



Fashioning a Healthy Future

The Report of the Model Health Inquiry

September 2007

A Foreword



The Model Health Inquiry has focused on ways of improving the working lives of models and their long-term prospects, in an industry where the UK has been a top performer on a worldwide stage. It has looked behind the glamorous facade of fashion and examined the working lives of the catwalk models who represent the apex of a multi-million pound creative business. The facts of the modelling profession are not so glamorous; it is peopled by young and potentially vulnerable workers – the majority of them women – who are self-employed and do not have adequate support. For many, their careers are short and they endure working conditions that are damaging to their health.

These problems are not confined to the UK and so it is to the British Fashion Council's credit that it recognised the complexities of the issues surrounding model health and commissioned a thorough and independent review.

The Model Health Inquiry panel has brought together fashion industry practitioners with a wealth of experience right across the sector and leading specialists on eating disorders to propose changes to safeguard these young people who play such a key role in the success of UK fashion. We reached our conclusions after the most extensive consultation – and I would like to thank the contributors for their valuable role. Particular thanks are due to Áine O'Keeffe of The Work Foundation who produced the detailed research on the economics of the designer fashion industry.

It is sad that it took the deaths of two young models from eating disorders to prompt the fashion industry at home and abroad to examine its operations. But there are welcome signs that change is coming. The inquiry has had some success in generating knowledge about the pressures on models and the dangers of eating disorders. Agencies are responding, improving the training of staff, and the British Fashion Council has agreed to implement a number of our recommendations in time for this autumn's Fashion Week. We are seeing a window of opportunity opening. The panel's recommendations are designed to keep that window open and deliver change that is effective and enforceable. We will not see an overnight transformation but we are establishing a process that will drive sustained reform.

The panel has worked against a tight and demanding deadline and we have achieved that thanks to the considerable support from our Secretariat of Kerry Mythen, Kirsty McCormick and Kate Daish under the excellent leadership of Michael Brady – thanks to Marks & Spencer for supporting the staffing of the team – and Sheree Dodd the report writer. Finally, my grateful thanks go to members of the panel for their hard work and commitment to safeguarding the health of such important fashion industry workers. They have underlined this commitment by agreeing to become the founder members on a voluntary basis of a permanent UK model health body in order to monitor the industry's response to their proposals.

Baroness Denise Kingsmill

B Executive Summary and Recommendations

Modelling conjures up an image of glamour and super-salaries; a small group of supermodels inhabit the world of celebrity. The reality can be very different. Young and potentially vulnerable women – and men – work in a pressured environment that is largely unregulated and lightly monitored. Their faces and bodies make a splash in the pages of national newspapers and glossy magazines but their voices are seldom heard.

The Model Health Inquiry was prompted by growing concern about unhealthily thin models showcasing designer fashions on the catwalks at the major international fashion weeks held in Milan, Paris, New York and London. The deaths of two South American models suffering from eating disorders are provoking an examination of the aesthetic in fashion worldwide. Without change both the industry and models will suffer: attention will be diverted away from the designs and fashion industry risks being portrayed in a negative light. Widespread use of unhealthily thin models feeds criticism that the fashion industry is fuelling an unhealthy obsession with thinness and dieting in the wider population.

Our inquiry has focused on developing practical and effective proposals to ensure the industry behaves responsibly, providing support and protection to models. We are committed to enhancing the reputation of the UK fashion industry – an industry that plays a significant role in the country's creative economy but other than the high street retail giants consists largely of small and fragmented businesses. In making our recommendations we are also conscious that the organisations representing industry interests such as the British Fashion Council (BFC) and the Association of Model Agents (AMA) are run on limited resources and in the case of the AMA rely on the goodwill of volunteers for its management.

The expert panel that has led the inquiry has wide-ranging expertise in the field of fashion and design and extensive experience of working with the modelling profession. To achieve our objective of producing workable solutions we have consulted widely as well as commissioned an opinion poll of models. More than 200 individuals or organisations – ranging from designers, retailers, model agencies, show producers, journalists and models – have taken part in discussions, interviews or investigations. Their contributions have been invaluable and the inquiry panel is extremely grateful for their commitment and frankness.

There are no easy answers to this issue. Young women are scouted and selected on the basis of their body shape and they operate in a global industry where action in one country can so easily be undermined by inaction in another. The panel has been determined to propose enforceable action that goes beyond mere window dressing. Clearly, it is vital to get the whole industry to buy in to change otherwise any reforms proposed will not work. Our method of working therefore included publishing an interim report setting out initial thinking and options for action.

“We are numb as an industry – we are so used to looking at models on the catwalks as clothes hangers that we fail to see whether they are healthy or not. One of the major worries is that the fashion industry sees thin and emaciated as ‘edgy’ or cool. In an ideal world, models would be size 12.”

Caryn Franklin, Fashion Writer and Broadcaster

In this final report we discuss the range of responses received and indicate how they have informed our recommendations for action (see paras 1-7).

During the investigation, evidence of the vulnerability of young women in the modelling profession was startling. The panel was particularly struck by the dangers inherent in employing girls under the age of 16 to model adult clothes on the catwalks. These remain a small proportion of the overall number of catwalk models but casting directors and models themselves reported a growing tendency to recruit under-16s in pursuit of the latest 'new look'. Furthermore, the pre-pubescent bodies of under-16s conform to the skinniness sought by certain designers that cannot be matched by older models without drastic dieting.

Our suggestion that under-16s be banned from the catwalks during London Fashion Week (LFW) met with strong approval, although there was some scepticism about the enforcement of a ban and some comment that UK action on this front may be undermined by international competitors continuing to use under-16s. The panel received a positive response from the BFC in relation to the ban on under-16 models. The BFC will implement a ban with immediate effect and ensure that no under-16s appear modelling adult fashion during the September 2007 LFW.

We also believe that additional levels of support should be provided for girls and boys between the ages of 16 and 18 at LFW (see paras 8-15).

Recommendation One Models under the age of 16 should be banned from the catwalks at LFW and the ban should be rigorously enforced. Models would need to demonstrate proof of age through passports or birth certificates. The BFC should also identify, as a matter of urgency, additional support for models aged 16-18 including provision of chaperones where appropriate.

Many agents will continue to work with young women below the age of 16, recruiting them and developing their portfolios even if they are not employed on the LFW catwalks. These young women remain vulnerable to exploitation (see para 16).

Recommendation Two The fashion industry should be in line with other sectors working with children. Criminal Record Bureau checks should be mandatory for those working with models below 16 years of age. These should include model agents, designers, photographers and casting directors.

Models are members of a profession which is at a high risk of eating disorders. Although little detailed research has been carried out in this field, the profession shares characteristics of other 'at risk' occupations such as athletes, classical ballet dancers and jockeys in which rates of eating disorders have been recorded up to 40 per cent. The medical facts of eating disorders are shocking: some studies have identified that 20 per cent of sufferers from anorexia nervosa may die prematurely through suicide or medical complications (see paras 17-21).

One approach suggested to improve model health is to ban all models with a Body Mass Index (BMI) below a certain level from appearing on the LFW catwalks. We have considered this carefully and listened to a range of expert views. But we do not believe a focus on BMI provides the way forward. The panel's expert

B Executive Summary and Recommendations

advisers on eating disorders have stated that BMI is not an accurate method of determining health, particularly in a physically atypical group, which models represent, and its use may worsen eating disorders among models. Dr Adrienne Key said the very process of forcing models to undergo a BMI test could encourage pre-assessment water-loading and post-assessment purging behaviour, including vomiting and the abuse of laxatives and diuretics. Susan Ringwood, chief executive of the charity 'beat', which provides information, help and support for people affected by eating disorders, describes BMI as a "blunt instrument which by itself will not help anyone determine whether someone has an eating disorder." A range of other participants commented that the BMI approach would intensify the concentration on the issue of weight to the detriment of models' health. Most respondents commented that the practical problems of organising 'weigh-ins' ahead of catwalk appearances would be enormous and a ban would be impossible to enforce. Models themselves have told the inquiry they would find the notion of being weighed before shows undignified and demeaning (see para 22).

We favour the alternative approach of promoting good health based on medical assessments of models participating in LFW. The advice we have received is that this would provide a more accurate method of determining physical and psychological health. Some concern was expressed about the cost of examinations but during discussions a number of models agreed that medical checks were important for their individual protection and they should take responsibility for them (see para 23-24).

Recommendation Three From September 2008, models participating in LFW should provide a medical certificate attesting their good health from doctors with expertise in recognising eating disorders. Models will be responsible for organising and paying for the necessary medical assessments but agencies would be required to check certificates before taking individuals on to their books. The experience of Milan in introducing medical tests for catwalk models starting his autumn should be carefully monitored in order to develop effective procedures for London. Issues that will need to be considered in light of Milan's experience include the establishment of an accredited list of medical experts, including international experts, the checking and monitoring of certificates and the organisation of assessments for international models who arrive with very short notice ahead of the shows.

Recommendation Four Models participating in LFW must be engaged through UK-based model agencies in order to ensure passport and medical checks are effectively enforced.

Our investigations uncovered a deep lack of knowledge about eating disorders in the fashion industry, including among models. Few model agents questioned during the course of the inquiry reported experience of cases of eating disorders. This is in spite of the medical view that modelling is a high risk occupation. In addition, in the panel's poll of models, 52 per cent agreed there was a significant problem of anorexia nervosa and bulimia nervosa in their profession compared with 32 per cent who disagreed. However, little information is made available to models on maintaining healthy lifestyles. By raising awareness, the Model Health Inquiry is already having an impact – agents are keen to work together on a common handbook of health advice and a number of agencies have already run

courses for staff and models on health and nutrition involving the leading eating disorder charity 'beat'. In considering work carried out with 'at risk' groups we have been impressed by evidence of the effectiveness of prevention programmes based on improving self esteem, body image and life skills in individuals through workshops and peer support (see paras 25-26).

Recommendation Five A models' health education and awareness programme should be established as a matter of urgency. The programme would include:

- Holding workshops to teach industry partners how to identify and advise models with eating disorders;
- Recruiting experienced models to host peer workshops to provide practical advice to younger models; and
- Developing an advice and support website for models, parents, agencies and casting directors supplemented by a telephone helpline
- Production and distribution of an eating disorder awareness DVD throughout the industry, featuring expert members from the Panel.

The panel believes that the BFC should be responsible for development of the website and should work with the AMA to implement other elements of the programme.

Creating a healthy backstage environment at LFW is an opportunity to send a strong educational message to models about the importance of nutritious eating and the dangers of drug and alcohol abuse. In our interim report we recommended that backstage environments should be demonstrably drug-free and proposed that good quality, healthy food be provided at LFW venues. This has been widely supported.

In its response, the BFC stated that it will emphasise its zero tolerance policy on drugs at this September's LFW through appropriate signs and the security team will be briefed to ensure that the ban on smoking and the use of illegal substances is strictly enforced. In addition, the BFC will liaise with designers and show producers concerning the provision of appropriate food for those working backstage including models (see paras 27-28).

Recommendation Six Establishing a healthy backstage environment at this September's LFW is a priority. Venues should be demonstrably drug free – possibly including the use of random drug tests – and the BFC should ensure the rigorous enforcement of smoke-free working environments. Good quality food should be provided for models and others working backstage.

Apart from the risk of eating disorders, there is some evidence that models suffer from a lack of wellbeing arising from the nature of their occupation. Frequently during discussions, models expressed feelings of helplessness and a desire for personal empowerment. A large number spoke strongly in favour of a union or representative body to give them a stronger voice and the proposal of a union was supported by 75 per cent of models in the panel's poll. The panel continues to hold discussions with a number of unions including Equity over representing the modelling profession following our interim report but so far without resolving the issue. In the circumstances, leading models including panel member Erin O'Connor have agreed to initiate moves to create a models' representative body (see paras 29-31).

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Recommendation Seven The panel supports the establishment of a self-funded representative body for the modelling profession with initial activity to include a ‘foundation room’ which the BFC has agreed to provide during LFW to reach out to catwalk models and offer access to nutritional advice and other support.

Throughout our inquiry we heard complaints about the pervasive use of digital manipulation of photographs. Examples were cited of picture editors “touching up” photographs to make models appear thinner or even to make ill models look “well”. Some contributors have suggested photographs that have been digitally enhanced should be identified in publications (see para 32).

Recommendation Eight Digital manipulation is outside our remit but we believe it forms part of the wider issue of model health. We are aware that digitally manipulating body shape can perpetuate an unachievable aesthetic and think the industry should give consideration to a voluntary code governing its use.

During our inquiry it was impressed on the panel that the fashion industry and modelling profession operate in a global marketplace. The panel was warned by a wide range of participants that many UK designers are operating on tight profit margins and over-burdensome regulation could drive them from London without resolving the issue of model health if other international centres failed to take robust action. We believe a window of opportunity for change currently exists as international industries focus on the issue of model health (see paras 33-37).

Recommendation Nine The BFC should actively set out to establish partnerships with equivalent organisations such as Camera della Moda Italiana and the Council of Fashion Designers of America in other international fashion centres in order to achieve best practice in a global industry.

In our interim report we commented on the ‘light touch’ regulation governing the relationship between models and agents and the lack of rules relating to the protection of models’ health. We asked for responses on two options: increased self-regulation developed and delivered through the BFC and the AMA or a formal licensing system enforced by Government agencies. We welcome the AMA response committing them to a package of measures improving the support given to models.

Licensing of employment agencies was abolished in 1995 and the model agents consulted during the inquiry were enthusiastic supporters of a reintroduction of the system, particularly to crack down on rogue operators who have profited through charging ‘wannabee’ models for publicity material. However, the panel received a disappointing response from the Department for Business, Enterprise and Regulatory Reform stating the Government had no plans to reintroduce a licensing system and arguing it would not be for the department to regulate matters regarding the health of models. In these circumstances we propose the self-regulation route as the way forward, although as we explain later we plan to keep this under review. This is because we believe without clear measurements and ongoing audit the impetus for change stimulated by this inquiry will be lost (see paras 38-44).

Recommendation Ten The BFC should work with the AMA to develop minimum requirements and best practice standards for agencies booking models. Agents providing models for LFW would also be expected to offer:

- Clear contracts for assignments;
- Health training for staff;
- Mentoring or buddy systems for models;
- Access to a counsellor; and
- Systematic de-briefing systems for past photo-shoots.

As described earlier in this summary, the inquiry's report was delivered against an extremely tight deadline. Our examinations revealed a number of key areas that would benefit from more detailed research and study in order to identify any further action required to support and protect models. As a first stage, models participating in LFW should be encouraged to participate in a health questionnaire to provide base-line information for future audit (see paras 45-46).

Recommendation Eleven Funding must be made available for a rigorous scientific study into the prevalence of eating disorders among fashion models and the identification of vulnerability factors that are associated with them.

Recommendation Twelve We would support a detailed investigation into the working conditions of the models along the lines of the research being carried out by The Work Foundation into 21st-century employment.

Our inquiry has identified a reluctance among organisations – including Government agencies – to take on the additional responsibilities required if we are to provide a higher level of protection for young men and women in the fashion industry. We believe the BFC could provide the necessary leadership and asked for responses on additional sources of funding for the organisation – a view that gained widespread support during our consultation. The BFC commented that it receives no funding from central Government but would welcome discussions exploring the possibility of upscaling to an organisation with a role equivalent to the UK Film Council, with appropriate levels of funding. Its major sponsor, the London Development Agency (LDA) was dismissive of the BFC taking on a wider regulatory role and warned that funding could not come from the LDA for an advice/information giving role. No other responses were received on funding – including, disappointingly, no responses from the large fashion retailers who are members of the BFC. The panel believes the BFC's future funding and role are matters for urgent consideration at ministerial level. It would be appropriate for ministers to include proposals for the future of the BFC in the Green Paper on the creative industries due later this year (see paras 47-48).

Recommendation Thirteen We support additional funding for the BFC to sustain the wider role we have proposed for the organisation in this report. We believe ministers and BFC sponsors should review the level of financial support for the BFC as a matter of urgency.

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London's international competitors are introducing a range of measures to support model health. It is currently too early to identify the impact of those changes. Our proposals will also face the test of delivery, particularly in the circumstances described above where organisations have been reluctant to accept responsibility. The panel was very interested in the approach taken in a recent Bill sponsored by New York assemblyman Jose Rivera. The Bill which has passed through the New York State legislature would, if accepted by the Governor, create an expert advisory board to recommend standards and guidelines to the Commissioner for Labor on the employment of performers and models under the age of 18 to prevent eating disorders.

International action and responses to the panel's work need to be closely monitored by a body committed to improving models' health (see para 49).

Recommendation Fourteen A permanent model health panel should be established under the aegis of the BFC to monitor the industry's response to this inquiry's recommendations and to make new proposals as necessary. Funding should be made available to support an appropriate Secretariat.

The inquiry panel includes leading figures of the UK fashion industry and each is fully committed to overseeing sustained change. The current members have agreed to form the initial panel and propose its membership is renewed every two years. First tasks for a permanent panel should include reviewing the impact of changes at this September's LFW and the effectiveness of Milan's self-regulation manifesto as well as organising the introduction of a health questionnaire for models participating in LFW at the earliest opportunity (see para 50).

C Conclusions of the Model Health Inquiry

Chapter 1 – Introduction

1 Modelling conjures up an image of glamour and super-salaries; a small group of supermodels inhabit the world of celebrity. The reality can be very different. Young and potentially vulnerable women – and men – work in a pressured environment that is largely unregulated and lightly monitored. Their faces and bodies make a splash in the pages of national newspapers and glossy magazines but their voices are seldom heard.

2 In March 2007, the British Fashion Council (BFC) asked Baroness Denise Kingsmill to chair an independent inquiry into model health and make recommendations on practical action to tackle concerns identified during the course of the inquiry. The Model Health Inquiry was prompted by growing concern about unhealthy thin models showcasing designer fashions on the catwalks at the major international fashion weeks held in Milan, Paris, New York and London.

3 The deaths of two young South American models, Luisel Ramos and Ana Carolina Restona, in 2006, from eating disorders, provoked an examination of the aesthetic in fashion worldwide. This coincided with media attention on the ‘size zero’ debate which has largely concentrated on the ultra-thin appearance of actresses and other celebrities. With this level of attention and the clear risk to young women’s health doing nothing is not an option. Without change, both the industry and models will suffer: attention will be diverted away from the designs and fashion industry risks being portrayed in a negative light. In a poll taken for PR Week in February 2007 just under three-quarters of those surveyed said they believed a failure to take action against unhealthy thin models would damage London as a fashion hub. Widespread use of unhealthy thin models also sustains the criticism that the fashion industry is fuelling an unhealthy obsession with thinness and dieting in the wider population.

4 Our inquiry has focused on developing practical and effective proposals to ensure the industry behaves responsibly, providing support and protection to models. At the outset, Baroness Kingsmill said the panel would “investigate the scale and seriousness of any health problems associated with models in the British fashion industry and separate fact from supposition and speculation in this emotive and volatile area.” In April 2007, the Department of Health awarded £2 million to fund research into the causes of, and early intervention strategies for, eating disorders and therefore this inquiry has not sought to make recommendations for the wider population.

“Instead of banning size zero models from the catwalk why don’t we ban size zero celebrities from the front row.”

Kathyn Carter-Allen,
Model Agent

Case Study – The Size Zero Debate

Size zero has become a recent fascination for the UK media. The term is bandied about constantly and the fashion industry is blamed for developing an obsession with thinness in the wider population.

But what is size zero? It has no validity in the UK fashion industry. It is a US sizing, which on international conversion rates translates into a UK size 4, although the panel’s investigation of clothes sizing in both America and the UK has revealed it is closer in fact to a UK size 6. Even in this country there can be major differences in same size – up to 4.5cm in bust measurements in some cases.

