

PRIVATE POLICING

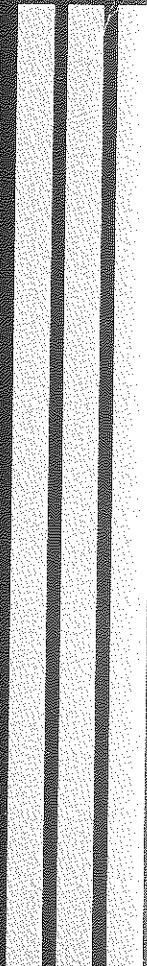
Contributors

David H. Bayley
John Braithwaite
Michael Clarke
Brent Fisse
Stuart Henry
Peter K. Manning
Gary T. Marx
Nancy Reichman
Albert J. Reiss, Jr.
Susan P. Shapiro
Nigel South
Austin T. Turk
Robert P. Weiss
W. Gordon West

Clifford D. Shearing
Philip C. Stenning
Editors



SAGE PUBLICATIONS



**SAY "CHEESE!":
The Disney Order That Is
Not So Mickey Mouse**

CLIFFORD D. SHEARING
PHILIP C. STENNING

One of the most distinctive features of that quintessentially American playground known as Disney World is the way it seeks to combine a sense of comfortable—even nostalgic—familiarity with an air of innovative technological advance. Mingled with the fantasies of one's childhood are the dreams of a better future. Next to the Magic Kingdom is the Epcot Center. As well as providing for a great escape, Disney World claims also to be a design for better living. And what impresses most about this place is that it seems to run like clockwork.

Yet the Disney order is no accidental by-product. Rather, it is a designed-in feature that provides—to the eye that is looking for it, but not to the casual visitor—an exemplar of modern private corporate policing. Along with the rest of the scenery of which it forms a discreet part, it too is recognizable as a design for the future.

In these last few pages of the book, we invite you to come with us on a guided tour of this modern police facility in which discipline and control are, like many of the characters one sees about, in costume.

The fun begins . . .

AUTHOR'S NOTE: This chapter is largely extracted from "From the Panopticon to Disney World: The Development of Discipline," pp. 335-349 in A. Doob and E. Greenspan (eds.) *Perspectives in Criminal Law: Essays in Honour of John L. J. Edwards* (Aurora: Canada Law Book, 1984). We would like to thank the Canada Law Book company for granting permission to reprint part of this essay here.

the moment the visitor enters Disney World. As one arrives by car one is greeted by a series of smiling young people who, with the aid of clearly visible road markings, direct one to one's parking spot, remind one to lock one's car and to remember its location and then direct one to await the rubber-wheeled train that will convey visitors away from the parking lot. At the boarding location one is directed to stand safely behind guard rails and to board the train in an orderly fashion. While climbing on board one is reminded to remember the name of the parking area and the row number in which one is parked (for instance, "Donald Duck, 1"). Once on the train one is encouraged to protect oneself from injury by keeping one's body within the bounds of the carriage and to do the same for children in one's care. Before disembarking one is told how to get from the train back to the monorail platform and where to wait for the train to the parking lot on one's return. At each transition from one stage of one's journey to the next one is wished a happy day and a "good time" at Disney World (this begins as one drives in and is directed by road signs to tune one's car radio to the Disney radio network).

As one moves towards the monorail platform the directions one has just received are reinforced by physical barriers (that make it difficult to take a wrong turn), pavement markings, signs and more cheerful Disney employees who, like their counterparts in other locations, convey the message that Disney World is a "fun place" designed for one's comfort and pleasure. On approaching the monorail platform one is met by enthusiastic attendants who quickly and efficiently organize the mass of people moving onto it into corrals designed to accommodate enough people to fill one compartment on the monorail. In assigning people to these corrals the attendants ensure that groups visiting Disney World together remain together. Access to the edge of the platform is prevented by a gate which is opened once the monorail has arrived and disembarked the arriving passengers on the other side of the platform. If there is a delay of more than a minute or two in waiting for the next monorail one is kept informed of the reason for the delay and the progress the expected train is making towards the station.

Once aboard and the automatic doors of the monorail have closed, one is welcomed aboard, told to remain seated and "for one's own safety" to stay away from open windows. The monorail takes a circuitous route to one of the two Disney locations (the Epcot Center or the Magic Kingdom) during which time a friendly disembodied voice introduces one briefly to the pleasures of the

world one is about to enter and the methods of transport available between its various locations. As the monorail slows towards its destination one is told how to disembark once the automatic doors open and how to move from the station to the entrance gates, and reminded to take one's possessions with one and to take care of oneself, and children in one's care, on disembarking. Once again these instructions are reinforced, in a variety of ways, as one moves towards the gates.

