of women in terms of media representation and airbrushing.

However there is a fairly well-known organisation in America striving for change called 'About-Face'. 'About-Face' has served women of all ages for nearly 20 years, educating others on how 'media & misogyny affects girls and their sense of self into activism.'

In 2017, the association was forced to change and develop in order to keep up with changes in our culture, "Today teenage girls aren't only feeling the effects of thin, white supermodels on the runway and in heroin-chic fashion spreads. They have smartphones in their pockets and constant access to web sites and social media that are filled with negative, limiting messages of all sorts. And their media isn't only top-down: They're making their own media via social media every day."

In 1995, San Francisco based artist and photographer Kathy Bruin acted on her anger with the small selection of limited and unrealistic images of women in advertising by creating a

series of outrageous posters parodying a Calvin Klein advert for Obsession perfume, declaring that "Emaciation Stinks".



(About-Face, 1995)

This influential and frankly crucial act gained national media attention and inspired a community of activists to fight back against 'the homogenous, limiting versions of women in mass media that were destroying girls and women's body image and self-esteem.'

(About-Face, n.d.)

Jean Kilbourne, Ed.D. is a documentary filmmaker and activist who is internationally renowned for her work on the image of women in advertising and general media. She is also widely accredited with introducing the idea of educating the public about media literacy as a way to prevent problems she viewed as 'originating from mass media advertising campaigns.' She lectures about the topic world-wide and her documentaries based on this topic are viewed around the world, especially her award-winning films Killing Us Softly (1979) and Still Killing Us Softly (1987), these documentaries have influenced millions of students on a global

scale to popularize and develop the study of gender representation in advertising. With an engaging and creative dialogue, she asks viewers to look at familiar images in a new way that triggers and motivates the audience to take action. (Kilbourne, J. 2016)

Chapter 3

The feminine beauty ideal is "the socially constructed notion that physical attractiveness is one of women's most important assets, and something all women should strive to achieve and maintain" (Feminine Beauty Ideal, 2019) But what inspired this mind-set, is it a case of nature v nurture? Is it due to genes, evolution and hereditary factors or environmental variables that impact who we are, including our early childhood experiences, how we were raised, our social relationships, and our surrounding culture. Our world has incorporated beauty standards to the point where we're unsure if our beauty ideals are what we actually think is beautiful, or what society tells us is beautiful.

Having researched this theory and due to the subject of this dissertation I am led to believe it is the later, though there are valid arguments in favour of the first. Canterbury University Art philosopher Denis Dutton, in his philosophy, "A Darwinian Theory of Beauty"(2010), "He examines our natural attraction to beauty while explaining how sexual selection dictates our aesthetic attractions. Dutton uses the example of the peacock's tail, which evolved for the purpose of sexual selection. Since the peacock's tail arouses and sustains the interest of the peahen, the peahen ultimately finds the peacock's tail beautiful. This theory applies to us and other animals as well, for we are all aroused by different qualities in a person, therefore influencing our attraction". Dutton then advances his argument by relating his claims on beauty to stone age art work. He claims art is seen as beautiful because it shows desirable qualities in the artist, for example, intelligence, motor control, and wealth due to access to materials. The art crafted during that time was recognized as beautiful and was given to the opposite sex as a gift to ultimately help the artists secure sexual partners. He states that "Since art has been used over time as a form of courtship, this suggests an explanation as to why a majority of people find women who wear makeup more beautiful than without. Makeup is a form of art that requires effort, precision, and attention to detail. Those qualities are most likely to be perceived as attractive. Perhaps this is why makeup trends are adapted and admired so greatly by a huge majority of American society" (Lew, K. 2016) Granted, the idea of feminine beauty may also have originated from "features that correlate with fertility and health. These features include a figure where there is more fat distribution in the hip and thigh area, and vary between different cultures. In both Western and Eastern cultures, having a smaller waist and bigger hips is considered attractive." However, the feminine beauty ideal is also portrayed in many children's fairy tales. It's commonplace in the Brothers Grimm fairy tales female characters to be rewarded for their physical attractiveness - The stories customarily involve a beautiful female protagonist, for example in 'Snow White', she is described as being "beautiful as the light of day" and as having "skin as white as snow, lips as red as blood, and hair as black as ebony wood". In contrast, the foe of fairy tales is usually

described as old and unattractive, relating beauty with innocence and youth, and ugliness with aging and hatred. Ultimately, this puts an emphasis on the value of beauty, as defined by Grimm fairy tales.

100 years following the writing of the Grimm Brothers fairy tales, the Walt Disney Animation Studios adapted these stories into animated films. Common traits of the female Disney characters are impossibly thin bodily proportions, long, flowing hair, and large round eyes. The consistent emphasis on female beauty and what constitutes as being beautiful contributes to the overall feminine beauty ideal. (Feminine Beauty Ideal, 2019)

Whilst evaluating the research in this essay one must consider that the beauty ideals explored in the UK and US are extremely westernised. There are many different views across cultures of what the feminine beauty ideal should be, and often how well a woman follows these ideals can influence her social status within her culture – the areas covered in this dissertation are more sheltered than others and that must be accounted for to avoid confusion or offense. For example, a Japanese woman with a body decorated with tattoos, is seen as a symbol of attractiveness and status; or, in Burma, girls from the age of five have metal rings put around their necks, with more rings added every two years, to elongate the spine – this further promotes the nature theory.

Conclusion

In summary, our society would be better versed if more people promoted a healthier body image through photography, both countries should continue to try to prevent behaviours like those explored above and greater consideration should be taken with impending consequences, such as possible self-harm, modification or death. I have deduced that many people or most of the general public are unaware of the magnitude of this issue and so it should definitely be promoted and aired on a larger platform. It should also be considered that this is not an issue that can be reversed only reduced, due to the ever-growing fad of social-media, and media as a whole is only going to expand – it can only be attempted to control the situation not eliminate it all together per say.

I believe that this dissertation should not be a comparison, of which country is better or worse, this is not an either/or question. Both have strengths and weaknesses and both have room for growth and improvement.

Evaluation

Having concluded this work, I believe that I have completed a well-rounded piece of research into both countries, and in doing so I have massively improved my analytical and conceptual skills. My organisational and time management skills in particular have been put to the test and there is definitely room for improvement here during future projects and ventures. One issue I had were was British artists and philosophers research and input which could have

been useful to create a fuller argument. Other than the above points, I am happy with the work submitted.

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