For these reasons the panel welcomes the work of the European Committee for Standardisation to develop a standard system on measurement for women’s clothing. The proposed system will use pictograms and portray the measurements in centimetres, partially to avoid so-called ‘vanity sizing’, the practice of labelling sizes as smaller than they are in order to ‘flatter’ the consumer into buying them.

During our discussions and research it was clear the vast majority of images used by magazines and other media when raising the size zero debate or in portraying latest trends are those of actresses and other celebrities.

Many contributors to the inquiry were angry that the media tend to blame designer fashion for encouraging the obsession for thinness. Even among fashion journalists there was strong criticism of the approach taken by the media. As one newspaper fashion editor told the panel: “There are hundreds of celeb magazines publishing pictures of the rich and famous looking extremely skinny but having a fabulous time. So in the mind of a young girl thin is what you need to get that lifestyle.”

C Conclusions of the Model Health Inquiry



“The Model Health Inquiry has presented a positive opportunity to discuss certain issues relating to some of the more vulnerable girls who work as models. I personally feel there is plenty of time to develop and nurture a professional modelling career. Girls of 16 have a higher level of maturity – both physically and emotionally, and this may help them when dealing with a wider range of professional and personal issues during times like London Fashion Week. It’s a welcome move forward.”

Sarah Doukas, Panel member

5 We are also committed to enhancing the reputation of the British fashion industry. The panel commissioned the prestigious Work Foundation to provide an economic analysis of the sector. Its report describes an industry that plays a significant role in the country’s creative economy, acts as a magnet to tourists and supports significant leisure activity. But the report also highlights how other than the high street retail giants the industry consists largely of small and fragmented businesses. We have been given many examples of the pressure the British high fashion sector faces from global competitors and the ease with which London Fashion Week (LFW) could slip out of the major league. In making our recommendations we are conscious that the organisations representing industry interests such as the BFC and the Association of Model Agents (AMA) are run on limited resources and in the case of the AMA rely on the goodwill of volunteers for its management.

6 The expert panel that has led the inquiry has wide-ranging expertise in the field of fashion and design and extensive experience of working with the modelling profession. To achieve our objective of producing workable solutions we have consulted widely. More than 200 individuals or organisations – ranging from designers, retailers, model agencies, show producers, journalists and models – have taken part in discussions, interviews or investigations. Their contributions have been invaluable and the inquiry panel is extremely grateful for their commitment and frankness. The panel also commissioned Opinion Leader to carry out a survey of models currently working in London. Significantly, 71 per cent of those surveyed agreed that there had been a trend towards thinner models over the last five years.

7 There are no easy answers. Young women are scouted and selected on the basis of their body shape and they operate in a global industry where action in one country can so easily be undermined by inaction in another. The panel has been determined to propose enforceable action that goes beyond mere window dressing. Clearly, it is vital to get the whole industry to buy in to change otherwise any reforms we propose will not work. Our method of working therefore included publishing an interim report setting out initial thinking and options for action. In this final report we discuss the range of responses received and indicate how they have informed our recommendations.

Chapter 2 – Protecting the Most Vulnerable

8 During our investigation, evidence of the vulnerability of young women in the modelling profession was startling. The panel was particularly struck by the dangers inherent in employing girls under the age of 16 to model adult clothes on the catwalks. These remain a small proportion of the overall number of catwalk models but casting directors and models themselves reported a growing tendency to recruit under-16s in pursuit of the latest ‘new look’ – a pursuit described by one contributor as “voracious”. Furthermore, the pre-pubescent bodies of under-16s conform to the skinniness sought by certain designers that cannot be matched by older models without drastic dieting. In our models’ poll, 27 per cent said they were 16 or under when they completed their first catwalk show – 12.5 per cent were under 15.

9 In our interim report we proposed that under-16s be banned from adult catwalks at LFW and set out a range of compelling arguments many of which were strongly expressed by contributors during our consultation. Early in the discussions, panel member Erin O’Connor made a strong case for drawing a line under the ever-increasing use of younger and younger models on the catwalks. She described how she had noticed a link between a model’s age and the prevailing body aesthetic. “As the models got younger, the ideal frame became increasingly slight. It seemed of the utmost importance to set a minimum age of 16, not only to protect the adolescents who are encouraged to model from as young as 13 – and so promote a spurious image of womanhood – but also to safeguard impressionable youngsters and even adult women from seeing them as role models.”

10 Working hours for children aged 15 and 16 are prescribed by law and child workers must be registered with the Department for Children, Schools and Families (formerly the DfES).

Case Study – Model Careers

Models' careers can generally be divided into four categories, although the lines can be blurred and some models will find themselves in more than one category.

1 New Faces

Agencies take on many 'new faces' – either as school leavers or when individuals are still in education. At this stage the aspiring models effectively serve an apprenticeship, learning the skills as they go, sometimes building confidence and skills at charity fashion shows.

From the outset some individuals are available for work full-time, others work around their school or college commitments. At this stage the model agencies are likely to be investing financial and emotional as well as career support – providing accommodation and money advances as well as advice on haircuts and looks etc. with no guarantee of repayment. There is inevitably a filtering process as a 'new face' does or does not make the grade.

Many of these models will remain in the industry for a few years often combining work with further education, earning some fees and travelling but tending to work for less prestigious and well-paying clients. There will come a point when a number leave the profession when it is clear that they will not have a financially sustainable career over the long term.

2 The Working Fashion Model

Those who do progress will find their earnings increasing to a point where they have the option of a career in modelling. They will most likely have agency representation in various countries and will travel between markets optimising their income potential. In many cases they will work for catalogues and in the commercial sector of the marketplace. Many models have careers which can go into their 30s and beyond.

3 The Editorial Model

Some models – those with an editorial look – will attract interest from high-fashion magazines and designers. These are the models most often seen on the catwalks. Agents told us they were typically size 8 to 10 and often the tallest girls. They will work between the major markets of New York, Paris, Milan and London, although they are likely to be based in New York, which has become pre-eminent in high fashion.

In recent years the tendency has been for clients to demand fresh 'faces' so increasingly models find themselves in fashion for shorter periods.

4 The Cover/Campaign Star

This category includes those supermodels who bring added value and kudos to the shoots they do and remain in high demand for the long term.

However, the hours that young models spend at casting sessions are not covered because these are not considered paid employment. In addition, rules surrounding the chaperoning of young models are in practice difficult to enforce and their effectiveness depends greatly on the level of parental interest, the panel was told.

11 The overwhelming evidence from health experts is that young women are particularly at risk of developing anorexia nervosa. The age range for eating disorders is most commonly 15 to 25 and the average age for the onset of anorexia nervosa is 16. The panel's medical authority, Dr Adrienne Key, reported that animal studies have clearly demonstrated that starvation has a greater impact on the brains of developing animals. In her evidence to the panel she said: "The reward centre in the brain is permanently changed and associated with the animal's development of binge eating and drug and alcohol-seeking behaviour (Treasure 2007). This would indicate that the younger the animal is when starvation/dieting begins the greater the likelihood of the development and maintenance of drug, alcohol or eating disorders would be." (See Appendix 1 – Medical Facts on Eating Disorders.)

"If anything, age not size should be controlled in this business."

**Risa Iwashita,
Freelance Buying Consultant**

C Conclusions of the Model Health Inquiry

“As an industry we often seem to be working toward and looking for the newest, next best thing. The models can often be a reflection of that.”

Nicole Farhi, Designer

“I don’t believe in representing girls under 16 as they don’t have the mental preparation and maturity for such a tough business.”

Michelangelo, Director,
FM Model Agency

“The boundaries between slim and starving have been blurred – and it’s amazing how many models have slipped through the net.”

Angela Buttolph, Freelance Writer

12 We also received strongly expressed concern that it was profoundly inappropriate that girls under 16 – under the age of consent – be portrayed as mature women. The risk of sexualising young women is high and in some circumstances designers could risk charges of sexual exploitation of minors.

13 The panel’s recommendation of an under-16s’ catwalk ban met with overwhelming approval, although there was some scepticism expressed about the enforcement of a ban and some comment that UK action on this front may be undermined by international competitors continuing to use under-16s. In its response the AMA has committed to ensure that no model aged under 16 will appear at LFW.

14 The panel received a positive response from the BFC in relation to the ban on under-16 models. The BFC will implement a ban with immediate effect and ensure that no under-16s appear modelling adult fashion during this September’s LFW. It will be implemented through contracts with designers holding scheduled catwalk shows and letters to show producers and casting directors informing them of the new requirements. The BFC will also write to the AMA and non-affiliated model agencies stating that models under 16 are banned from LFW and requesting they be informed if any designer asks for a model under 16. The BFC will ask that date of birth details be included on model cards and will liaise with show producers and model agencies to gather facts on models that are used in shows.

15 We welcome this approach and recommend it be rigorously enforced, with models expected to demonstrate proof of age through passports or birth certificates. We also believe that additional levels of support should be provided for girls and boys between the ages of 16 and 18 at LFW. However, we received a highly sceptical response to this proposal from the AMA who said that they did not accept chaperonage for 16 to 18-year-olds was necessary and we accept that this may prove more difficult to enforce.

16 Many agents will continue to work with young women below the age of 16, recruiting them and developing their portfolios even if they are not employed on the LFW catwalks. These young women remain vulnerable to exploitation.

Recommendation One Models under the age of 16 should be banned from the catwalks at LFW and the ban should be rigorously enforced. Models would need to demonstrate proof of age through passports or birth certificates. The BFC should also identify, as a matter of urgency, additional support for models aged 16-18 including provision of chaperones where possible.

Recommendation Two The fashion industry should be in line with other sectors working with children. Criminal Record Bureau checks should be mandatory for those working with models below 16 years of age. These should include model agents, designers, photographers and casting directors.

Chapter 3 – Safeguarding the Health of Catwalk Models

17 There is a strong perception in the public mind that many of the models appearing on the London catwalks are suffering from eating disorders and this is evidenced by their physical shapes. The panel heard much comment that the young catwalk models represent a particular genetic type and are not typically unhealthy. “These girls are from the extreme edges of ectomorphic possibility; this is why they have been scouted,” a senior model agent told the inquiry. A number of models made a powerful argument that it was unfair to discriminate against naturally thin models by assuming they have an eating disorder.

18 While catwalk models are certainly taller and more angular than the general population, the medical view is that they are certainly members of a profession which is at a high risk of eating disorders. Although little detailed research has been carried out in this field, the profession shares characteristics of other ‘at risk’ occupations, such as athletes, classical ballet

dancers and jockeys, in which rates of eating disorders have been recorded up to 40 per cent. These characteristics include engaging in an occupation that places importance on maintaining an aesthetic ideal and the need to achieve a thin ideal, exposure to a highly competitive environment involving frequent shows and starting careers at young ages. Models have also reported experiences of bullying and harassment particularly about weight and shape – an experience shared by elite athletes – and working conditions including long hours with no food or inappropriate sugary food and little peer support which put them at risk. In our models' poll just over 25 per cent reported that they had felt under 'very heavy' or 'quite heavy' pressure to have an unhealthy weight.

19 Significantly, a number of participants commented on the increasing number of young women from Eastern Europe entering the modelling profession and under extreme pressure to maintain their careers by remaining thin in order to support extended families.

20 The medical facts of eating disorders are shocking: some studies have identified that 20 per cent of sufferers from anorexia nervosa may die prematurely through suicide or medical complications. These complications include heart attacks, infections and kidney or liver failure. Individuals with eating disorders are also likely to suffer from osteoporosis, infertility, high levels of clinical depression and anxiety, poor relationships and enduring mental illness.

21 According to Dr Key, eating disorders are associated with high levels of guilt, shame and extremely painful experiences of self-hatred and self-consciousness. Anorexia nervosa is also frequently not viewed by the sufferer as an illness but rather a vital necessity for self-worth. Sufferers are unlikely to ask for help and can be resistant to treatment. (See Appendix 1 – Medical Facts on Eating Disorders.)

22 One approach suggested to improve model health is to ban all models with a Body Mass Index (BMI) below a certain level from appearing on the catwalks at LFW. We have considered this carefully and listened to a range of expert views, including arguments for a BMI ban expressed during a focus group meeting of members of the Royal College of Psychiatrists. But we do not believe a focus on BMI provides the way forward. The panel's expert advisers on eating disorders have stated that BMI is not an accurate method of determining health, particularly in a physically atypical group, which models represent, and its use may worsen eating disorders among models. Dr Adrienne Key said the very process of forcing models to undergo a BMI test could encourage pre-assessment water-loading and post-assessment purging behaviour, including vomiting and



“The introduction of a BMI test may worsen eating disorders within the model population by encouraging individuals to increase their weight for an assessment and then reduce it afterwards with dangerous purging behaviour.”

Dr Adrienne Key, Panel member

Case Study – What is BMI?

The origins of BMI go back to the 19th-century when Belgian statistician Adolphe Quetelet devised a formula to measure obesity. The Quetelet Index of Obesity divided a person's weight in kilograms by the square of his or her height in inches.

Before 1980, doctors generally used weight for height tables, one designed for men and another for women – and these included ranges of body weights for each inch of height. Tables were criticised as limited in value because they were based on weight alone rather than body composition.

BMI became an international standard for obesity measurement in the 1980s and came to public prominence in the late 1990s when the Government launched an initiative to encourage healthy eating and exercise. BMI marked a return to the Quetelet approach and again is calculated by taking the weight in kilos and dividing it by height in metres squared. So if an individual's weight is 60kg and height is 1.66m, the formula is 60 divided by 1.66 x 1.66 which equals 60 divided by 2.75 which results in a BMI of 21.8.

For an adult, a healthy BMI is generally seen to be in the region of 20 to 25. An individual with a BMI below 18 is reckoned to be underweight and the risk of developing anorexia nervosa rises significantly. At the other end of the scale the complications of obesity will begin at a BMI of 27 and become a significant risk at 30. Experts have stated that BMI is less accurate in measuring children, adolescents and physically atypical groups, including models and certain sportsmen and women.

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“How can you define healthy? From personal experience a casting takes 5 min per model for a catwalk show. During that 5 min it is difficult to assess ‘healthiness’ by aesthetics. At the end of a day of casting models are booked. At that stage you generally book the girl from the picture on her card at that time the question of ‘healthiness’ is very subjective.”

Paul Costelloe, Designer

“Models should welcome the recommendation of medical assessments; ensuring your health is checked and you have the right information about nutrition are vital to a model’s wellbeing as well important steps towards personal empowerment. A certificate of good health should be as fundamental to a model’s toolkit as a portfolio of photographs.”

Erin O’Connor, Panel member

the abuse of laxatives and diuretics. Susan Ringwood, chief executive of the charity ‘beat’, which provides information, help and support for people affected by eating disorders, describes BMI as a “blunt instrument which by itself will not help anyone determine whether someone has an eating disorder.” A range of other participants commented that the BMI approach would intensify the concentration on the issue of weight to the detriment of models’ health. Most respondents commented that the practical problems of organising ‘weigh-ins’ ahead of catwalk appearances would be enormous and a ban would be impossible to enforce. Models themselves have told the inquiry they would find the notion of being weighed before shows undignified and demeaning.

23 We favour the alternative approach of promoting good health based on medical assessments of models participating in LFW. The advice we have received shows this would provide a more accurate method of determining physical and psychological health. Medical checks would enable appropriate treatment and support to be offered to individual models, including mentoring to raise self-esteem and signposting to self-help or professional help where appropriate. We are aware that this approach needs to be developed in collaboration with other international fashion centres and in co-operation with major model agencies based outside the UK. This will provide effective assessment but not disadvantage LFW by setting up barriers that will discourage international models from appearing in this country. The experience at this autumn’s Milan Fashion Week when models will be expected to carry medical certificates for the first time should be carefully monitored.

Recommendation Three From September 2008, models participating in LFW should provide a medical certificate attesting their good health from doctors with expertise in recognising eating disorders. Models will be responsible for organising and paying for the necessary medical assessments but agencies would be required to check certificates before taking individuals on to their books. The experience of Milan in introducing medical tests for catwalk models starting his autumn should be carefully monitored in order to develop effective procedures for London. Issues that will need to be considered in light of Milan’s experience include the establishment of an accredited list of medical experts, including international experts, the checking and monitoring of certificates and the organisation of assessments for international models who arrive with very short notice ahead of the shows.

24 Many participants argued that the effective enforcement of medical checks could only be achieved through a requirement for every model participating in LFW to be engaged through UK-based model agencies. This would ensure effective checks on passports and medical certificates particularly for those models who fly in to London with little time to spare before appearing on the LFW catwalks.

Recommendation Four Models participating in LFW must be engaged through UK-based model agencies in order to ensure passport and medical checks are effectively enforced.

25 Our investigations uncovered a deep lack of knowledge about eating disorders in the fashion industry, including among models. Few model agents questioned during the course of the inquiry reported experience of cases of eating disorders. This is in spite of the medical view that modelling is a high-risk occupation for eating disorders. However, it is not surprising. Medical opinion is that eating disorders are difficult to diagnose without specialist skill and the evidence of the models’ poll is that health monitoring by agents rarely involves more than basic measurements. Significantly, models have a stronger perception of eating disorders among their peer group: in our models’ poll 52 per cent agreed there was a significant problem of anorexia nervosa and bulimia nervosa in their profession compared with 32 per cent who disagreed.

26 Lack of knowledge about eating disorders means few agents have previously thought it important to make information or advice available to models. Most agencies provide their models with information about make-up and travel but nutritional advice is scant. In addition, any health monitoring by agencies is cursory. The models poll revealed that the vast majority

Case Study – The Casting and Selection Process

The look of the models is an essential part of a designer's collection concept. For some designers this is a variation on a theme as they have a strong signature look, for others it is a whole new image each season.

This casting concept will be given to a casting director directly or via a production team and the casting director will then carry out a large casting, seeing all the models available, including fresh faces. In a number of very specific cases this can include street casting. At the next stage – generally between one month and two weeks before the shows in each city – casting directors chat to the model agencies and put 'options' on a smaller selection of the models. For the 'bigger name' models and where advertising campaigns are also involved, this negotiation process may start months in advance.



Casting directors then ask the smaller selection of models to come in to see the designer, stylist and sometimes the show producer for them to make the final selection. This is very much teamwork between all the parties involved. The models will be asked to try on clothes and walk for the team. Polaroids will be taken of full-length body shots and close ups. Videos are sometimes used if all parties who need to be present cannot be. This selection process takes place generally over two or three days as models come into town and are available to do 'go sees'. Certain girls that the designer may know well may get booked directly without having to come to a casting. A typical casting will involve between 60 and 200 aspiring catwalk stars. On average, only 16 will be successful, leaving a large number of disappointed models.

Gradually the designer will build up a picture of the girls that he likes and create an overall 'cabin' of models. This will be a group of people that look great individually, carry the clothes well, lend something fresh to the collection and work well as a group. The aim is to give the audience a cohesive casting that accentuates the vibe of the collection. No one underestimates the power of the right model in the right outfit to generate editorial coverage or sell clothes.

Ideally, a couple of days before the show all the models have been cast and the designer, stylist and casting director work out which girl is wearing what. The models are asked to come back for a fitting. The casting director fills in confirmation contracts with the agency and reiterates in writing the time and date of the show.

On the day of the show most of the models will arrive at the allocated time but some will be late. The production company and the casting director liaise with the hair and make-up teams to ensure that they are aware of which models are arriving when so that they are prepared.

The show starts and the audience see a stream of some of the world's most beautiful people walking down the runway. The journalists, buyers and celebrities who make up the audience are oblivious to the blood, sweat and tears that have gone into ensuring that the 20 or so models they see before them all look so wonderful.