It will be apparent from the above that Disney Productions is able to handle large crowds of visitors in a most orderly fashion. Potential trouble is anticipated and prevented. Opportunities for disorder are minimized by constant instruction, by physical barriers which severely limit the choice of action available and by the surveillance of omnipresent employees who detect and rectify the slightest deviation.

The vehicles that carry people between locations are an important component of the system of physical barriers. Throughout Disney World vehicles are used as barriers. This is particularly apparent in the Epcot Center, the newest Disney facility, where many exhibits are accessible only via special vehicles which automatically secure one once they begin moving.

Control strategies are embedded in both environmental features and structural relations. In both cases control structures and activities have other functions which are highlighted so that the control function is overshadowed. Nonetheless, control is pervasive. For example, virtually every pool, fountain, and flower garden serves both as an aesthetic object and to direct visitors away from, or towards, particular locations. Similarly, every Disney Productions employee, while visibly and primarily engaged in other functions, is also engaged in the maintenance of order. This integration of functions is real and not simply an appearance: beauty *is* created, safety *is* protected, employees *are* helpful. The effect is, however, to embed the control function into the "woodwork" where its presence is unnoticed but its effects are ever present.

A critical consequence of this process of embedding control in other structures is that control becomes consensual. It is effected with the willing co-operation of those being controlled so that the controlled become, as Foucault has observed, the source of their own control. Thus, for example, the batching that keeps families together provides for family unity while at the same time ensuring that parents will be available to control their children. By seeking a definition of order within Disney World that can convincingly be

presented as being in the interest of visitors, order maintenance is established as a voluntary activity which allows coercion to be reduced to a minimum. Thus, adult visitors willingly submit to a variety of devices that increase the flow of consumers through Disney World, such as being corralled on the monorail platform, so as to ensure the safety of their children. Furthermore, while doing so they gratefully acknowledge the concern Disney Productions has for their family, thereby legitimating its authority, not only in the particular situation in question, but in others as well. Thus, while profit ultimately underlies the order Disney Productions seeks to maintain, it is pursued in conjunction with other objectives that will encourage the willing compliance of visitors in maintaining Disney profits. This approach to profit making, which seeks a coincidence of corporate and individual interests (employee and consumer alike), extends beyond the control function and reflects a business philosophy to be applied to all corporate operations (Peters and Waterman, 1982)

The coercive edge of Disney's control system is seldom far from the surface, however, and becomes visible the moment the Disney-visitor consensus breaks down, that is, when a visitor attempts to exercise a choice that is incompatible with the Disney order. It is apparent in the physical barriers that forcefully prevent certain activities as well as in the action of employees who detect breaches of order. This can be illustrated by an incident that occurred during a visit to Disney World by Shearing and his daughter, during the course of which she developed a blister on her heel. To avoid further irritation she removed her shoes and proceeded to walk barefooted. They had not progressed ten yards before they were approached by a very personable security guard dressed as a Bahamian police officer, with white pith helmet and white gloves that perfectly suited the theme of the area they were moving through (so that he, at first, appeared more like a scenic prop than a security person), who informed them that walking barefoot was, "for the safety of visitors", not permitted. When informed that, given the blister, the safety of this visitor was likely to be better secured by remaining barefooted, at least on the walkways, they were informed that their safety and how best to protect it was a matter for Disney Productions to determine while they were on Disney property and that unless they complied he would be compelled to escort them out of Disney World. Shearing's daughter, on learning that failure to comply with the security guard's instruction would deprive her of the pleasures of Disney World, quickly decided that she would

prefer to further injure her heel and remain on Disney property. As this example illustrates, the source of Disney Productions' power rests both in the physical coercion it can bring to bear and in its capacity to induce co-operation by depriving visitors of a resource that they value.

The effectiveness of the power that control of a "fun place" has is vividly illustrated by the incredible queues of visitors who patiently wait, sometimes for hours, for admission to exhibits. These queues not only call into question the common knowledge that queueing is a quintessentially English pastime (if Disney World is any indication Americans are at least as good, if not better, at it), but provide evidence of the considerable inconvenience that people can be persuaded to tolerate so long as they believe that their best interests require it. While the source of this perception is the image of Disney World that the visitor brings to it, it is, interestingly, reinforced through the queueing process itself. In many exhibits queues are structured so that one is brought close to the entrance at several points, thus periodically giving one a glimpse of the fun to come while at the same time encouraging one that the wait will soon be over.

Visitor participation in the production of order within Disney World goes beyond the more obvious control examples we have noted so far. An important aspect of the order Disney Productions attempts to maintain is a particular image of Disney World and the American industrialists who sponsor its exhibits (General Electric, Kodak, Kraft Foods, etc.). Considerable care is taken to ensure that every feature of Disney World reflects a positive view of the American Way, especially its use of, and reliance on, technology. Visitors are, for example, exposed to an almost constant stream of directions by employees, robots in human form and disembodied recorded voices (the use of recorded messages and robots permits precise control over the content and tone of the directions given) that convey the desired message. Disney World acts as a giant magnet attracting millions of Americans and visitors from other lands who pay to learn of the wonders of American capitalism.