Charlotte Clark, Co-director of Inca Productions

of monitoring is limited to measuring bust, waist and hips (see Appendix 3: Survey of Models). By raising awareness, the Model Health Inquiry is already having an impact – agents are keen to work together on a common handbook of health advice and a number of agencies have now run courses for staff and models on health and nutrition involving the leading eating disorder charity 'beat'. In considering work carried out with 'at risk' groups we have been impressed by evidence of the effectiveness of prevention programmes based on improving self esteem, body image and life skills in individuals through workshops and peer support.

Recommendation Five A models' health education and awareness programme should be established as a matter of urgency. The programme would include:

- Holding workshops to teach industry partners how to identify and advise models with eating disorders;
- Recruiting experienced models to host peer workshops to provide practical advice to younger models; and

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“I think there are simple but significant things to do like making sure there is healthy and nutritious catering provided backstage for the models, especially during fashion week when they run from show to fitting to casting, without taking proper breaks for meals.”

Nicole Farhi, Designer



“Ideally, I think the industry should do everything possible to support the development of a models’ union. Businesses that involve models as part of their image and money-making processes should be encouraged to contribute.”

Paula Reed, Panel member

- Developing an advice and support website for models, parents, agencies and casting directors, supplemented by a telephone helpline
- Production and distribution of an eating disorder awareness DVD throughout the industry, featuring expert members from the Panel.

The panel believes that the BFC should be responsible for development of the website and should work with the AMA to implement other elements of the programme.

27 Creating a healthy backstage environment at LFW is an opportunity to send a strong educational message to models about the importance of nutritious eating and the dangers of drug and alcohol abuse. In our interim report we recommended that backstage environments should be demonstrably drug-free – possibly through the use of random drug tests – and proposed that good quality, healthy food be provided at LFW venues.

28 In its response to our interim report, the BFC stated its contract with designers sets out the Council’s zero tolerance policy on drugs. At this September’s LFW the policy will be emphasised through appropriate signs and the security team will be briefed to ensure the ban on smoking and the use of illegal substances is strictly enforced. The BFC has also committed to writing to other organisers running venues which are hosting off-schedule shows during LFW, including On|Off and the Vauxhall Fashion Scout, stating they should adhere to the new requirements and will not be included in future LFW marketing materials if they choose not to comply. In addition, the BFC will liaise with designers and show producers concerning the provision of appropriate food for those working backstage including models.

Recommendation Six Establishing a healthy backstage environment at this September’s LFW is a priority. Venues should be demonstrably drug-free – possibly including the introduction of random drug tests – and the BFC should ensure the rigorous enforcement of smoke-free working environments. Good quality food should be provided for models and others working backstage.

29 Apart from the risk of eating disorders, there is some evidence that models suffer from a lack of wellbeing arising from the nature of their occupation. A recent study by City University researchers published in the Journal of Positive Psychology showed that models report less psychological wellbeing compared to non-models. Factors affecting happiness were said to be loving relationships, and feelings of being competent and in control of their lives. The models surveyed lacked all three. “Models are explicitly valued for materialistic, superficial reasons (appearance) and not for their intrinsic, personal qualities (eg personality, wit, character, talent etc).” The researchers also speculated that in their often hectic travelling from one fashion shoot to another, models might have fewer opportunities than many others to form relationships with others that go beyond superficial acquaintance.

30 These findings were replicated in the panel’s discussions and interviews with models. Frequently during discussions, models expressed feelings of helplessness and a desire for personal empowerment. When members of a model discussion group were asked if modelling was a career they were proud of, the majority responded “No”. Critical comment – especially from the media – meant they felt they were always pre-judged and made to feel bad about their choice of career. In our survey, the models rated the toughest thing about being a model being the uncertainty of work, followed by the feeling of isolation and the negative media attitude. The impact on health was of concern to 12.5 per cent of the models who took the survey.

31 A large number of models spoke strongly in favour of a union or representative body to give them a stronger voice and the proposal of a union made in our interim report was supported by 75 per cent of models in the panel’s poll. Members of the panel have held exploratory talks with the Actors and Performers Union, Equity, and others over representing the modelling profession and we are continuing to hold discussions without at this stage resolving the issue. Given the current reluctance of existing unions to represent models a number of leading models including

panel member Erin O'Connor and Marvy Rieder have agreed to initiate moves to create a models' representative body. They are currently working with members of the inquiry panel's secretariat on a business plan and are seeking to launch the first steps to the establishment of an organisation at this autumn's LFW. There are clear hurdles in forming such a body. The BFC set out some of these hurdles in its response to the panel's interim report, suggesting that any representative body would need to be handled on an international level and would require the overwhelming demand from the models themselves to succeed. However, the panel has witnessed at first hand the enthusiasm and energy demonstrated by a large number of models to create a representative body and supports them in their efforts. We welcome the BFC's agreement to provide space at the coming LFW for a 'foundation room' where the proposal for a representative body can be discussed and developed with participants as well as act as a centre offering access to nutritional advice and other support.



“For too long models have been without a voice. We need to work together to create a body that will provide that voice, offer support and opportunities to learn from each other and, importantly, drive out the myths about our profession.”

Erin O'Connor, Panel member

Recommendation Seven The panel supports the establishment of a self-funded representative body for the modelling profession with initial activity to include a 'foundation room' at LFW to reach out to catwalk models and offer access to nutritional advice and other support.

32 Throughout our inquiry we heard complaints about the pervasive use of digital manipulation of photographs. Examples were cited of picture editors “touching up” photographs to make models appear thinner or even to make ill subjects look “well”. The overwhelming consensus was that these processes add pressure to models to meet an unattainable ideal. Some contributors have suggested photographs that have been digitally enhanced should be identified in publications. We believe this would have to be achieved through a voluntary code developed between media publishers, photographers, advertisers and designers.

Recommendation Eight Digital manipulation is outside our remit but we believe it forms part of the wider issue of model health. We are aware that digitally manipulating body shape can perpetuate an unachievable aesthetic and think the industry should give consideration to a voluntary code governing its use.

Case Study – Models and their Agents

Uncovering the facts and figures of the modelling profession was not a simple task for the Inquiry. Little data is collected centrally and as a result the panel carried out its own research study.

Information was provided by the AMA and further statistics were gathered from a questionnaire sent to 50 agencies across the UK, including the 15 leading agencies which are members of the AMA – although disappointingly only nine responded.

The research reveals:

- Models are self-employed workers responsible for their own tax and national insurance and employed on assignments by the client – designers, style editors, photographers etc.
- Models are represented by agents who manage their careers and negotiate the best deals with clients and working conditions.
- Relations between model and agent are not always subject to contract but where they exist contracts set out the obligations required of each party and, in some cases, an agent will guarantee a minimum income.
- Terms of assignments are defined in booking confirmation forms which give details of locations, fees, usages and agency terms and conditions.
- Most model agencies are London-based.
- Annual turnover for model agencies ranged from £250,000 to £9.3 million.
- The number of UK models on individual agency books range from 8 to 400.
- The nine responding agencies completed 2,138 contracts last financial year, with an average value of £1,370.
- 70 per cent of LFW models are believed to come from abroad.

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Chapter 4 – The British Designer Fashion Industry and its Place in the Global Marketplace

33 The designer fashion industry is an important sector in the UK's increasingly significant knowledge economy. Latest Government estimates put the industry's Gross Value Added at £380 million in 2004 with 1,400 businesses operating in 2005. Employment in the sector stood at 3,400 in 2005. Other estimates put the total value of the men's and women's designer clothing markets at £1.82 billion in 2005. Furthermore, it is a dynamic component of the broader apparel, footwear and textiles sector that contributes around £10 billion to the UK economy and employs 380,000 people (see Appendix 2 – The Economics of the Designer Fashion Industry).

34 However, designer fashion's value goes beyond this narrow definition; it plays a major role in London's pre-eminence in leisure and tourism. Designer fashion and its place in the overall shopping experience are integral to London's offer as a tourist destination and the capital's role as a creative hub for the rest of country. The sector's potential is huge. A London Development Agency Report singles out designer fashion as having the potential for growth greater than four per cent over the next decade, suggesting if London can capitalise on the demand for more high-end clothing it could create 40,000 jobs across the fashion sector as a whole.

35 However, many of those actively involved in the industry told the panel that London is facing a series of powerful challenges and an increased threat to its position as a leading fashion centre from rising fashion cities including Madrid, Tokyo, Rio and Sydney. Fashion journalists described how their international colleagues were increasingly shunning LFW because of the high cost of accommodation in the capital. Model agents report downward pressure on catwalk fees which are already low in London compared with competitors. We were given information that the average rate for a show in London is £330 while in Paris designers pay Euros 2,000 (around £1,355) and in Milan Euros 3,000 (£2,000). In New York average rates are \$3,000 (around £1,500). Models from the emerging economies of Eastern Europe as well as South America are proving major competition to home-based models. However the role of LFW should not be underestimated. Last February LFW hosted 49 on-schedule catwalk shows, provided an exhibition showcase for 200 designers and attracted 5,000 visitors – the largest ever attendance of UK buyers, international press and photographers and broadcast crews. It generated editorial media coverage worth £24 million, orders worth £40 million and business for London worth over £100 million.

36 In its terms of reference the panel was asked to examine the action taken by international fashion centres to safeguard model health and analyse the impact on London. We have brought together material from Paris, Madrid, Italy (Milan and Rome) and New York. (See also Appendix 4 – International Action on Model Health). We have received anecdotal evidence that models are expected to lose more weight if they are to be a success in Paris, Milan or New York – to some extent this was upheld in our survey of models with more than 50 per cent reporting there is more pressure to be thin in Paris than in London.

Madrid In September 2006, the organisers of Madrid's Pasarela Cibeles reached a voluntary agreement with the city's regional Government to turn away models with a BMI below 18. Doctors attended the events to check the models. According to the Association of Fashion Designers of Spain, 30 per cent of models who had previously appeared on the Madrid Fashion Week catwalks were ineligible under the new ruling. However, there is no hard evidence about the number of models being banned and contributors to the inquiry described the action as 'window dressing'. There is no mention of the BMI test in the rules for participants on Pasarela Cibeles' website.

France Chambre Syndicale announced in October 2006 that it would not set guidelines for minimum weights for models appearing on the Paris catwalks. "We must inform people but above all not regulate the sector more than it already is. Regulation is something that weighs

“Two years ago I had a very successful LFW, and worked six shows. Because of that it was suggested that I go to Paris, where, although I was being booked, I was constantly told that I was overweight. In NY girls are measured every week and agencies are always reminding you of the younger skinnier girls coming up behind you.”

Catherine Dal, Model

down the atmosphere,” said Didier Grumbach, head of the Chambre. France already has strict Government regulations in place controlling child workers and models appearing in France must be employed through French-based agencies. Unlike in other fashion centres, Paris catwalk models are not self-employed and pay high levels of contributions for state benefits. Ahead of this year’s French Presidential elections the Health Ministry announced it was setting up a working group on body image with the aim of establishing a charter that would end the use of excessively thin models in advertising. Progress appears to have been halted because of the recent election process.

Italy In December 2006, Camera Nazionale della Moda Italiana which organises the Fashion Weeks in Milan and Rome agreed a self-regulation manifesto with the Italian Government. Those signing the manifesto undertake not to use models younger than 16-years-old and require models to provide medical certificates attesting that they are healthy, based on evaluations devised through the study of eating disorders, including BMI levels. The manifesto states: “We commit not to use models in shows or photoshoots whose medical certificates prove that they suffer from an eating disorder.” The manifesto was effective from December although the following Fashion Week in February was a trial period. In July, Associated Press reported that designer Raffaella Curiel barred 15 models from her show in Rome because they were below French size 36 to comply with the new code. This autumn, the code will be fully in operation and will form part of the contract between Camera Moda and the designers at both Rome and Milan weeks. Designers will have the responsibility of checking medical certificates but enforcement procedures are not yet clear – the only reference to non-compliance is that the Director of Camera Moda will “take measures”. The ban on under-16s is described as definite but the panel has heard anecdotally that under-16s may be permitted if they carry medical certificates and letters of permission from parents. Implementation of Italy’s reforms clearly need close monitoring at this September’s Fashion Week.

New York The Council of Fashion Designers of America (CFDA) formed a health initiative in January 2007 to respond to concerns about unhealthy thin models. The message from the CFDA was that designers share a responsibility to protect women, and very young girls in particular, within the business and the fashion industry should begin a campaign of health awareness as well as create an “atmosphere that supports the wellbeing of these young women”. The CFDA’s programme includes: educating the industry on early warning signs of eating disorders, requiring models identified with eating disorders to seek professional help, not hiring under-16s for runway shows, supplying healthy food backstage and at photoshoots, ensuring smoke-free environments backstage and prohibiting alcohol. The CFDA expressly stated the initiative was “about awareness and education, not policing” and it would not be recommending medical examinations to permit models to work. To initiate the programme the CFDA launched a health debate during February’s New York Fashion Week but there has been strong criticism that the industry’s response does not go far enough and political moves to introduce regulatory action (see Chapter 5).

37 During our inquiry it was impressed on the panel that the fashion industry and modelling profession operate in a global marketplace. The panel was warned by a wide range of participants that many UK designers are operating on tight profit margins and over-burdensome regulation would drive them from London without resolving the issue of model health if other international centres failed to take robust action. We were told, for example, that Milan’s ban on under-16 models can easily be circumvented through medical certificates and letters of approval from parents. We do not believe this should lessen London’s resolution to introduce added protection for models but we are aware of the risk. However, we also believe that a window of opportunity for change currently exists as international fashion industries focus on the issue of model health.

Recommendation Nine The BFC should actively set out to establish partnerships with equivalent organisations – such as Camera della Moda Italiana and the CFDA – in other international fashion centres in order to achieve best practice in a global industry.



“Health is a huge issue, not just particular to the fashion industry, but fashion needs to be more aware and should respond. We have a responsibility to send out a message that it is not good to be ill. It’s really helpful that people are talking about model health; change will come because people are debating the issues and raising awareness.”

Betty Jackson, Designer

“If the model is too thin it has a negative effect for me. I lose sight of the garment and only notice the thin model inside them. As a contrast a healthy-sized model will show clothes off to their best advantage and I will want to buy them.”

Lyn Gardner, Owner – Square, Bath

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“Designers can ensure that underage girls don’t get used, or perceptibly unhealthy girls. Also, designers must treat models with respect and not as commodities.”

Ashish, Designer

“Models should generally be given more support. If their agency is not supportive there should be somewhere for them to go to seek counselling and advice. I don’t think the answer is policing BMIs at shows, as this could just create an underground culture for models and their employers.”

Charlotte Marrison, Drapers

38 The market challenges faced by the British designer fashion industry are likely to stem from the distinctive structure of the British designer fashion industry. Significantly, according to The Work Foundation Report it is fragmented and characterised by a large number of small labels, which is in contrast to the multinational brands that dominate the industry in Italy, France and the US (see Appendix 2). As a result, designers almost always undertake both design and production and frequently retail their collections as well. This structure makes it difficult to monitor and enforce regulations.

39 In our interim report we commented on the ‘light touch’ regulation governing the relationship between models and agents and the lack of clarity around rules and responsibilities relating to the protection of models’ health and welfare in the workplace as well as enforcement. Models are self-employed and agencies are responsible for representing them and finding them work. According to one leading agent they “discover, promote, represent, manage and generally sustain models”. Simon Chambers, Director of Storm Model Agency who has worked closely with the inquiry, says agents have a fundamental interest in their models’ health and uses a footballing analogy to explain the relationship. “Model agents are like the footballer’s agent and his club in that we both formulate and implement a model’s career strategy to their best advantage – what sort of shots to take, what haircut and look to have, how to perform on the catwalk. This requires lots of careful but industrious promotion to the correct client base in the correct way. With this kind of input we are extremely careful to whom we present models. Football clubs don’t want their players to burn out and nor do we.”

40 Even though agents’ contracts make clear that designers as the clients are responsible for the health and safety of models carrying out assignments, the panel believes action must be taken to provide a greater level of support and protection. In the response to our interim report the AMA presented the Panel with a copy of a letter they sent in February to LFW designers. The letter serves to underline our concern. It begins: “Members of the AMA are becoming increasingly concerned about the safety and welfare of their models, many of whom are very young and often unfamiliar with London and its environments. Whilst appreciating the inevitability of a degree of urgency during show seasons, agents now feel that if present practices continue it is only a matter of time before a model is involved in an accident or some other unfortunate occurrence.” The letter makes the case that fittings are often called late at night, some designers refuse to pay agreed fitting fees and often the model is not booked for the show. It warns that it is “not necessarily appropriate that models who are often targets for unwelcome attention be required to use public transport late at night” and says they should be reimbursed for taxi fares before 7am and after 10pm. Designers should provide some form of light refreshment during LFW when models have to travel rapidly from one venue to the next without a break.

41 Models told the panel during the inquiry that they would welcome a range of channels of support, including easy to access advice on financial and contractual matters as well as health and dietary issues. There was high approval for mentoring schemes but recognition of the practical difficulties posed to such schemes by models’ working patterns.

42 In seeking additional protection for models we asked for responses on two options in our interim report: increased self-regulation developed and delivered through the BFC and the AMA or a formal licensing system enforced by Government agencies. We received a research note on eating disorders produced by the Parliamentary Office of Science and Technology proposing codes of behaviour rather than legislation. “For example, a requirement not to use models who appear to be unhealthy might be easier to implement than strict criteria of minimum body weight.”

43 We are pleased that in response to our interim report the AMA has made the following commitments to improve self-regulation:

- All new agency personnel will be required to attend a seminar on the subject of eating disorders. Seminars will be held annually in conjunction with the eating disorder charity 'beat';
- Literature will be available in all AMA agencies so that models may be aware of the seriousness of eating disorders; 'beat' helplines will be displayed;
- Agencies will appoint a staff member with whom models may discuss matters concerning eating disorders and who will be responsible for monitoring models' health; and
- No member will attempt to coerce a model with regard to weight loss.

There is some question whether the commitment to appoint a staff member as health counsellor will be entirely effective given that models themselves believed it would be difficult for someone suffering from an eating disorder to talk to a member of their agency when it might risk their opportunity to get work assignments.

44 Licensing of employment agencies was abolished in 1995 and the model agents consulted during the inquiry were enthusiastic supporters of a reintroduction of the system, particularly to crack down on rogue operators who have profited through charging 'wannabe' models for publicity material. However, the panel received a disappointing response from the Department for Business, Enterprise and Regulatory Reform (BERR) stating the Government had no plans to reintroduce a licensing system. BERR told the panel that it would not be for the department to regulate matters regarding the health of models. In these circumstances we propose the self-regulation route as the way forward, although as we explain in Chapter Five we plan to keep this under review. This is because we believe without clear measurements and ongoing audit the impetus for change stimulated by this inquiry will be lost.

Recommendation Ten The BFC should work with the AMA to develop minimum requirements and best practice standards for agencies booking models. Agents providing models for LFW should also be expected to offer:

- Clear contracts for assignments;
- Health training for staff;
- Mentoring or buddy systems for models;
- Access to a counsellor; and
- Systematic de-briefing systems for photo-shoots.

Chapter 5 – Ensuring a Healthier Future

45 As described in the introduction to our conclusions, the inquiry's report was delivered against an extremely tight deadline. Our examinations revealed a number of key areas that would benefit from more detailed research and study in order to identify any further action required to support and protect models. Dr Adrienne Key has made a powerful argument for a scientific study to determine the prevalence and risk factors associated with eating disorders in the modelling profession as well as to identify the issues around recognition and data collection in order to introduce robust and effective risk management. She has proposed a preliminary questionnaire at this September's or next February's LFW followed by an in-depth qualitative and quantitative study through interviews and focus groups involving models.

Recommendation Eleven Funding must be made available for a rigorous scientific study into the prevalence of eating disorders among fashion models and the identification of vulnerability factors that are associated with them.

46 During our inquiry we heard conflicting commentary about the working conditions experienced by many models in Britain – although there was general agreement that conditions could be a lot worse in other fashion cities. Contributors cited examples of poor conditions such as late night working, often in areas off the beaten track and "unhygienic photographic studios that do not offer high standards of health and safety" as well as pressure to wear inappropriate



"It is in the interests of both model and agent that the model is happy, healthy and has as long a career as possible."

Simon Chambers,
Director Storm Model Agency



"Changing the culture to ensure better working conditions for models can start at a very early stage. Fashion colleges are becoming focused on the issue of model health, and education can play a major role in developing designers' awareness of a healthy aesthetic. We have an opportunity for change that we should grasp"

Professor Wendy Dagworthy,
Panel member

C Conclusions of the Model Health Inquiry

Case Study – The Model Health Inquiry: An Agent for Change

The establishment of an independent inquiry and the open consultative manner in which the panel has conducted its review have helped act as agents for change.

Raising awareness of eating disorders and the difficulty of identifying symptoms has prompted model agencies to begin holding seminars with medical specialists to educate staff and models. The AMA has also committed to introducing training courses for new staff and regular update seminars on nutrition and healthy eating.

Agencies are currently reviewing the information they make available to models to include more advice on health lifestyles. Models 1 have commissioned a detailed guide from a nutritionist on healthy eating which they make available to models on their books. As a result of the inquiry the AMA have also agreed to promote literature on healthy eating at their offices and publicise contact details for the eating disorder charity 'beat'.

Many participants – including fashion journalists – commented that real and lasting change was likely to come about through debate and discussion rather than regulation. The inquiry has acted as a powerful sounding board for new ideas and strong arguments around the theme of how can designers be encouraged to adopt a new aesthetic.

A number of participants have made the case that a designer's choice of model can detract from their creative outputs.

"If the model is too thin it has a negative effect for me. I lose sight of the garment and only notice the thin model inside them. As a contrast, a healthy-sized model will show clothes off to their best advantage and I will want to buy them." Independent Fashion Retailer

Suggestions made to the panel for promoting change have included encouraging designers to make samples available in a wider range of sizes and introducing a competition to support more varied sizing among designers. Casting agents proposed time curfews for fittings and castings to prevent late-night working. These proposals could each have a significant impact but the nature of these movements for change mean they need to come from inside the industry.

But there are signs from the designers themselves that they are reviewing their policy on choice of models in light of recent media coverage.

"Last season we deliberately avoided using slimmer girls as we were paranoid that we would be vilified in the press." Designer

clothing. The overall impression raised is modelling is very much a hidden profession with little transparency about the conditions in which many models have to work. Many contributors said they would be happy to take part in a detailed study of working conditions.

Recommendation Twelve We would support a detailed investigation into the working conditions of the models along the lines of the research being carried out by The Work Foundation into 21st-century employment.

47 During our inquiry we identified reluctance among organisations in the fashion industry – including Government agencies – to take on the additional responsibilities necessary if we are to provide a higher level of protection for young men and women working in the fashion industry. In its formal response to our interim report the BFC said it believed the panel's proposals for a health education programme and the development of best practice standards would be best delivered by the model industry itself with the AMA having a leading role. Agents tend to put the onus on designers not to ask for ultra thin models and to produce samples in larger sizes; designers want agents to shoulder the responsibility and send them healthier individuals; many say the media needs to take a more principled stand, using healthier images. Worryingly, there exists a widespread negative view that little can be changed – if designers want to continue to use unhealthily thin girls they will carry on doing so and London risks being damaged if it takes any form of stand.

48 In our interim report we proposed that the BFC have a much wider role and be funded accordingly. The BFC commented that it receives no funding from central Government but would welcome discussions exploring the possibility of upscaling to an organisation with a role equivalent to the UK Film Council, with appropriate levels of funding. It remains our view that the BFC is best placed to provide the necessary leadership to the industry and a number of our key proposals put an onus on the BFC to develop and lead the work. That view has been given strong support in a number of quarters during our consultation – especially among fashion journalists. The BFC’s major sponsor, the London Development Agency (LDA), was unenthusiastic about the BFC taking on a wider regulatory role and warned that funding could not come from the LDA for any advice/information giving role. No other responses were received on funding – including, disappointingly, no responses from the large fashion retailers who are members of the BFC. The panel believes that the British fashion industry suffers in the market from its fragmented structure and would benefit hugely from stronger leadership which will require higher levels of funding and this is a matter for urgent consideration at ministerial level. It would be appropriate for ministers to include proposals for the future of the BFC in the Green Papers on the creative industries due later this year.

Recommendation Thirteen We support additional funding for the BFC to sustain the wider role we have proposed for the organisation in this report and to provide effective leadership for the fashion industry. We believe ministers and BFC sponsors should review the level of financial support for the BFC as a matter of urgency.

49 London’s international competitors are introducing a range of measures to support model health. It is currently too early to identify the impact of those changes. Our proposals will also face the test of delivery, particularly in the circumstances described above where organisations have been reluctant to accept responsibility. The panel has been very interested in the approach taken in New York where criticism of the voluntary code adopted by the fashion industry has led to a Bill proposing tougher regulations. The Bill, sponsored by New York assemblyman Jose Rivera, has passed through the New York state legislature and if accepted by the Governor would create an expert advisory board to recommend standards and guidelines to the US Commissioner for Labor on the employment of performers and models under the age of 18 with the express intent to prevent eating disorders. The panel believes it is vital that in this period of change a permanent expert panel is established to monitor developments in the UK and abroad. International action and responses to the panel’s work need to be closely monitored by a body committed to improving models’ health.

Recommendation Fourteen A permanent model health panel should be established under the aegis of the BFC to monitor the industry’s response to this inquiry’s recommendations and make new proposals as appropriate. Funding should be made available to support an appropriate secretariat.

50 The inquiry panel includes leading figures of the UK fashion industry and each member is fully committed to overseeing sustained change. The current members have agreed to form the initial permanent panel and propose that its membership is renewed every two years. First tasks for a permanent panel should include:

- Reviewing the impact of changes at this September’s LFW;
- Monitoring the effectiveness of Milan’s self-regulation manifesto; and
- Organising the introduction of a questionnaire on health involving models participating in LFW at the earliest opportunity.

“As a panel we are fully committed to safeguarding models’ health. We have produced some very practical proposals that can achieve real results if the industry works together. A permanent model health body is the right way to bring about this change.”

Baroness Denise Kingsmill

Appendix One: Medical Facts on Eating Disorders

Dr Adrienne Key, Clinical Director of the Eating Disorders Service at the Priory Hospital, Roehampton

Definition, incidence and prevalence

Eating disorders are mental illnesses characterised by a morbid preoccupation with weight and shape leading to extreme or chaotic eating behaviour. They are associated with specific psychological attitudes or beliefs and highly significant psychological and physical morbidity and mortality.

Before the 1970s they were thought to be rare disorders but since the original description of Bulimia Nervosa (Russell 1979) they have been recognised as increasingly prevalent and disabling. This rapid rise may reflect better detection in addition to a true increase in incidence. Despite this it is also estimated that many eating disorders go undetected, 50% of Anorexia Nervosa and an even greater number of bulimic or atypical disorders. Prevalence and incidence vary according to the study examined but the most conservative estimate for anorexia nervosa is 0.3% of the population and for Bulimia Nervosa is 1%. (Hoek 2006). It is also widely accepted that anorexia and bulimia are subgroups of a much larger group of eating disorders, clinically very similar but who do not reach precise criteria. (Hoek 2006). These atypical eating disorders are associated with equal morbidity and mortality as anorexia and bulimia and probably easily double the number of eating disorders in the population (Hoek 2006). 90% of eating disorders occur in women, the characteristic individual profile is a female, aged between 15-25 in a western society but increasing numbers of cases are being recognised across the age range and in men.

Diagnostic Criteria – Anorexia Nervosa (307.1, DSM IV, 1994)

Refusal to maintain body weight at or above a minimally normal weight for age and height (e.g. weight loss leading to maintenance of body weight less than 85% of that expected; or failure to make expected weight gain during period of growth, leading to body weight less than 85% of that expected) or body mass index of 17.5 and below.

- Intense fear of gaining weight or becoming fat, even though underweight.
- Disturbance in the way in which one's body weight or shape is experienced, undue influence of body shape or weight on self-evaluation, or denial of the seriousness of the current low body weight.
- In postmenarcheal females, amenorrhea, i.e., the absence of at least three consecutive menstrual cycles.

Subtypes

- Restricting Type: during the current episode of Anorexia Nervosa, the person has not regularly engaged in binge-eating or purging behaviour (i.e. self-induced vomiting or the misuse of laxatives, diuretics or enemas).
- Binge-Eating/Purging Type: during the current episode of Anorexia Nervosa, the person has regularly engaged in binge-eating or purging behaviour (i.e. self-induced vomiting or the misuse of laxatives, diuretics or enemas).

Diagnostic Criteria – Bulimia Nervosa (307.51, DSM IV, 1994)

Recurrent episodes of binge-eating. An episode of binge eating is characterised by both of the following:

- Eating, in a discrete period of time (e.g. within a two-hour period), an amount of food that is definitely larger than most people would eat during a similar period of time and under similar circumstances
- A sense of lack of control over eating during the episode (e.g. a feeling that one cannot stop eating or control what or how much one is eating).

Recurrent inappropriate compensatory behaviour in order to prevent weight gain, such as self-induced vomiting, misuse of laxatives, diuretics, enemas, or other medications, fasting or excessive exercise.

The binge-eating and compensatory behaviours both occur on average at least twice a week for three months. Self-evaluation is unduly influenced by body shape and weight. The disturbance does not occur exclusively during episodes of Anorexia Nervosa.

Sub-types

- Purging Type: during the current episode of Bulimia Nervosa, the person has regularly engaged in self-induced vomiting or the misuse of laxatives, diuretics or enemas.
- Non-purging Type: during the current episode of Bulimia Nervosa, the person has used other inappropriate compensatory behaviours, such as fasting or excessive exercise, but has not regularly engaged in self-induced vomiting or the misuse of laxatives, diuretics or enemas.

Diagnostic Criteria – Eating Disorder Not Otherwise Specified (EDNOS) (307.50, DSM IV, 1994)

The EDNOS category is for disorders of eating that do not meet the full criteria for any specific Eating Disorder. There are specific criteria to define abnormal eating or eating habits associated with the development of eating disorders. These include binge-eating (see above), any use of purging behaviours, regularly skipping meals or regularly going without food for over eight hours (night time not included) (Fairburn & Cooper, 1993).

Causes of Eating Disorders

Research has now clearly demonstrated that the causes of eating disorders are multifactorial, some predisposing an individual to illness, others acting as a trigger or maintaining factor. The biopsychosocial model of aetiology allows us to understand an interplay of factors that lead to development of the condition.

Biological factors The main biological factors are thought to be genetically mediated (Treasure and Holland, 1989). Rather than a specific gene, the inherited liability probably involves relevant personality traits such as perfectionism, obsessionality and anxiety levels. (Lilenfeld, Kaye et al 1998). These may predispose the individual to difficulties in modulating/maintaining a healthy self-esteem or lead them to be vulnerable to societal message to diet. Obsessionality and perfectionism are also associated with the adoption of ascetic behaviours (Rastam & Gillberg 1992). Recent research has concentrated on the brain's response to starvation/dieting, including brain blood flow changes in areas associated with emotions and body image and alterations in neurotransmitters in individuals with eating disorders (Gordon et al 1997; Kaye 1999). Theories now emerging suggest that when an individual with a biological vulnerability to an eating disorder diets, these biological changes occur and make breaking the cycle of weight preoccupation and dieting extremely difficult. Animal studies have clearly demonstrated that starvation has a greater impact on the brains of developing (young/adolescent) animals. The reward centre in the brain is permanently changed and associated with the animal's development of binge-eating and drug and alcohol seeking behaviour (Treasure 2007). This would indicate that the younger the animal is when starvation/dieting begins the greater the likelihood of the development and maintenance of drug, alcohol or eating disorders would be.

Once an eating disorder is established the body's response to starvation can be the major factor in maintaining the illness. Starvation produces experiences of low or labile moods, emotional blunting, obsessional thinking and preoccupation with food. Once the starvation is established gastric emptying slows making appetite regulation difficult and eating food can become very uncomfortable reinforcing the belief that eating is to be feared and avoided.

Psychological factors Individuals with low self-esteem are vulnerable to eating disorders. Psychological factors common to sufferers include those associated with the development of low self-esteem and include difficult relationships, family dysfunction, traumatic events, life events, teasing and bullying particularly about weight. Life events are particularly associated with triggering eating problems perhaps through causing low mood or self-doubt leading to dieting or weight loss. Adolescence is associated with the development of anorexia nervosa and it is thought that the pre-morbid personality traits such as perfectionism and a low self-esteem make negotiating this time of change too difficult. It may be that the response is to diet or diet in an extreme manner leading to the development of an eating disorder.

Social factors Eating disorders are associated with a western culture or one undergoing a rapid change towards a western ideal. This has led to many hypotheses about the social factors

Appendix One: Medical Facts on Eating Disorders

important in eating disorders including the overvaluation of the thin body ideal (Garner et al 1980). The impact of media in promoting thinness or physical perfection is believed to promote increasing levels of body dissatisfaction and hence more extreme methods of weight control. Women in particular are given the societal message that self-esteem is established through achieving physical beauty, which is thin and associated with a highly valued dietary restraint. Dieting is associated with the development of eating disorders (Patton et al 1990) but the relationship is poorly understood. Most dieters do not develop eating disorders so it may be the individual's response to dieting that determines the outcome. One of the largest studies to date (Dove Self-Esteem Fund studies 2005) looked at the attitudes, behaviours and beliefs of 3,300 women aged 15-64 over ten countries about body ideals, self-esteem and eating habits. Narrow beauty ideals (thin ideal) increased appearance-based anxiety particularly significant in 15-17 year olds and in UK women the most. Greater anxiety was associated with an increased desire to alter body weight and shape and lower self-esteem. Women in the study who were dissatisfied with overall body weight and shape were more likely to have disordered eating and demonstrate negative coping mechanisms when feeling badly about the way they look. Over half the women reported that as girls they wished they had seen girls and women in magazines that looked like them, this was strongest in the 15-17 age range.

Complications of Eating Disorders

Eating disorders, particularly Anorexia Nervosa, are associated with six times the standardised mortality rate. In some studies up to 20% of cases can die through suicide or medical complications although treatment is associated with an improvement in this figure. Physical complications include premature death in the short or long term through cardiovascular complications such as arrhythmias (heart attack), infection or kidney or liver failure. Purging behaviours cause low body potassium and hence cardiac arrhythmias but low body weight is also a factor. Low oestrogen (or testosterone in men) and high levels of stress hormones produced by chaotic eating, dieting and low weight lead to osteoporosis or thin bones which is an irreversible process leading to fractures, immobility and possible early death. This metabolic profile of low sex hormones also leads to infertility in both men and women. If women manage to conceive with an active eating disorder then they are prone to miscarriage (x2) or perinatal mortality of six times the normal rate (Brinch et al 1988). In adolescents the poor nutrition associated with eating disorders leads to pubertal delay or arrest, growth retardation and short stature and severe osteoporosis.

Eating disorders are associated with high levels of clinical depression and anxiety, low quality of life, poor relationships and social support networks and hence a chronic and enduring mental illness. Importantly at a time of adolescence and early adulthood these complications prevent a normal psychological development or progression. These secondary consequences lead on to maintenance of the illness or treatment resistance.

Eating Disorders are also associated with high levels of guilt, shame and extremely painful experiences of self-hatred and self-consciousness. Anorexia is also frequently not viewed by the sufferer as an illness but rather a vital necessity for self-worth. Eating disorders in celebrities have also been associated with a public growing misconception that these are not serious mental illnesses and any given individual who is afflicted could easily return to a normal weight and pattern of eating if motivated. Sufferers are unlikely to ask for help due to these experiences and it is these processes that can prolong the illness, increase treatment resistance and hence long-term consequences.

At Risk Populations

Certain populations are associated with higher levels of disordered eating and eating disorders. These include ballet dancers, 32% with eating disorders (Szmukler et al 1985, Ringham et al 2006), jockeys, body builders, wrestlers, and elite athletes, up to 40% with eating disorders (Sundgot-Borgen and Torstveit 2004). The common belief is that occupations based on the attainment of certain weight/shape or value on slimness lead to dietary preoccupation and hence eating disorders (Garner and Garfinkel 1980). Recent research has confirmed the interaction of genetics and environment in at risk populations. Dancers who exhibit significantly high levels of

perfectionism place themselves in highly competitive environments and are at increased risk compared to less perfectionist dancers (Thomas 2005). Similar studies in athletes show the trend for increasing eating pathology as competitiveness and competing increase. Athletes may sacrifice health, home, education and normal social development in the pursuit of sport 'success'. Sundgot-Borgen (1994) also noted in a controlled study that the prevalence of eating disorders in athletes was increased in sports emphasising leanness or aesthetic ideals (gymnastics). Importantly eating disorders also increased in those who started training earlier, saw puberty as interrupting performance, who experienced prolonged dieting, more weight fluctuations, sudden increases in training volume or who experienced loss events such as injury and loss of a coach. A later study by the same author (Sundgot-Borgen et al 2003) highlighted the increased experience of sexual harassment and abuse within the sports industry in athletes with ED's compared to athletes without eating problems.

Catwalk models represent an at risk group in terms of developing eating disorders although very little work has been carried out in the field to determine either rates or risk factors in the industry. Santonastaso et al 2002, in a small study of 63 models showed models weighed less and showed an increase in partial syndrome eating disorders compared with controls. They also showed an increased use of drugs 32% compared to 12% in the general population. Extrapolating research findings of risk factors from other groups (athletes, dancers) we can hypothesise that catwalk models are at risk of developing eating disorders. For example:

1. The occupation places importance on maintaining an aesthetic ideal (Sundgot-Borgen 1994);
2. Achieving a thin ideal (Garner and Garfinkel 1980, Sundgot-Borgen 1994);
3. A highly competitive environment with frequent shows etc;
4. Individuals start their career at young ages, may put the rest of life on hold to achieve success and it is assumed that puberty with concomitant weight and shape fluctuations would not be welcomed. Careers are also short-lived and only a few achieve great success; and
5. Models have reported experiences of bullying and harassment particularly about weight and shape (Sundgot-Borgen et al 2003) but also in terms of working conditions, long hours with no food or inappropriate sugary (binge) food, little peer support and hence self-esteem difficulties.

How do we manage at risk populations?

If a specific occupation or environment is associated with an increase in eating disorders the appropriate management of this is to:

- Determine prevalence of eating disorders, sub-type and associated behaviours e.g. dietary restriction, vomiting, diet pills, amphetamines, other weight reduction methods specific to population etc;
- Determine specific risk factors associated with the individuals or environment, e.g. perfectionism, competitiveness, self-esteem, harassment/bullying/abusive experiences, food availability, drugs and alcohol, age etc; and
- Determine any difficulties in recognition of eating disorders, e.g. physical or physiologically atypical group of individuals (catwalk models selected due to height/weight extremes), difficulties in data collection/reporting, e.g. use of interviews as well as questionnaire to gather valid data. Lack of awareness in the industry. These are similar to difficulties originally encountered in the sports industry.

All three points can only be adequately answered and so managed after a properly funded scientific study by an independent body. The first stage of this study should be a preliminary questionnaire at the September LFW followed by an in-depth qualitative and quantitative study through interviews and focus groups. Without this thorough investigation, risk management will be inadequate and cursory.

Additional management is the introduction of general, individual and then specific interventions.

General measures include introduction of raising awareness of eating disorders throughout the whole industry by workshops and education packages, improvement of working conditions, e.g. food availability on shoots/fashion shows etc.