Visitors are encouraged to participate in the production of the Disney image while they are in Disney World and to take it home with them so that they can reproduce it for their families and friends. One way this is done is through the "Picture Spots", marked with signposts, to be found throughout Disney World, that provide direction with respect to the images to capture on film (with cameras that one can borrow free of charge) for the slide shows and photo albums to be prepared "back home". Each spot provides views

which exclude anything unsightly (such as garbage containers) so as to ensure that the visual images visitors take away of Disney World will properly capture Disney's order. A related technique is the Disney characters who wander through the complex to provide "photo opportunities" for young children. These characters apparently never talk to visitors, and the reason for this is presumably so that their media-based images will not be spoiled.

As we have hinted throughout this discussion, training is a pervasive feature of the control system of Disney Productions. It is not, however, the redemptive soul-training of the carceral project but an ever-present flow of directions for, and definitions of, order directed at every visitor. Unlike carceral training, these messages do not require detailed knowledge of the individual. They are, on the contrary, for anyone and everyone. Messages are, nonetheless, often conveyed to single individuals or small groups of friends and relatives. For example, in some of the newer exhibits, the vehicles that take one through swivel and turn so that one's gaze can be precisely directed. Similarly, each seat is fitted with individual sets of speakers that talk directly to one, thus permitting a seductive sense of intimacy while simultaneously imparting a uniform message.

In summary, within Disney World control is embedded, preventative, subtle, co-operative and apparently non-coercive and consensual. It focuses on categories, requires no knowledge of the individual and employs pervasive surveillance. Thus, although disciplinary, it is distinctively non-carceral. Its order is instrumental and determined by the interests of Disney Productions rather than moral and absolute. As anyone who has visited Disney World knows, it is extraordinarily effective.

While this new instrumental discipline is rapidly becoming a dominant force in social control . . . it is as different from the Orwellian totalitarian nightmare as it is from the carceral regime. Surveillance is pervasive but it is the antithesis of the blatant control of the Orwellian State: its source is not government and its vehicle is not Big Brother. The order of instrumental discipline is not the unitary order of a central State but diffuse and separate orders defined by private authorities responsible for the feudal-like domains of Disney World, condominium estates, commercial complexes and the like. Within contemporary discipline, control is as fine-grained as Orwell imagined but its features are very different. . . . It is thus, paradoxically, not to Orwell's socialist-inspired Utopia that we must look for a picture of contemporary control but to the capitalist-inspired disciplinary model conceived of by Huxley who, in his *Brave New World*, painted a picture of

consensually based control that bears a striking resemblance to the disciplinary control of Disney World and other corporate control systems. Within Huxley's imaginary world people are seduced into conformity by the pleasures offered by the drug "soma" rather than coerced into compliance by threat of Big Brother, just as people are today seduced to conform by the pleasures of consuming the goods that corporate power has to offer.

The contrasts between morally based justice and instrumental control, carceral punishment and corporate control, the Panopticon and Disney World and Orwell's and Huxley's visions is succinctly captured by the novelist Beryl Bainbridge's observations about a recent journey she made retracing J. B. Priestley's celebrated trip around Britain. She notes how during his travels in 1933 the centre of the cities and towns he visited were defined by either a church or a centre of government (depicting the coalition between Church and State in the production of order that characterizes morally based regimes).

During her more recent trip one of the changes that struck her most forcibly was the transformation that had taken place in the centre of cities and towns. These were now identified not by churches or town halls, but by shopping centres; often vaulted glass-roofed structures that she found reminiscent of the cathedrals they had replaced both in their awe-inspiring architecture and in the hush that she found they sometimes created. What was worshipped in these contemporary cathedrals, she noted, was not an absolute moral order but something much more mundane: people were "worshipping shopping" and through it, we would add, the private authorities, the order and the corporate power their worship makes possible.

REFERENCES

- BAINBRIDGE, B. (1984) Television interview with Robert Fulford on "Realities" Global Television, Toronto, October.
- FOUCAULT, M. (1977) *Discipline and Punish: The Birth of the Prison*. New York: Vintage.
- PETERS, T. J. and R. H. WATERMAN, Jr. (1982) *In Search of Excellence: Lessons from America's Best-run Companies*. New York: Warner.
- PRIESTLEY, J. B. (1934) *English Journey: Being a Rambling but Truthful Account of What One Man Saw and Heard and Felt and Thought During a Journey Through England the Autumn of the Year 1933*. London: Heinemann & Gollancz.