Appendix One: Medical Facts on Eating Disorders

Effective individual prevention programmes aimed at high risk populations have focused on improving self-esteem, body image and life skills in individuals through workshops, specific cognitive interventions and using peer support (Taylor et al 2006, O'Dea and Abraham 2000, Crisp 1986). This could be achieved for catwalk models through focus groups with models, informal networks and workshops on self-esteem.

Specific prevention programmes must examine risk factors specific to the fashion industry, which can only be effectively determined through a scientific study. Currently the risk factors brought to the attention of the Model Health Inquiry include attracting vulnerable individuals into the industry (young age, personality, current eating disorders), competitive environment, adverse experiences such as appearance-based bullying/harassment with a lack of a cohesive support/mentoring system, shared belief of extreme thin beauty ideal, and lack of identification and appropriate support system for individuals with developing eating disorders.

A medical assessment at the point of joining an agency and then twice-yearly would enable education and promotion of health awareness in models as well as identification of those at risk. It would enable appropriate treatment and support of that model within her environment and prevent escalating levels of morbidity. The medical assessment should be completed by a specialist in the field of eating disorders, as identification of eating disorders and engaging that individual in the process of change has proven problematic for non-specialists. The assessment should include a series of physical tests, examinations and a psychological interview to target eating disorders (NICE, 2004). Body Mass Index (BMI) is not an accurate method of determining health, particularly in a physically atypical group. Importantly it may precipitate behaviours in individuals with eating disorders to increase weight for the assessment and use of dangerous purging behaviour to reduce weight afterwards; this may therefore worsen eating disorders within the model population. Most eating disorders are in women at normal weight or who are slightly underweight; BMI would not allow identification of the greatest number of eating problems. A full assessment is a more accurate method of determining physical and psychological health. A medical assessment should focus on promoting autonomy and raising self esteem, reducing stigma and enabling the individual to access help through self-help, 'beat' website or appropriate professional help. NICE guidelines clearly set out appropriate identification, assessment, treatment and management guidelines for people with eating disorders.

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www.nice.org.uk for guidelines on eating disorders from the National Institute for Clinical Evidence.

Appendix Two: The Economics of the Designer Fashion Industry

A report prepared for the Model Health Inquiry by Áine O’Keeffe, with Alana McVerry and Eleanor Passmore, The Work Foundation.

Creative industries in the knowledge economy

Across Organisation for Economic Co-operation and Development (OECD) countries, knowledge based industries are producing a higher share of national income, more of the workforce is employed in knowledge based jobs, and more firms are using technology to innovate: they are increasingly ‘knowledge economies’¹. The UK is at the forefront of this story, where knowledge industries have created nearly two million jobs over the past decade and just over 40% of the workforce are now ‘knowledge workers’. The creative industries, one of the knowledge economy’s most dynamic sectors, will take on increasing importance as drivers of growth in this climate.



The UK starts from a position of relative strength in this arena, boasting the largest cultural and creative sector in the European Union, and, relative to GDP, one of the largest in the world. Our cultural and creative industries employ one million directly, while another 800,000 work in creative occupations outside these industries. The sector accounts for 7.3% of gross value added (GVA)²; comparable in size to the financial services sector. A more educated, aspirational and affluent society has increased the demand for creative goods and services in the UK and from further afield; intense innovation, creativity, and focus on the demands of consumers have seen the flourishing of many of the 13 industries that constitute the UK’s creative sector³. It is within this overall picture of the success of the UK’s creative industries that the designer fashion industry sits.

Designer fashion in the UK

Despite their importance to the emerging knowledge economy, efforts to capture the size, shape and structure of many of the UK’s creative industries are hampered by a lack of evidence, data and analysis. The Government is conscious of the limitations of official statistics in this sector; in their most recent analysis of the creative industries, the Department of Culture, Media and Sport (DCMS) notes that “standard industrial classifications for official statistics do not accurately reflect the structure of the creative industries and as such it is difficult to capture the full extent of activity”⁴.

The problem is particularly acute in the case of the designer fashion sector which lacks robust industry data both of the sector itself and of its value to other sectors. It is especially difficult to separate out the designer fashion industry within the broader firm classification codes that cover all clothing manufacturing and to measure the true size and shape of this sector⁵.

The most recent official Government estimates of the size of the designer fashion industry put its GVA at £380 million in 2004, or 0.05% of UK GVA, with 1,400 businesses operating in 2005. Employment in the sector stood at 3,400 in 2005⁶.

Another report commissioned by the DCMS in 2006 has a slightly different analysis, based solely on an analysis of the Office of National Statistics (ONS) Annual Business Inquiry (ABI). This estimated that there are 2,400 firms in the designer fashion sector, employing in the region of 9,300 people⁷. Robust export figures are similarly difficult to come by as the sample sizes are so small. A 2003 report to the Department of Trade and Industry (DTI)⁸ and the British Fashion Council (BFC) suggested that exports stood at £390 million in 2001 and, looking more broadly, that “brands and independent designer labels... account for 75% of UK clothing exports worth £2 billion a year”. It also found that turnover for fashion designers increased from £75 million in 1990 to £700 million in 2001, representing compound growth per annum of 22.5%⁹. In a different analysis by the market research firm, Mintel, the total value of the men’s and women’s designer clothing markets in 2005 was estimated at £1.82 billion in 2005, up 10% from 2001¹⁰.

Given the problems outlined in obtaining a clear picture of the size and dynamics of the sector, it is particularly difficult to get an overview of how the UK fashion industry is performing. In their discussion of how to measure the performance of creative industries, Frontier Economics underlined this problem, noting that cash or accounting measures do not always give the most insightful picture of the performance of individual companies within the creative industries as they do not fully reflect how investment decisions are taken. In the case of designer fashion,

- 1 Defining the Knowledge Economy, Brinkley, The Work Foundation (2006).
- 2 Staying Ahead: the economic performance of the UK’s creative industries, The Work Foundation (2007).
- 3 As defined by the Department of Culture, Media and Sport, the creative industries are advertising, architecture, publishing, radio and TV, design, film, music, software and computer services, computer games (interactive leisure), designer fashion, crafts, performing arts and the arts and antiques market.
- 4 Staying Ahead, op cit.
- 5 The DCMS takes a small proportion of the categories that cover clothing manufacturing – between 0.5% and 2.5% – for measurement.
- 6 DMCS statistical bulletin, September 2006. The number of businesses is sourced from the Inter-Departmental Business Register, Office for National Statistics. Employment numbers are from the Labour Force Survey.
- 7 Frontier Economics Comparative Analysis of the UK’s creative industries (2006).
- 8 The Department for Trade and Industry was replaced in summer 2007 by the Department for Business, Enterprise and Regulatory Reform.
- 9 Newbery, DTI, British Fashion Council: A study of the UK Designer Fashion Sector (2003).
- 10 Mintel, Designer Clothing – UK (August 2006).
- 11 Frontier Economics, op cit.
- 12 The Big Push: an overview of the sector skills agreements for the apparel, footwear and textiles-related businesses Skillfast (2006).
- 13 See Measuring Creativity: 2006 update of the GLA’s creative industry economic data. GLA Economics.
- 14 This division is based on a definition by market researchers Mintel.
- 15 Reproduced with kind permission from Frontier Economics op cit.

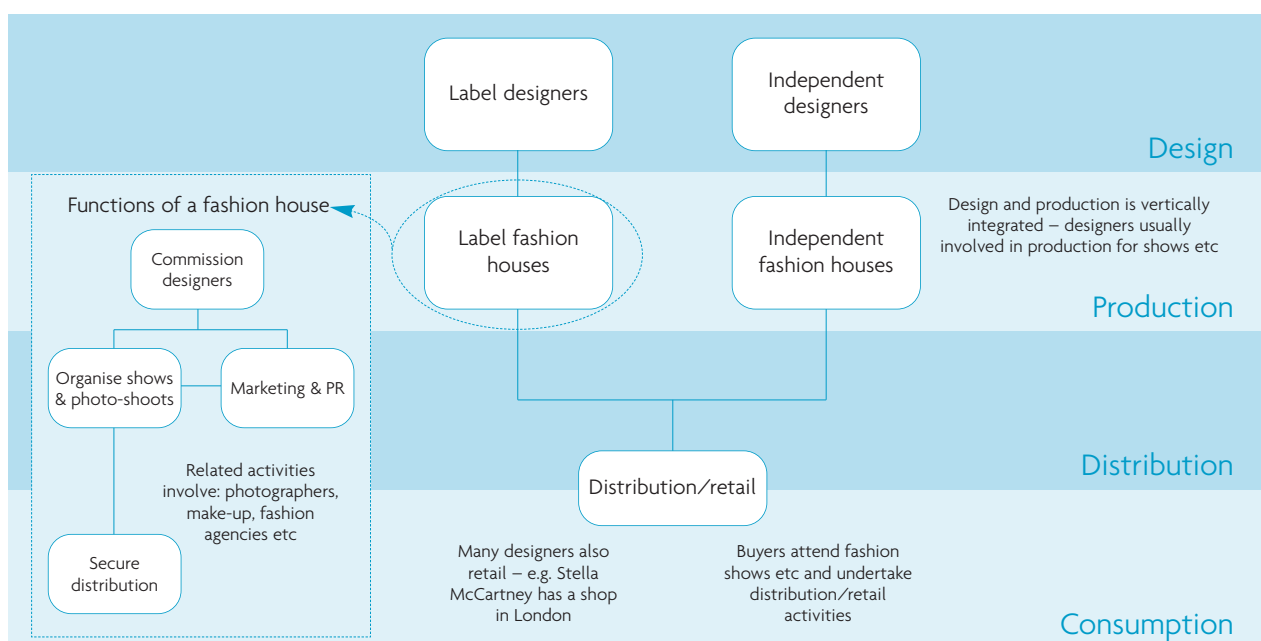
“...individually, the activities of any one designer or label may not necessarily be profitable and indeed, many individual UK design labels consistently report losses”¹¹. They give the example of LVMH: “LVMH generated a total cash profit of circa Euros 2.5 billion in 2005. However, in order to generate this profit they had to invest large sums of money, such that their rate of return on investment is comparable to other parts of the supply chain, such as the spinning yarns and fabrics at circa 11%.”

To understand the performance of the designer fashion industry in the UK, its distinctive structure must be taken into account. The prevalence of small labels within the UK contrasts with the multinational brands and fashion houses that dominate the industry in Italy, France and the United States. These large multinational fashion groups spread their activity across a wide range of activities – designing, distributing and manufacturing luxury clothes, accessories, and beauty products – in which the individual label designer plays only one part. In contrast, the small independent labels that characterise the fashion industry in the UK tend to operate on a much smaller scale and to undertake a narrower range of activities.

The designer fashion supply chain

Designer fashion is a dynamic component of the broader apparel, footwear and textiles industry, a sector that contributes around £10 billion to the UK economy and employs 380,000 people¹². As a whole, it is dominated by small and medium-sized businesses where 80% of firms have ten employees or less. The DCMS concentrates on the high end of the fashion industry, defining the core activities of designer fashion as encompassing clothing design, the manufacture of clothes for exhibition, and consultancy and diffusion lines. Using this definition, only around 0.5% of the clothing industry is considered to lie within designer fashion on the grounds that, outside the South East, most clothing manufacture is characterised by large volumes and low value-added and does not share the characteristics of the other creative industries¹³. Within the DCMS’s definition of designer fashion, four key sub-divisions are highlighted – couture, international designers (labels), high street diffusion ranges, and high fashion, including up and coming new designers¹⁴.

The designer fashion supply chain¹⁵



Appendix Two: The Economics of the Designer Fashion Industry

In the context of a relatively high-cost economy, the DTI recognises that clothing manufacture is labour intensive and that the supply of clothing is global. It suggests that the niche selling proposition for the UK clothing industry lies in creative, high-quality product manufacturing in a fast response fashion environment¹⁶. Similarly, Skillfast, the Sector Skills Agency for the sector, identifies branded and designer fashion as a particularly innovative sub-sector that may serve to offset the long-term decline of the sector's traditional industries.

Yet the impact of the designer fashion industry goes far beyond just the clothing world. Related activities include magazine publishing, fashion photography, hair care and cosmetics, accessories design, perfumes design and modelling. Some of these act as 'creative intermediaries', roles identified by Creative London as critical to ensuring that a collection successfully moves from the design to the retail stage¹⁷.

How designer fashion impacts on other industries: advertising and promotion

Established designers invest heavily in advertising to remain in the 'public consciousness', while smaller brands use advertising to build their images¹⁸. Chloé, for example, doubled its spend on advertising between 2003 and 2005, while other brands such as Versace and Westwood have increased their use of advertising significantly. Other companies, such as Giorgio Armani, Polo Ralph Lauren and Burberry all spent over £1 million in 2005, a strong indication of the importance of brand and image in the selling of fashion. Burberry's campaigns have been pinpointed as integral factors in the turnaround of the business. Supermodels and celebrities are used in campaigns to espouse a certain message to their audiences to help sell their products: Versace's use of the re-invention queen, Madonna, for example, signalled a new direction for the brand.

As the designer fashion industry in the UK is dominated by a large number of very small companies at most stages of its supply chain, designers almost always undertake both design and production and frequently retail their collections as well. Some will sell direct, others have space in retail stores such as Harrods, Selfridges or Harvey Nichols. In an international market that is driven by brand image, relatively few UK designers are able to advertise their products on a large scale.

According to the first analysis of the sector conducted by the DCMS¹⁹, a quarter of all wholesale revenues are produced by a 'handful' of companies. The majority of designers concentrate on womenswear, although Britain's tradition of producing fine tailoring is kept alive by a few major designers, such as Paul Smith. Whilst most of the larger designers depend upon specialist manufacturing in Europe, and Italy in particular, some UK designers have established niche manufacturing operations to meet for the short-run, high quality products they require²⁰.

This is a sector that has seen rapid and fundamental change. In the past, the fashion industry worked on the basis of four seasons per year but clothing ranges now change every four to six weeks. Designer fashion can now be translated into high street stores such as Zara and Primark within weeks of it appearing on the catwalk; H&M employs 70 in-house designers to watch emerging trends that can be delivered by their network of 1,600 suppliers in Europe and Asia to stores within weeks²¹.

Retail plays a particularly important role in the designer fashion industry in the UK as the majority of sales come from independents and department stores. Department stores are developing their designer ranges, bringing in limited editions to encourage consumers to trade up and to attract new consumers, while top-end department stores are introducing more high-end options. Sale of fashion over the internet is growing with a recent IMRG report headline announcing "e retail hits 80% hypergrowth – £4bn web sales in July", and showing July 2007 sales as £1.86 billion higher than in July 2006²². Main players such as net-a-porter.com and asos.com are making their mark, and high street stores are increasingly using the medium of the web to reach their customers.

16 Newbery, op cit.

17 Fashion FAQs on Creative London website <http://www.creativelondon.org.uk/server.php?show-nav.00900a00c> Accessed August 2007.

18 Mintel (2006) op cit.

19 DCMS, Designer Fashion, Creative Industries Mapping Document (1998) www.culture.gov.uk/NR/rdonlyres/A21AF17-57D6-4272-B60E-949ED6A25C86/0/fashion.pdf (accessed 21 August 2007).

20 DMCS, Designer Fashion, op.cit.

21 Keynote Market Report – Clothing Retailing (2004).

22 Footnote: IMRG press release http://www.imrg.org/ItemDetail.aspx?clg=Infoltems&cid=pr&pid=pr_index_press_release_200807&language=en-GB (accessed August 2007).

23 DMCS, Designer Fashion, op.cit.

24 Adapted from Mike Easey (ed.), Fashion Marketing (Oxford, 2002).

25 Fédération Française de la Couture [http://www.modeaparis.com/vf/toutsavo](http://www.modeaparis.com/vf/toutsavoir/index.html)

26 'How does High Fashion Turn a profit?', Marginal Revolution, <http://www.marginalrevolution.com>, accessed 2007.

27 Jackson and Shaw, The Fashion Handbook, Routledge (2006).

28 How Britain Shops: Clothing Verdict Research (2006).

29 Mintel (2006) op cit.

Designer fashion: the fashion hierarchy²³

Haute Couture

Haute Couture collections are designed by internationally recognised designers at the world's largest fashion houses. The garments are original, hand-crafted and expensive. Collections are shown twice a year. The catwalk shows are part of the creative process, providing inspiration for the coming season's trends. John Galliano has described couture as 'the laboratory of ideas', offering designers the opportunity to try out cuts and styles to incorporate into ready-to-wear garments. Couture is also part of brand identity, serving the labels' association with luxury and exclusivity. Unobtainable garments add lustre to the brand's more affordable products, such as perfume, handbags, diffusion lines and beauty products which have high profit margins.

Haute Couture or high fashion does not sell in large numbers: price tags are in the range of \$15,000 to \$100,000. The sector is highly regulated by the *Chambre Syndicale de la Haute Couture*²⁴. For official designation as 'Haute Couture' from the *Chambre Syndicale*, a house must employ 20 or more full-time skilled technicians and produce a minimum of 50 new designs for day or evening wear in both seasons. Furthermore, Haute Couture lines help to create brand identity which rubs off on perfume, cosmetics and leather goods²⁵.

Ready to wear

The ready-to-wear collections contain garments of high quality design, cut and cloth but are more wearable and at lower prices than Haute Couture. The collections are limited edition, if not unique, and are sold at independent stores, boutiques and high-end department stores.

High Street/mass market

The high street is where most consumers purchase their clothes. Mass production, new technologies and new techniques mean that retailers are able to get trends from the catwalk to the high street in record time. Patterns of demand are evolving and the relationship between 'high fashion' and street trends is no longer a linear one. Youth culture is an inspiration of high fashion and vice versa. The line has been further blurred as limited edition designer and celebrity lines at high street stores are becoming more common.

Some of the larger retailers, such as Marks and Spencer, have also played a major role in supporting and promoting UK design. Topshop is another prominent example of a high street chain that has capitalised on the UK's design talent, from Zandra Rhodes to designers fresh from fashion college. Both have employed designers to provide guidance on their ranges or to design 'capsule' ranges for them. It is not only UK businesses that are making use of British designers. As the DCMS has highlighted, many major Japanese department stores are now also sponsoring young British designers, and many international companies outside the fashion business want to be seen to be associated with the UK fashion scene²⁶.

Shopping for clothes is one of our favourite activities in the UK: market research estimates that 2006 saw the highest proportion of British adults shopping for clothing since their research began in 1999, with more than three in every four adults shopping for clothes – an increase of 1.7 million year-on-year. Every demographic group has increased its share of clothing shoppers with ABC1 consumers (the most affluent group) most likely to indulge²⁸. Within this pattern of spending, the designer fashion sector has its own particular dynamics. The men's and women's designer markets in 2005 were estimated by one market research firm to stand at nearly £1.82 billion, up by 1.9% in 2004-5, with women accounting for around two-thirds of the total spend²⁹.

The demand story: I shop therefore I am

"Today, fashion is a ubiquitous feature of life, from the label on our clothes to the mobile phone in our bags. Fashion matters to people because it says something about who they are and how they want to be seen. Modern life is much faster and more fragmented than at any stage in the past and it is unsurprising therefore that people buy for many different occasions according to the diversity of their lifestyle²⁷."

Appendix Two: The Economics of the Designer Fashion Industry

- 30 Mintel Women's magazines UK (2006).
 31 Taken from a TGI survey of around 25,000 adults. Source: GB TIG, BMRG Spring 2004 and Quarter 2 2006 Mintel, in Mintel (2006) op cit.
 32 Mintel (2006) op cit.
 33 Mintel (2006) op cit. The survey was of a nationally representative group of 2,135 adults ages 15+.
 34 Jackson and Shaw, op cit.
 35 Dubois et al (2001) in Hines and Bruce (2007) Fashion Marketing, Butterworth and Heinemann, Oxford.
 36 Mintel (2006) op cit.
 37 Hines and Bruce (2007), Fashion Marketing, Butterworth and Heinemann, Oxford.
 38 Hines and Bruce (2007), Fashion Marketing, Butterworth and Heinemann, Oxford.
 39 Quoted in the International Herald Tribune, September 2004 http://www.iht.com/articles/2004/09/16/lvmh_ed3_php See also <http://www.china-embassy.org/eng/gyzg/t225956.htm>.
 40 Caves, Creative Industries: Contracts between art and commerce (2000), Harvard University Press.
 41 Creative London, London Development Agency (2004).
 42 Creativity: London's Core Business, Greater London Authority (2002).

Women's attitudes towards fashion are vital to the success of the fashion industry. The table below shows that research indicates that 60% of women think it is important to look well-dressed and a third like to keep up with fashions. Parallels can be seen in the women's magazine sector where fashion and beauty topics have always been key market drivers and have attained even greater importance as signs suggest that women are becoming more image-conscious. The women's magazines market in the UK has increased in volume by 23% since 2001, and in value by 25% to be worth an estimated £682 million in 2006³⁰. Other market sectors such as jewellery, accessories, beauty products and cosmetics have all benefited from women of all ages being more concerned about their appearance.

Agreement with attitudinal statements, 2003 and 2005³¹

	2003 %	2005 %	% point difference 2003-5
Any agree:			
It is important to me to look well dressed	60.3	60.7	+0.4
It is important to keep young looking	45.2	48.6	+3.4
It is important to be attractive to the opposite sex	40.0	41.4	+1.4
Most of the time I'm trying to lose weight	36.0	37.4	+1.4
I like to keep up with the latest fashions	28.0	29.3	+1.3

Base: women aged 15+

Growth in the designer fashion sector is slower than in previous years but remains faster than total adult garment sector (+0.9%)³². Designerwear has a degree of income inelasticity and, with personal disposable income rising slower than the costs of living, people are still spending on designer clothing brands as they reflect lifestyle image. A 2006³³ survey showed that 41% of people had bought an item of designer clothing within the last year, with the greatest spend on jeans, underwear and t-shirts. This may be seen as an indication of the democratisation of the designerwear market, echoed in the increasing numbers of designers working with high street chains on limited collections, such as Karl Lagerfeld's or Stella McCartney's work with H&M.

Luxury goods: demand in an affluent society

High fashion goods are luxury goods, characterised by 'exclusivity, premium prices, image and status, which combine to make them desirable for reasons other than function'³⁴. Hines and Bruce (2007) state that a luxury good is defined by the combination of 'excellent quality, high price, scarcity and uniqueness, aesthetics and polysensuality, ancestral heritage and personal history and superfluosity'³⁵. Iconic product designs embody the personality of the creator, a location, or a brand – an example would be Chanel N°5. These elements raise the subjective valuation of the goods to consumers, increasing the consumer's willingness to pay.

The growth in the luxury goods market has been unprecedented: 14% between 1996 and 2000. The market for luxury goods is dominated by the three largest companies LVMH, Richemont and Gucci which together hold 10% of total market share. Fashion luxury brands dominate the luxury sector with 43% share of sales in 2003³⁶. Growth in wealth in Russia, China and the Middle East is creating new luxury goods markets with China expected to be the main demander of luxury goods (24% of world market) by 2014.

The luxury goods market is growing in scope with a new younger audience and a mix and match attitude towards fashion. This has led to the production of cheaper diffusion ranges to meet this new demand, care has to be taken to retain the exclusivity which gives many brands their high market value.

The undercurrents of the luxury goods market include the 'dilution of luxury' and widening audiences through 'growth in credit, wealth, retail expansion, a culture of 'must have' and the development of cheaper entry point luxury items'³⁷. Furthermore, there is a move against 'luxury fever' and 'brand distaste', with issues of corporate social responsibility and environmental sustainability increasingly taking precedent with 'conspicuous non-consumption' emerging as a trend³⁸.

The demand pattern today is much more complex than in the past, in part due to a vastly segmented audience whose 'fashion demands' are increasingly less homogenous. We have seen the emergence of a type of consumer who feels at liberty to 'be themselves' as seen in the growth of the trend towards mass rejection of cloned products, and a distaste and devaluation of any item that seems to be ubiquitous. The marketing theories that attempt to minimise risk by searching for the common denominator are increasingly marginalised as individualism becomes more prevalent.

Higher education levels have emboldened shoppers and they are more confident in their own choices. Market researchers have described the emergence of 'selective extravagance' which is weakening the middle of the market, while the emergence of demi-couture has created a 'luxury' market for the super-rich. Increasingly, this luxury market is driven by international shoppers: countries such as Russia and China are emerging as an increasingly powerful consumer market for luxury goods. The Chief Executive of LVMH, Bernard Arnault, is quoted as saying that he expects China – already the company's fourth largest market – to overtake Japan as their largest retail market within a generation if growth continues at the present rate³⁹.

Richard Caves: the economics of creative industries

In his groundbreaking work on the economic properties of the creative industries⁴⁰, Richard Caves gives a fascinating insight into the particular business challenges they face.

For Caves, demand for creative goods is by its nature uncertain and high risk for the maker: "you don't know how or if a consumer will value a newly produced creative product, short of actually producing the good and placing it before them." He continues: "It might meet acclaim and bring in revenue far exceeding its cost of production, or it might find few customers who place any positive value on it. If the creative product is costly to produce...producers will try however they can to learn whether buyer's valuations will be high or low, before all the product's costs have been incurred. Research and pre-testing are largely ineffective, however, because a creative product's success can seldom be explained even ex-post by the satisfaction of some pre-existing need." He singles out the fashion industry for particular comment, noting that "the social context of creative goods' consumption is nowhere more evident than in the domain of 'fashion'."

In his description of the 'gatekeepers' of the fashion industry (the stores' buyers), he explores the risk run by designers operating in a 'nobody knows' situation – a reference to the famous quote by William Goldman on the film industry that 'nobody knows anything' – where demand is particularly uncertain. He elaborates: "The designers know current and past styles, and they cast about among current developments in the fine arts, literature and social happenings that can be translated into innovative design elements... The buyers for major retailers cannot and do not articulate their reasons for selecting a particular design ('It's stunning!'), yet like the designers they bring a sense of changes occurring in their customers' lifestyles and interests and in their likely feeling of the relevance and appropriateness of various styling notes and elements."

Designer fashion in London

The spatial framework of reference for the industries in the creative economy is important: cities are crucial to the creative industries as concentrated centres of demand for their goods and services. Place also plays a key role in knowledge economies in the transfer of the 'sticky' or tacit knowledge that is a particular marker of creative and cultural industries, where knowledge is largely uncodified and intangible in contrast to other more traditional sectors.

It is within this context that the creative industries have been identified as a priority sector for the economic development of London. The Mayor has argued that "investment in the creative infrastructure of a city can lead to a virtuous circle of high economic performance, inward investment, improved educational attainment and enhanced quality of life⁴¹". London's role as a global city, with strong links into international markets, good infrastructure and diverse population make it "a vital centre for a broad range of creative activities, not just in the UK, but also in the world⁴²".

Appendix Two: The Economics of the Designer Fashion Industry

- 43 Greeting the World with our smiles. Interview with Professor Chu Yunmao, Director of City Image Institute of Donghua University, 2010 Shanghai Expo Magazine, February 2005. Quoted in From Paris to Shanghai: The Changing Geographies of Fashion's World Cities, Gilbert, in 'Fashion's World Cities', Breward and Gilbert (ed) (2006).
- 44 Strategies for Creative Cities: London Case Study London Development Agency (2006) http://www.creativelondon.org.uk/upload/pdf/SFCS_London_Case_Study_Nov_2006.pdf.
- 45 London's creative sector: 2004 update, GLA Economics.
- 46 Newbery op cit.
- 47 Mintel 2006 op cit.
- 48 Retail in London, GLA Economics (2006)
- 49 Quoted in Gilbert op cit.
- 50 <http://iht.com/articles/2006/10/03/features/Rweeks.php>.
- 51 Press release for LFW, http://www.londonfashionweek.co.uk/uploads/documents/doc_190.pdf Accessed 21 08 07.
- 52 <http://www.modelhealthinquiry.com>
- 53 Jackson and Shaw op cit.
- 54 http://www.telegraph.co.uk/news/main.jhtml?xml=/news/2002/02/24/nfas_h24.xml&page=3.
- 55 Market potential development of the creative industries in London, LDA and Robert Huggins Associates <http://www.creativelondon.org.uk/uploads/pdf/marketpotential.pdf>

The importance of fashion to a city's 'brand' has not been lost on other countries developing their urban policies. In China, fashion has been described as "...an impulse that leads the trend of the times, a banner of cultural image of an international metropolis. In the world today, the vanguard of fashion is a city's symbol of dynamism"⁴³. The designer fashion industry in London, with its links into the music, design and visual arts sectors, exemplifies the dynamic cross-fertilisation of ideas that has brought London international renown for its edginess, quirkiness and 'street' qualities, and maintained the London fashion scene as a source of inspiration for decades.

London has a particularly high concentration of employment in the fashion industry – some 46% of the UK total according to the London Development Agency (LDA)⁴⁴. GLA Economics points out that London is the region where the clothing industry as a whole has declined the least in the UK, attributing this to the growth of the designer fashion sector in London which requires a very different type of manufacturer to the mass production, large volume sector that has been mostly off-shored from the rest of the UK. This demands manufacturers who can "produce a very precise kind of cloth for a very small range of outputs but with great flexibility and precision, to produce the precise effect that the designer requires for one particular item"⁴⁵. The DTI has suggested that there need to be better relationships between designers and manufacturers, and also the development of more retail opportunities outside of London⁴⁶.

London is also the region with the highest numbers of people shopping for designer fashion, a fact attributed to both the concentration of young, single professional consumers with disposable incomes and its place as the centre of the UK music and design scene which has close links to the fashion world⁴⁷.

Shopping is integral to London's 'offer' as a tourist destination. In its analysis of retail in London, GLA Economics notes that "fashion, particularly high end brands, designer fashion and UK designer brands are seen as a feature of London and the West End's offer. To a lesser extent so are bespoke tailoring and 'alternative fashion'... London's retail offer is considered prestigious, but also contemporary and modern, colourful, trendy, individualist with the 'latest of everything'⁴⁸.

The role of fashion week in London

No longer the preserve of the 'big four' (New York, London, Paris and Milan), fashion weeks are now part of the creative calendar across the globe – from Sao Paulo to Sydney, Lahore to Lisbon, Buenos Aires to Bangkok – many of which have been launched only in the last few years. In 2000, Shanghai's Mayor pledged to build the city into the world's sixth fashion centre, alongside London, Paris, New York, Milan and Tokyo⁴⁹ and the city now holds an annual fashion week.

Fashion weeks are important on a number of levels. They offer designers the opportunity to get exposure for their work and increased visibility and recognition of their name. Cities also experience an increase in their global exposure through the media coverage of the event. The hospitality trade in the host city benefits from a boost through the influx of visitors. The potential economic impact of fashion weeks is increasingly understood by many cities: for example, New Zealand conducted an economic impact on their Fashion Week, first staged in 2001, and found it to have a major impact on tourism and on the economy. It was reported to have generated 33 million New Zealand dollars, (\$21.6 million), for the New Zealand economy in terms of total output, an estimated 30 million dollars for Auckland, and millions more in incremental foreign exchange earnings for designers⁵⁰.

The BFC estimated that London Fashion Week (LFW) in February 2007 generated "editorial media coverage worth £24 million, orders worth £40 million and business for London worth over £100 million"⁵¹. Overall event sponsorship for LFW has increased threefold in the last seven years and the event has grown from 15 shows and 50 exhibitors in 1994 to 49 catwalk shows over six days and 200 designers in February 2007, attracting 5,000 visitors⁵².

London benefits from its internationally recognised educational establishments that have produced some designer fashion stars, boasting alumni that include John Galiano, Alexander McQueen and Stella McCartney. The UK's strength appears to be in producing a distinctively individual type of designer: it has been said that "Britain is generally considered to be the training ground of talented and innovative designers who are free thinking radicals⁵³".

This relative strength is not without its problems, however: Nicholas Coleridge, a former Chief Executive of the BFC remarked in 2002 that "the loss of our best designers to Paris, Milan and New York has been going on for a decade. The truth is Britain is, best at cultivating designers. We have the best colleges: Central St Martins, London College of Fashion and The Royal College of Art, who turn out the best designers. Then the big French and Italian luxury goods companies – such as Gucci and LVMH – offer them incredible deals worth £1 million to go and run these fashion houses⁵³". Efforts have been made to try to mitigate the impact of this 'brain drain' through attempts to support enterprise in the sector such as the Centre for Fashion Enterprise at the London College of Fashion, set up to help early stage fashion start-ups with the process of establishing themselves.

There are grounds for optimism for the sector's future in London if the elements are in place to support it. A London Development Agency report singled out designer fashion as one of London's specialist industries that has the potential for growth greater than 4% over the next 10 years, suggesting that "if London can capitalise on this demand for more high end clothing it can potentially create 40,000 jobs across the fashion sector as a whole⁵⁴".

Conclusion

In our report to the DCMS on the economic performance of the UK's creative industries, *Staying Ahead*, The Work Foundation argue that this sector is vitally important to the economy as a whole. The designer fashion industry is a particularly dynamic part of the UK's creative industries, with economic, social and iconic resonances. Efforts to support the industry, however, will be difficult to focus without a greater understanding of the dynamics of the industry itself and of its place within the ecology of the creative industries. We have been struck in writing this report for the Model Health Inquiry how little evidence, data and analysis is available. Critically, a more robust and deeper evidence base would help policy-makers and those working in the sector to understand current problems and face future challenges, and would support the industry in fulfilling its potential and ambitions.

Our thanks to Dr Frances Corner at the London College of Fashion for access to research materials from the College's library.

About The Work Foundation

The Work Foundation is a not for profit organisation which exists to campaign for Good Work. We have expertise in research and practical consultancy and leadership interventions. www.theworkfoundation.com

Appendix Three: Survey of Models

The Model Health Inquiry commissioned Opinion Leader to carry out a survey of catwalk models and was provided with contacts for 57 model agencies across the UK. The agencies were contacted and given a template email to send on to their models, asking them to go online and complete our confidential survey. 63 models responded but the results exclude the 14 models who responded but were not catwalk models. With the small sample, the figures should be read as indicative rather than fully representative of models in general.

Who answered the survey Just under 90% responding were female and all the models surveyed have done catwalk shows recently. Their regular work breaks down in the following way:

- 75.0% Catwalk fashion shows
- 75.0% Photo-shoots for clothes brands
- 64.6% Photo-shoots for Magazine/Editorial
- 60.4% Photo-shoots for hair and make-up brands
- 18.8% Other

Most of the models were British

- 83.3% British
- 6.3% Other European
- 2.1% American
- 8.3% Other

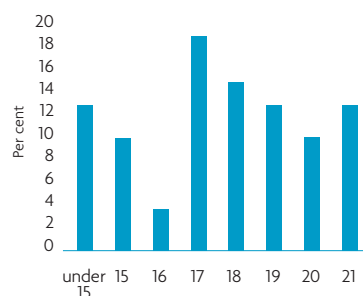
All of the models work in Britain, with around 10% having worked in at least one other country in the last 12 months

- 100.0% UK
- 18.8% Spain
- 16.7% Germany
- 16.7% Italy
- 14.6% USA
- 14.6% France
- 4.2% Australia
- 4.2% Japan
- 18.8% Other

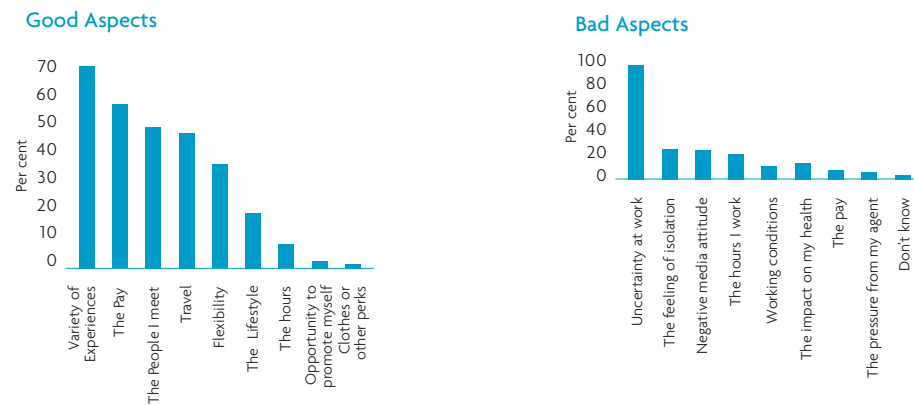
And the proportion of their income from modelling breaks down in the following way:

- 16.7% Less than a quartet
- 14.6% Between a quarter and a half
- 16.7% Between a half and three-quarters
- 52.1% More than three-quarters

The majority were 17 and over when they completed their first catwalk show but a sizeable number were 16 and under (see chart).



What models think of their Job The models surveyed through the variety of experiences, the pay and the people they meet were the best things about the job. The worst were the uncertainty of work, the feeling of isolation and the negative media attitude towards the profession.



Size, health and the fashion industry Most of those surveyed were comfortable with their body image but tended to agree that the fashion industry pushes them towards being unhealthy thin and thinner models are becoming more common. More agreed than disagreed that there is a significant problem of anorexia and bulimia in their profession. Read each statement and indicate how closely with it you...

Models' views

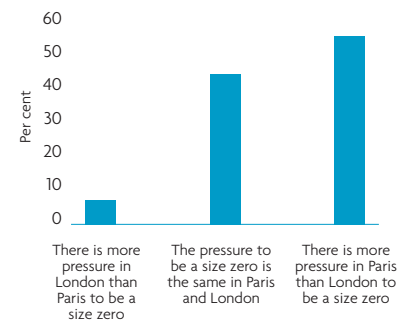
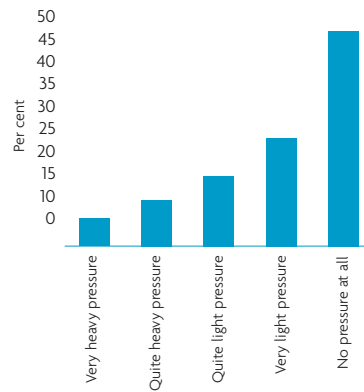
- Below 18 is far too young to be sent off around the world to work in such a tough industry
- The pressure to remain the same weight as a 15-year-old when you're 20 is unrealistic
- I think the designers and the magazines are mostly to blame
- The agencies are often not the problem, it's simple peer pressure
- There's a common perception that the thinner you are the better pictures you'll take
- If they didn't make the samples in such small sizes, they wouldn't put such small girls in the clothes
- The ideal should be of a healthy and in-proportion model.

	Agree strongly	Agree	Neither Agree nor Disagree	Disagree	Disagree Strongly	Don't Know
My agency makes an effort to ensure I eat healthily	14.6%	18.8%	37.5%	18.8%	8.3%	0.0%
The industry pushes people towards being unhealthy thin	18.8%	37.5%	18.8%	12.5%	12.5%	0.0%
The industry has a healthy attitude to models' weight	2.1%	25.0%	18.8%	33.3%	20.8%	0.0%
Agencies should do more to help models who have eating disorders	43.8%	31.3%	16.7%	8.3%	0.0%	0.0%
There is a significant problem of anorexia and bulimia amongst models	18.8%	33.3%	10.4%	16.7%	14.6%	6.3%
It is fair enough for clients to insist on models being specific sizes	10.4%	54.2%	18.8%	10.4%	6.3%	0.0%
There has been a trend towards thinner models over the last five years	33.3%	37.5%	10.4%	14.6%	0.0%	4.2%
I am comfortable with my body image	31.3%	35.4%	14.6%	14.6%	4.2%	0.0%

Appendix Three: Survey of Models

Health Monitoring and Pressure to be thin The majority of models responding to the survey did not feel under pressure to have an unhealthy weight but a significant number said they felt 'quite heavy' or 'very heavy' pressure:

More models think the pressure to be thin is greater in Paris than London.



Just under 15% of those surveyed reported that their agency regularly monitored their health. Monitoring took the following form:

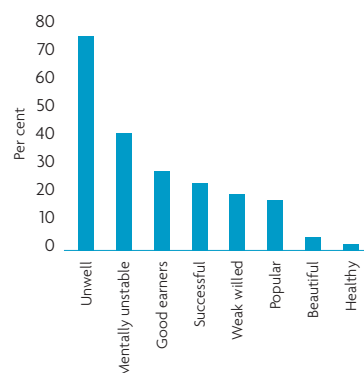
- 85.7% Measurements (bust, waist, hips)
- 57.1% Height
- 28.6% Weight
- 14.3% Diet
- 14.3% Exercise
- 0.0% Blood pressure
- 0.0% Blood/Urine tests
- 14.3% Other

44% said that their agency monitors their size regularly.

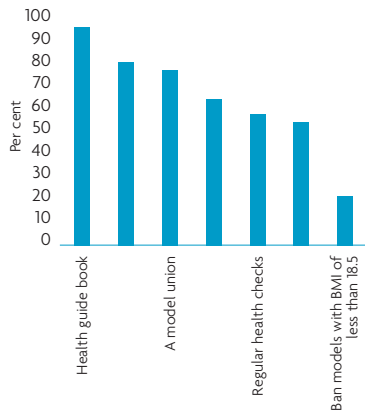
Models found the health monitoring:

- 85.7% – Friendly
- 42.9% – Helpful
- 28.6% – Helps me be healthy
- 14.3% – Intimidating
- 0.0% – Unfair
- 0.0% – Stressful

Thoughts on size zero and options for supporting models to be healthy When asked to select the words they associated with 'size zero' models, the models chose poor physical and mental health, but some linked the phrase to being successful and having higher earnings potential (see chart).



Among options for change, improved education and advice received the most support plus a representative body for models. Banning models with a BMI below 18.5 and enforced monitoring gained little support (see chart).



Models' views

- It's unfair to discriminate against naturally thin models by assuming they have an eating disorder
- The younger models should be educated about how to feed themselves properly
- A size 10 is a perfect size for catwalk and photographic work
- It is for the designers to take responsibility for recognizing an unhealthy girl
- Put age limits on models
- BMI is not a good measurement for health... it fails to take into account individual differences.

Conclusions

- Models are supportive of 'light touch' health interventions such as information education
- Models are less supportive of bans or restrictions on who can do the job
- Models are more comfortable with interventions that they see as being about 'health', not 'weight' or 'size'
- Models' responses to open-ended questions stressed two important areas for consideration. Peer pressure amongst models and designers' attitudes play a key role alongside agencies
- There is a perceived disproportionate impact of harmful pressure on younger models.

Appendix Four: International Action on Model Health

A. Italian Fashion Industry Manifesto for Self-Regulation against Anorexia

Promoted by:

- Minister of Youth and Sport
- Camera della Moda Italiana
- Alta Roma

In our country, around three million people suffer from eating conditions such as anorexia and bulimia. These are individuals who suffer from a psychological disorder, from a subtle disease that has its roots in the hidden parts of their personality. The problem is complex, and to be resolved it requires the assistance of professionals, such as nutritionists, psychiatrists and psychotherapists.

Many young women suffering from eating disorders are young and began dieting to gain the 'ideal' figure of the models seen on catwalks and on magazine covers. What they seek to follow is portrayed as the only possible model of beauty. Therefore, we are aware that young people are influenced by the example and lifestyle of the models, where extreme thinness becomes something to imitate.

But the influence of thin models as portrayed by the media is cultural, and aesthetic, is but a secondary cause, that aggravates the already psychologically disturbed individual. Despite being a secondary cause it should not be underestimated.

Medical research and statistics on anorexia prove that:

- Anorexia and bulimia can be fatal
- Anorexia has the highest rate of death out of all psychiatric conditions
- Over 3 per cent of the population admit to suffering from an eating disorder
- 95 per cent of these are women
- The model of beauty in the fashion world promotes an 'icon of thinness' as a social-cultural factor; this contributes indirectly and as a secondary cause to the development of an eating disorder
- The anorexic role-model also has a negative influence on pre-adolescents; 60.4 per cent of Italian girls between 12 and 14 wish they were thinner, 24 per cent are already on a diet and 34 per cent are dieting without medical advice
- According to the World Health Organisation, there are a number of criteria that establish the health of individuals, one of which is their Body Mass Index (BMI). They state that a BMI lower than 18.5 is a clear alarm of an underweight individual which needs to be addressed.

On the basis of this scientific research and fully aware of our responsibility, the Italian Government and in particular the Minister of Youth and Sport, the Camera Nazionale della Moda Italiana and Alta Moda are stating their intentions to proactively and creatively portray positive aesthetic messages as a conscious means to combat eating disorders.

For this reason we are committed:

- To re-value a model of beauty which is healthy, warm, generous and Mediterranean, which is already the historical legacy of Italy, as we believe that still today these are the positive criteria that should be promoted to the women of Italy and the world
- To protect the health of the models, both on the catwalk and for photo-shoots, by requesting them to provide a health certificate based on medical evaluation devised through the study of eating disorders, including their BMI
- To refuse work to models, both catwalk and for photo-shoots, whose medical certificates provide that they suffer from an eating disorder
- To refuse models under the age of 16 as we consider that they are not ready to enter the professional fashion industry and that they send negative messages to their pre-adolescent contemporaries

- To ensure that our associates and the Fashion Houses that host catwalk shows introduce into their collections sizes 46 and 48 (UK size 14 and 16) as we believe that attempts to accept a fuller figure into our aesthetic model is not only important from a cultural and moral point of view but it also has a commercial advantage
- To work together with the institutions and medical institutions in the promotion of this new aesthetic
- To adopt within our organizations steps toward a new aesthetic attitude to combat eating disorders discussed in this manifesto.

It is our desire that the entire fashion industry, be they designers, model agencies, photographers or make-up artists, will comply with these rules.

This manifesto is legally binding for those who sign below.

B. Council of Fashion Designers of America Health Initiative

The Council of Fashion Designers of America (CFDA), a not-for-profit trade organisation whose membership consists of 280 of America's foremost fashion and accessory designers, recently formed a health initiative to address what has become a global fashion issue: the overwhelming concern about whether some models are unhealthily thin, and whether or not to impose restrictions in such cases. Designers share a responsibility to protect women, and very young girls in particular, within the business, sending the message that beauty is health. While some models are naturally tall and thin and their appearance is a result of many factors, including genetics, youth, nutritional food, and exercise, other models have or develop eating disorders. Although we cannot fully assume responsibility for an issue that is as complex as eating disorders and that occurs in many walks of life, the fashion industry can begin a campaign of awareness and create an atmosphere that supports the wellbeing of these young women. Working in partnership with the fashion industry, medical experts, nutritionists, and fitness trainers, the CFDA has formed a committee to propose a series of positive steps designed to promote wellness and a healthier working environment. We recognise that change will take time and are committed to industry-specific educational efforts, awareness programmes, support systems, and evaluation and treatment options that advance our recommendations.

Recommendations:

- Educate the industry to identify the early warning signs in an individual at risk of developing an eating disorder
- Models who are identified as having an eating disorder should be required to seek professional help in order to continue modelling. And models who are receiving professional help for an eating disorder should not continue modelling without that professional's approval
- Develop workshops for the industry (including models and their families) on the nature of eating disorders, how they arise, how we identify and treat them, and complications if they are untreated
- Support the wellbeing of younger individuals by not hiring models under the age of 16 for runway shows; not allowing models under the age of 18 to work past midnight at fittings or shoots; and providing regular breaks and rest.
- Supply healthy meals, snacks, and water backstage and at shoots and provide nutrition and fitness education
- Promote a healthy backstage environment by raising the awareness of the impact of smoking and tobacco-related disease among women, ensuring a smoke-free environment, and address underage drinking by prohibiting alcohol.

The CFDA Health Initiative is about awareness and education, not policing. Therefore, the committee is not recommending that models get a doctor's physical examination to assess their health or BMI to be permitted to work. Eating disorders are emotional disorders that have psychological, behavioral, social, and physical manifestations, of which body weight is only one.

Appendix Five: New York Legislative Action to Support Young Models

About the Bill

The Council of Fashion Designers of America has developed a code to promote awareness of healthy eating and eating disorders in the US fashion industry but these have been criticised by organisations and health professionals as not going far enough. In response New York Assemblyman José Rivera (Bronx), Chair of the Assembly Task Force on Food, Farm and Nutrition Policy introduced legislation to create an advisory board to recommend standards and guidelines for the employment of child performers and models under the age of 18 to prevent eating disorders.

The advisory board, made up of health experts, industry representatives, and models and entertainment professionals would report to the Commissioner of Labour on the need for employment restrictions, weight or body mass index (BMI) requirements, medical screenings, referral protocols, and education programs.

According to Rivera, “New York is one of the world’s leaders in fashion and entertainment and we don’t want to do anything to harm those industries. At the same time we need responsible protections in place, especially for younger workers. My bill will involve the industry, along with medical experts, and models and entertainers themselves, to come up with guidelines. However, we will also use the power of the Government to impose rules and regulations to protect the workers. I also expect that this bill will help prevent these problems throughout society by raising awareness and emphasising a healthy attitude about body size among impressionable fans of models and entertainers.”

The Process

The bill has been passed through the Senate and the New York Assembly. The next stage is for the bill to be passed to the Governor of New York (Elliot Spitzer) who, upon receipt, will either sign off the bill making it law after 120 days, or he will veto it. At this point the bill has received no opposition.

Details of Bill

Title An act to amend the labor law, in relation to establishing the child performer advisory board to prevent eating disorders.

Purpose of Bill Creates a child performer advisory board to recommend standards and guidelines for the employment of child performers and models under the age of 18 to prevent eating disorders.

Summary of Provisions The Advisory Board would have a minimum of 16 but no more than 20 members appointed by the Commissioner. It would include representatives of professional organisations or unions representing child performers or models; employers representing child performers or models; physicians, nutritionists and mental health professionals with demonstrated expertise in treating patients with eating disorders; at least one representative from each of the Comprehensive Care Centers for Eating Disorders established pursuant to Article 27-J of the Public Health Law; advocacy organizations working to prevent and treat eating disorders; and others deemed necessary by the Commissioner. In addition, the Commissioners of Health and Mental Health or their designees shall also serve on the advisory board.

The bill authorizes the Advisory Board to develop recommendations to the Commissioner establishing guidelines relating to the employment of child performers and models under the age of 18 and to consider:

- (a) weight for height standards or BMI standards;
- (b) employment restrictions for persons with diagnosed eating disorders or persons at risk for developing eating disorders;
- (c) requirement of medical screenings for persons who are at risk; and
- (d) required referrals for treatment of diagnosed eating disorders.

It authorizes the Advisory Board to develop recommendations for educational and informational materials for child performers or models, their parents and employers regarding awareness and the prevention of eating disorders.

The Advisory Board shall report to the Commissioner directs the Commissioner of Labor to consider the recommendations of the Advisory Board in developing regulations.

Justification: The recent deaths of professional models from eating disorders, and previous deaths and illness suffered by entertainment professionals, have raised concerns about the need for Government regulation to prevent these conditions and help those affected get treatment. The Madrid city Government has established weight guidelines for models. The Council of Fashion Designers of America has come up with its own voluntary guidelines but eating disorder health professionals do not believe the industry self-regulation is sufficient.

According to the National Institute of Mental Health, the mortality rate among people with anorexia is estimated to be about 12 times higher than the average death rate due to all other causes of death for females aged 15 to 24 in the general population. In addition, many experts believe that models and other performers who may have an unhealthy low weight set a dangerous example for young people susceptible to eating disorders. In May of 2000, the British Medical Association identified a link between the images of 'abnormally thin' models which dominate TV and magazines, and a rise in eating disorders. The NYS legislature passed a law in 2004 to create Eating Disorders Comprehensive Care Centers to help those affected by these deadly medical problems and NYS labor law already regulates the working conditions for child performers such as models and actresses, two groups believed to be at potentially higher risk for eating disorders because of the pressure to be thin.

Because New York is a leader in the fashion and entertainment industries, employing many young people that could be at risk, and the State has taken a strong stance to prevent and treat eating disorders, it is important that Government action be taken to protect those at risk and that guidance is provided by an advisory board with a comprehensive representation of health professionals and industry representatives.

Appendix Six: Formal Responses to the Interim Report of the Model Health Inquiry

1 British Fashion Council response

Introduction

The British Fashion Council (BFC) would like to thank Baroness Kingsmill together with the Model Health Inquiry panelists and team for their hard work in drawing together such a comprehensive report to a tight deadline. We welcome the range of proposals set out in the recommendations and set out below how we would see them being implemented. We have used the numbering of the Interim Report.

Immediate implementation

The BFC will implement recommendations 4 and 8, covering backstage environments and models under 16, with immediate effect in time for the September 2007 London Fashion Week (LFW).

Implementation will be achieved through contracts with designers holding scheduled catwalk shows and letters to show producers and casting directors informing them of the new requirements. We will also write to the Association of Model Agents (AMA) and non-affiliated model agencies stating that models under 16 are banned from LFW and that the BFC should be informed if any designer asks for a model under 16. We will also ask that date of birth details be included on model cards. BFC will liaise with show producers and model agencies to gather facts on models that are used in shows

The BFC contract with designers states that no smoking is permitted inside any venue where LFW shows are held and that the BFC has a zero tolerance policy on the use of illegal substances on any premises associated with LFW and will pass on any evidence of drug taking to the police. At the BFC Show Tent, appropriate signage will be placed and the security team will be briefed to ensure that the above is enforced.

We will write to other organisers running venues hosting off-schedule shows during LFW, including On|Off and the Vauxhall Fashion Scout, stating that they should adhere to the new requirements and will not be included in future LFW marketing materials if they choose not to comply.

As referred to in recommendation 1b, we will liaise with designers and show producers concerning the provision of appropriate food for those working backstage including models.

Feedback

The BFC would welcome feedback on responses to recommendations 5, 7 and 9 concerning the weighing of models, a BMI-based approach and a media campaign. Our own view at this stage is that weighing would be entirely inappropriate except by health professionals as part of a wider health screening programme which could only be carried out under the auspices of the model agencies, although this would clearly raise issues of resource and costs.

Working with other organisations

We believe that some of the recommendations, 1, 6 and 10 in particular, would best be delivered by the model industry itself with the AMA having a leading role.

We would welcome discussions with the AMA and with Governmental bodies concerning the implementation of the above and also recommendation 11 concerning a formal licensing system for models agencies.

We would welcome a discussion with The Work Foundation concerning the viability of an investigation into working conditions, as set out in recommendation 3.

A Union

Recommendation 2 calls for the establishment of a representative body or union. This would need to be handled on an international level and without the support of an established union, such as Equity, and the overwhelming demand of the models themselves, it is hard to see how this can be achieved.

BFC role and resourcing

The BFC receives no funding from central Government and, in its current format as a trade body with a small full-time staff backed up by freelancers, is not set up to take on a representative or regulatory role. We would welcome discussions with the Government to explore the possibility of upscaling to an organisation with a role equivalent to the UK Film Council, with appropriate levels of funding.

Conclusion

The BFC is committed to ensuring that models at LFW are able to work within a safe environment and will take necessary and appropriate steps to see that such an environment is established. We look forward to working with partners, including the AMA and Governmental departments, to bring this about.

2 London Development Agency Response

London is a unique world city. Host to the world's largest international financial centre, it is a crucible of culture and creativity, as well as a gateway to the rest of the UK for inward investors and tourists. Its population is extraordinarily diverse, adding to its economic, cultural and social vibrancy.

London is the most productive region in the UK, its productivity stemming from its people, creativity and exposure to international and national competition. It has unrivalled links with external markets and enjoys a world clustering of higher education, particularly in creative sectors.

As the Mayor's agency responsible for driving London's sustainable economic growth, the London Development Agency (LDA) works to deliver sustainable economic developments that benefit Londoners, with the aim to improve the competitiveness and productivity of business; create opportunities in the labour market; and engage and enable many of the diverse communities who live and work in London.

The LDA has long recognised the economic importance of London's designer fashion sector. London is one of the world centres for fashion and dominates the UK designer fashion industry. Home to the majority of the country's leading designers and the headquarters of international labels, London also has internationally renowned fashion educational institutes.

Central to the London fashion sector is LFW. Held bi-annually it is a leading showcase, not only for fashion talent but as a beacon of London's creative talent, and makes a significant impact to the London economy through export and wider retail spend.

An investigation of London's fashion industry was recently undertaken by the LDA, the results of which were consulted on and further supported by a fashion industry round table. Whilst the retail side of the industry is strong and commercially viable (thus attracting large private sector investment), the results have raised some serious concerns and demonstrated a clear need to support designer fashion in London, principally through two strands of support:

- To assist fledgling designers, many of whom have come from our world-class fashion colleges, to develop thriving sustainable businesses, capable of contributing to the wealth of London, and wherever possible encouraging business retention in London; and
- To contribute to showcasing in order to protect the sector and LFW from the threats posed by overseas competition and to promote and enhance London's reputation as a leading fashion city.

LDA's Response to Interim Report

The LDA welcomes the Model Health Inquiry's Interim Report as a significant step to improving the welfare of models. We await the response from the wider fashion industry to the draft recommendations in the report and look forward to seeing the full report and final recommendations in September.

“We are numb as an industry – we are so used to looking at models on the catwalks as clothes hangers that we fail to see whether they are healthy or not. One of the major worries is that the fashion industry sees thin and emaciated as ‘edgy’ or cool. In an ideal world models would be size 12.”

Caryn Franklin, Fashion Writer and Broadcaster

Appendix Six: Formal Responses to the Interim Report of the Model Health Inquiry

The LDA would specifically like to respond to the following points raised in the Interim Report:

Recommendations

- 1 To initiate and develop a model health education and awareness programme in partnership with the industry – Should the BFC take forward this proposal?
- 2 The Panel believes that there is a positive case for establishing a representative body or union for the modelling profession.
- 10 The BFC should work with the AMA to develop minimum requirements and best practice standards for agencies booking models. Agencies would be expected to arrange medical checks including screening for eating disorders and follow up with annual checks.
- 11 A formal licensing system for model agencies should be established, regulated by DBERR and delivered in partnership with AMA and BFC.
- 12 There is a clear case for the Government to examine streamlining the regulation of the industry and appointing a single authority to have responsibility for enforcement of regulation in the fashion industry. Could/should this be the BFC?

Response

The BFC is well placed to provide basic information, advice and signposting. However, where there is a more active role required, such as setting of standards, regulation and policing then the LDA would question whether the BFC's should or could undertake this role. The LDA is currently working with the BFC in order to build its capacity to become a more representative organisation to the fashion industry, however taking on a broader regulatory role is not feasible: the BFC's core purpose and organisational competence is promoting the UK's fashion industry. Should the BFC take on a significantly extended role, necessitating them to acquire different and not necessarily complimentary competencies, their core offering would be diluted and this could be detrimental to the organisation.

Recommendations

- 13 We would welcome responses particularly from BFC sponsor organisations and its major funders on the availability of financing or new sources of funding for any wider role. We are interested in whether the BFC's Memorandum of Association should be amended to reflect a role that embraces support for models during LFW.

Response

Health, safety and welfare at work are the responsibility of employers and ultimately national Government is accountable for ensuring the necessary tools (whether in the form of regulation or advice to the workforce) are provided for. As a key supporter of LFW, the LDA was willing to contribute financially to the inquiry in order to facilitate the debate within the industry; however the recommendations are for the industry to implement. Should the BFC take on a basic advice/information giving role, the required funding could not come from the LDA as this is well outside the scope of both our legal remit and our strategic direction.

Recommendations

- 3 We welcome a detailed investigation into the working conditions of models and encourage The Work Foundation to include the modelling profession in their research programme into 21st-century employment.
- 4 Backstage environments should be demonstrably drug-free and the BFC should also ensure the rigorous enforcement of no smoking backstage at LFW.
- 5 We are not convinced that weighing models is a useful way forward: examples of this action in other countries has been ineffective and a focus on weighing models can be counter-productive.
- 6 The Panel would like to see a rigorous scientific study carried out into the prevalence of eating disorders among fashion models and the presence of vulnerability factors that are associated with them.

- 7 The panel would welcome responses to an approach based on BMIs or codes of conduct. In particular we are interested in views on the impact of introducing guidance that models with BMIs below 18.5 should not appear during LFW.
- 8 The BFC has already issued advice to designers that models under 16 should not be used during LFW, but the Panel believes this should go further and that models aged below 16 should be banned from the catwalks during LFW. We would also like to see additional chaperoning for models aged between 17 and 18.
- 9 We believe there is scope for a campaign through informed media coverage and campaigns to encourage designers to embrace a healthier image and would welcome campaign proposals.

Response:

The LDA fully supports the findings of the report with regards to the need to protect the welfare of models, however, the points above should be for industry to discuss and decide, based upon the information arising from the Inquiry. Any testing systems or enforcement measures that are put into place should be sensitive and not intrusive to the models.

3 Association of Model Agents

Recommendations

With regard to the various recommendations that have been discussed we have made submissions, [see below] several of which have already been adopted. We would be pleased to join with the BFC in pursuing these ideas in order to assess their feasibility and to formulate a practical policy for the future.

Our current thoughts on the various proposals are as follows:

Under 16s

The AMA will support this proposal but there must be an enforceable agreement that under 16s will not be booked in London through foreign agencies, i.e. Paris, Milan, New York etc. It may be that there is not time to achieve a consensus before September.

Chaperones

It is difficult to see why chaperones should be obligatory for 17-18-year-olds. It is in our interests to get models safely to the right place at the right time. Where necessary we do provide chaperones and on a general basis we encourage models to help each other and travel together from the agency or from shared accommodation. We do not believe there is any specific legislation relating to over 16s.

Medical Checks

A proprietor of a leading model agency recently tried to speak to a model's doctor about a suspected eating disorder. He was told to mind his own business. It would not be possible, or indeed practical, for an agency to insist on, and fund, medical checks at £250 each. If models are to be the only workers required to prove they are not unhealthy before they are permitted to work, would it be possible for them to obtain a certificate from their own doctor? Alternatively, would it be possible for the BFC to implement some form of medical checking procedure at LFW – if funding were available? Either way there will, understandably, be logistical issues with models flying in from abroad at the last minute for LFW.

Licensing

The AMA is in favour of a licensing system, particularly in order to protect vulnerable and gullible would-be models from the hundreds of so-called agencies all over the country who are happy to relieve them of large sums of money regardless of their suitability for the profession. In this connection there are already model/agency agreements, approved by the DTI and the terms of each assignment are the subject of a detailed document signed by the client and available for inspection by the model – this is a further DTI requirement.

Appendix Six: Formal Responses to the Interim Report of the Model Health Inquiry

Interim Report Page 6

The AMA is sympathetic to the five proposals a-e on page 6 of the report (model health education and awareness programme).

Conclusions

Once again, I want to assert that all AMA members, in good faith and in good conscience, conduct their businesses in accordance with regulatory requirements: the AMA will accept no less from its members and, over the years, the handful of complaints received has been investigated and resolved in short order. On behalf of its members, the AMA is in close contact with all appropriate Government agencies and institutions together with industry clients including magazine editors, catalogue companies, High St retailers, show producers, TV production companies and casting directors etc.

We are confident that the London agencies are more professionally run and more sympathetic to those they represent than anywhere in the world. We look forward to positive and practical discussions with the BFC during the coming months.

Earlier submission:

- All new agency personnel will be required to attend a seminar on the subject of eating disorders. Seminars will be held annually in conjunction with 'beat'
- Literature will be available in all AMA agencies so that models may be aware of the seriousness of eating disorders. 'beat' helplines will be displayed
- Agencies will appoint a staff member with whom models may discuss matters concerning eating disorders and who will be responsible for monitoring models' health
- No member will attempt to coerce a model with regard to weight loss
- No model aged under 16 will appear at LFW.

Furthermore, we make the following recommendations:

- UK sizes should be defined by measurement and standardised
- Display mannequins should reflect realistic body shape
- Designers should draw back from the selection of unnaturally thin looking models
- AMA members can have no control over models booked through foreign agents. Models represented in the UK should be booked through their UK agents.

Appendix Seven: The Model Health Inquiry Methodology and Contributors

Introduction

The Model Health Inquiry was established by the British Fashion Council (BFC) on 23 March 2007 in response to concerns about the health of models on the catwalks at LFW (LFW). The panel members were selected because of their combined experience and expertise either in the fashion industry and health specialisms in order to enable the report to effectively identify and cover the primary issues surrounding Models' Health.

Information gathering

The information gathering process essentially took the following forms: group discussions/focus groups within each of the industry categories to promote debate and share information, interviews and opinion polling plus information gathering by an investigative team. The interviews were used as a fact gathering tool, to gain insight into each of the industry areas, what issues there were surrounding models health within those areas, how they had been affected by the 'Skinny model/Size 0' debate (if at all), and to gain any further sentiment towards the issues. Discussions were also held with a number of ministers and departmental officials.

Panel members nominated a wide range of key stakeholders to be consulted for the Inquiry. This list was developed into a schedule of consultation and included for the following categories:

Colleges	Retails Buyers
Fashion Editors	Show Producers/Casting Agents
Journalists/Commentators	Model Agencies
Models	Lobbyists
Opinion Formers	Sponsors
Policy Makers	

As a source of two-way communication and information, a website was established. This provided up-to-date information about the Inquiry including press releases and other information. The site offered opportunities for any member of the public to make a submission to the Inquiry or raise questions.

Open Forum

In order to be as inclusive as possible, an Open Forum discussion was held. All of those on the consultation schedule were invited. This was an opportunity for all parties involved across the industry to listen to informative presentations around the issues of models health and proceed to open debate. This discussion was chaired by Baroness Kingsmill and all panel members were present.

Industry Survey: Model Agencies

During the research period, the research team had difficulty in ascertaining the size of the UK modelling industry. To overcome this, a simple questionnaire was devised in order to extract the necessary information. The questionnaire was distributed to approximately 50 UK agencies, including all Association of Model Agencies (AMA) members. The data retrieved was then analysed and presented to the panel members.

The Interim Report

From the information gathered in the processes described above the panel drafted a series of recommendations to address the issues surrounding the health of models and their working environment. In order to gain opinion and feedback from the contributors, press and public the recommendations were presented in the form of an Interim Report.

The report was released at midnight on the 9 July and a press conference was held later that day. The media exposure gained played a pivotal role in ensuring that the report was received by as wide an audience as possible in order to gain an effective response.

Appendix Seven: The Model Health Inquiry Methodology and Contributors

DVD

During the Open Forum, presentations were made by various industry specialists. One of the most powerful presentations made was that of Dr Adrienne Key, the panel member whose area of expertise is eating disorders. The impact of this presentation was immense and commented on by all that attended the forum. The panel members agreed that it would be of great benefit for the information to be shared with everybody working in the fashion industry and the best format would be via DVD. The DVD production was supported by panel members and members of the international organisation the Academy of Eating Disorders (AED).

Secretariat

The panel was supported by a small Secretariat with the following members Michael Brady (Project Leader), Kerry Mythen, Kirsty McCormick, Kate Daish, Michael Oke (Communications) and Sheree Dodd (Report Writer).

List of Contributors to the Inquiry:

Designers

Ann-Sofie Back	Ann-Sofie Back	Dave	Source	Sophie Baudrand	Vogue
Basso and Brooke	Basso & Brooke	Karen Diamond	Models 1	Caroline Baxter	New Women
Mr A. Burakowski	Antoni & Alison	Sarah Doukas		Jess Cartner-Morley	The Guardian
Caroline Charles	Caroline Charles	& Simon Chambers	Storm	Sarah Christie	Marie-Claire
Jasper Conran	Jasper Conran	Tori Edwards	ICM	Laura Craik	The Evening Standard
Paul Costelloe	Paul Costelloe	Ben Grimes	Models 1		
Gavin Douglas	Gavin Douglas	Uwe Herzstein	IMG Models	Anne-Marie Curtis	Elle UK
Erdem	Erdem	Hannah Jowett	Models 1	Erica Davies	The Sun
Ashish Gupta	Ashish Gupta	Katy Lyon	Models 1	Susanah Frankel	The Independent
Ashley Isham	Ashley Isham	Michelangelo	FM	Hadley Freeman	The Guardian
Betty Jackson	Betty Jackson	Gavin Myall	ICM	Vanessa Friedman	Financial Times
Justin Thornton	Preen	Kathy Owen	Model Team of Scotland	Vanessa Gillingham	Glamour
Christopher Kane	Christopher Kane			Amy Iggulden	Evening Standard
Lulu Kennedy	Fashion East	Gabriella Palmano	Take 2	Trudie Le Marie	Daily Express
Jens Laugesen	Jens Laugesen	Massimo Redaelli	IMG Models	Fiona McIntosh	EMAP Editorial Director
Todd Lynn	Todd Lynn	Tessa Reynolds	Sandra Reynolds		
Mariaflora	Christopher Kane	Melissa Richardson	Take 2	Siobhan Mallen	Grazia
David Mills	Jasper Conran	Leesa Shroder	FM	Emma Meysey-Thompson	Elle UK
Kim Molloy	Nicole Fahri	Elisabeth Smith	Elisabeth Smith		
Hamish Morrow	Hamish Morrow	Laurie Kuhrt	Chief Exec. AMA	Sarah Mower	US Vogue, The Telegraph, style.com
Joanne Moss	Ashley Isham	(Assoc. Model Agents)			
Maddy Platt	Allegra Hicks			Elisa Roche	The Express
Jonathan Saunders	Jonathan Saunders	Models*		Liz Thody	Easy Living
Diane Tan	Ashley Isham	Marvy Rieder	Models Foundation-Netherlands	Shelly Vella	Cosmopolitan
Amanda Wakeley	Amanda Wakeley			Rosie Vogel	Glamour
Tove Westling	Day Birger et Mikkelsen	Dunja	Model	Fran Yeoman	The Times
Gerard Wilson	Peter Jensen	Victoria Keon-Cohen	Model		
		Amber Anderson	Model	Retail Buyers	
		Vivien Solari	Model	Risa Iwashita	Marubeni
		Rosa Curtain	Model		
		Lisa Sabel	Model	Show Producers and Casting Agents	
		Catherine Dal	Model	John Beach	John Beach
Model Agencies				Diana Findlay	Doll Productions
Amanda Bretherton	Next Models	Fashion Editors/Journalists		Leslie Goring	Leslie Goring
Debra Burns	Boss Model Management	Hilary Alexander	Daily Telegraph	Jess Hallet	Jess Hallet
Paul Cavalier	Nevs	Jessica Andrews	Tatler	Thomas Jibogan	Pure Productions
Christophe		Lisa Armstrong	The Times	Lee Lapthorne	Doll Productions
Chalvet de Recy	Profile				
Clare	Gingersnap				

Holly Scott-Lidgett	Holly Scott-Lidgett	Katy Grand	Stylist/Editor	Treasure	Kings & St Thomas
John Walford	John Walford	Penny Martin	Show Studio		Medical School,
		Russel Marsh	Casting Director/ Show producer	Professor Susie Orbach	London Psychotherapist and writer
Colleges		LFW Sponsors		Susan Ringwood	Chief Executive, beat
Wendy Dagworthy	Royal College of Art	Annette Burke	Halpern	Additional Acknowledgements	
Tony Glenville	UCCA	Charlotte Marrison	Drapers	Martyn Day	Legal aspects of relationship
Pauline Harrison	Thames Valley University	Maurice Mullen	Evening Standard		between models and model agencies
Fiona Hawthorne	Derby University	James Tarbuck	Toni & Guy	Alex Black	PR Week – Survey body image
Ann Holt	Derby University			Andrew Crawford	Body metrics – Size UK survey
Lucy Jones	UEL	Eating Disorder Experts		Brigadier Cedric Burson	Jockey Club – Racing Welfare Equity
Julie King	De Montford University	Dr Alan Currie	Athletes with eating disorders	Christine Payne	Medical adviser to the Horse Racing Regularity Authority
Cecilia Langemar	Winchester School of Art	Dr Cilla Sampson- McQuire	Eating Disorders Specialist	Dr Michael Turner	Body image survey – 25,000 people aged between 17-35
Douglas MacLennan	Northumbria University	Dr Dee Dawson	Rhodes Farm Clinic	Helen Neill	Dance UK
Hilary Miller	University of Brighton	Dr Eric Van Furth	Academy of Eating Disorders Consultant	Helens Laws	Executive assistant to directors
Roy Peach	London College of Fashion	Dr Frances Conan	Psychiatrist, Vincent Square	Rachel Hollings	Royal Ballet School
Colin Renfrew	London College of Fashion	Dr James Inklebarger	Treatment of Eating Disorders in athletes	Will Hutton	Chief Executive of The Work Foundation
Elenor Renfrew	Kingston University	Dr Jane Shapleske	Eating Disorders specialist	Zillah Boraston	MP Briefing paper into Eating Disorders
Anne Smith	Central St Martins	Dr Jeanette Downie	Consultant Psychiatrist, Priory Hospital,		
Claire Swift	London College of Fashion	Dr Sarah Cassar	Eating Disorders specialist		
Willie Walters	Central St Martins	Elizabeth Wack	Eating Disorders specialist		
Sharon Williams	Winchester School of Art	Jo Hunt	Eating Disorder councillor		
Delphine Wilson	Liverpool John Moore's University	Professor Janet	Director EDU Guys,		
Opinion Formers					
Alexandra Shulman	Editor UK Vogue				
Anna Wintour	Editor US Vogue				
Caryn Franklyn	Fashion Journalist/ Broadcaster				
Gian-Luca Longo	Evening Standard				
Katie Froud	Alba Modelling Advisory Service				

*Many other models were consulted during this process, either on an individual or group discussion basis.

Appendix Eight: Members of the Model Health Inquiry Panel



Fron Left to Right:

Simon Chambers
Sarah Doukas
Betty Jackson
Charlotte Clark
Baroness Denise Kingsmill
Professor Wendy Dagworthy
Paula Reed
Dr Adrienne Key

Chairman

Baroness Denise Kingsmill is a former Deputy Chairman of the Competition Commission and previously conducted market investigations into matters as diverse as Milk Supply, Underwriting, Cars and mergers including those proposed between Lloyds TSB and Abbey National, and P&O Princess and Royal Caribbean. In 2001, she headed an Independent Review of Women's Pay and Employment reporting to the Secretary of State for Trade and Industry. In 2003 she headed the task force on Human Capital Management – "Accounting for People".

Baroness Kingsmill is a non-executive director of British Airways and senior adviser to the Royal Bank of Scotland as well as a trustee of the Cambridge University Business School. She is also a trustee (formerly the Deputy Chair) of the Design Museum and served for seven years as the chair of Southwark and Lewisham NHS Trust and she was chair of Sadler's Wells between 2003-2004. A lawyer, specialising in industrial relations, employment law and Corporate Governance, she read Economics and Anthropology at Cambridge before starting her career in marketing with ICI and the International Wool Secretariat.

Charlotte Clark is the Co-director of Inca Productions, one of the UK's leading Fashion event production companies, producing events and fashion shows all over the world. She has acted as executive producer for many designers in New York, London, Paris and Milan including: Julien MacDonald, Diesel, Jonathan Saunders, Roland Mouret. Mathew Williamson and Giles Deacon.

Professor Wendy Dagworthy was appointed to the Royal College of Art in 1998 where she became a Professor and Head of Fashion, becoming Head of the School of Fashion & Textiles in 2000. She had huge success during the 70s and 80s selling her collections to an international market. During the 90s she became a design consultant to companies such as Laura Ashley, Liberty and Betty Jackson, a consultancy role which she still maintains. Her personal dedication and passion for the fashion industry is reflected in the overwhelming amount of work she undertakes for all aspects of the industry.

Giles Deacon After graduating from London's Saint Martins in 1992, Giles Deacon went on to work for Jean Charles De Castelbajac in Paris for two years. From 1998 until 2002 he was a designer at Bottega Veneta and the Gucci Group. In February 2004 Giles showed his first collection at the Chelsea Pensioner's Club at the Chelsea Royal Hospital. In November 2004 Giles was awarded 'Best New Designer' at the British Fashion Awards, in 2005 he was awarded the Elle 'Best New Designer' and in 2007 Giles was awarded British Designer of the Year award. Aside from fashion design, Giles is an established illustrator, his work appearing in: Interview, The Face, Pop, i-D, Dutch and Arena Homme Plus, and has formed part of the print design within his ready-to-wear collection.

Sarah Doukas is the founder of the Storm Model Agency. She is the woman who discovered Kate Moss. With stars such as Kate, Cindy Crawford, Eva Herzigova, Sophie Dahl and Lily Cole on her books, she is considered to be one of the world's top model agents.

Betty Jackson was born in Bacup, Lancashire in 1949 and since then has gone on to become one of Britain's best known and internationally renowned fashion designers. Her clothes are flattering, comfortable and easy to wear. In 1985 she was awarded the prestigious title of British Designer of the Year and in 1987 she received an MBE from the Queen. She was also made Contemporary Designer of the Year in 1998. Her clothes are sold internationally.

Dr Adrienne Key is one of the UK's leading experts involved in the research and treatment of eating and body image disorders and is currently Clinical Director of the Eating Disorders Service at the Priory Hospital, Roehampton. She is a member of the Executive committee of the Eating Disorder Section of the Royal College of Psychiatrists. Dr Key has worked for many years in the field of eating disorders, previously holding the post of Senior Lecturer at St George's Hospital Medical School in London where she developed and published on a specific form of body image therapy. She continues to research into and publish on the treatment of eating and body image disorders.

Erin O' Connor is an English Supermodel. She was born in 1978, brought up in Walsall and was scouted at The Clothes Show in Birmingham. She is synonymous with Charlotte Cotton's notion of 'imperfect beauty' in 1990s fashion photography, and Karl Lagerfeld has described her as 'a modern anti-beauty'. Erin has been associated with luxury labels from Chanel, Versace, Givenchy, Dolce & Gabbana, Gucci, Armani, and Jean-Paul Gaultier. In March 2003, she featured in a three-part Channel 4 documentary 'This Model Life' which confirmed her as a household name in the UK. O'Connor is also a fashion freelance writer and has lectured on numerous occasions for several fashion colleges.

Paula Reed is the Style Director at Grazia magazine and recently one of the judges on the television programme 'Project Catwalk'. She has held the position of fashion or style director for several fashion magazines and British newspapers for the past 18 years, including: the Sunday Times for six years, In Style for three years as well as Harpers & Queen and Condé Nast Traveller. Her writing has appeared in The Times (London), Harper's Bazaar, Elle, You Magazine, and Town & Country.

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Inquiry

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