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„Disney Theme Parks through the Filmic Medium:
Marketing and Critique from *Modern Family* to Banksy's
Guantanamo Installation“

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1. Introduction

The Walt Disney company plays an important role in the life of many people. It has been topic of discussions over the past decades, but seldom in a serious manner, more for the purpose of identifying favorite characters or choosing the best movie. Disney, as it is mostly referred to, has won the hearts of many children all over the world. Surprisingly, it is hardly ever criticized, although it is constantly expanding with no serious competition to stop it. With the latest purchases of Marvel and Lucasfilm, Disney is creating a monopoly no one seems to worry about. Instead, it is praised not least for the remake of *Lion King* and in 2020, again, ten of its projects are nominated for an Academy Award.

Banksy, on the other hand, a street artist situated in London, has polarized from the beginning. Famous for graffiti, in itself considered an act of criminal damage, he loves to provoke the masses. Different from the charismatic Walt E. Disney, Banksy shuns publicity and has never shown his face in public. Nevertheless, he is well-known and critics admire him for his bravery. Quite rightly, Banksy is the one who has tangled with Disney.

This study wants to analyze how Banksy levels criticism against Disney. For this purpose, four films have been selected, two of which are produced by Disney, and the other two by Banksy, thus, a meaningful data collection is created. For all four films, cinematic, stylistic and rhetorical devices are taken into consideration.

The first film is an animated commercial for the Disney theme park in Paris. The second is an episode of the TV show *Modern Family*, which is produced by ABC, a broadcasting company that belongs to The Walt Disney company. Then, Banksy's *Guantanamo Installation* will be examined, an art installation he conducted in the Disney theme park in California. The fourth film is another commercial, but this time with a parodical twist. It is the advertisement for Banksy's Bemusement park *Dismaland*.

This diploma thesis aims to investigate in what way the Disney films differ from the parodic Banksy installations in terms of cinematic features. Therefore, the following overarching research question has been developed: How are Disney theme parks marketed or criticized through the filmic medium?

The following subquestions will provide guidance throughout the thesis:

- a) What is criticized by Banksy about Disney's theme parks?
- b) Which stylistic devices and cinematic techniques are used? How does parody work?

c) What is achieved between the audience and Banksy's artistic installations?

In order to answer these questions, the films will be described and analyzed and eventually compared and contrasted. While the four films differ much in aspects of genre and content, their shared subject of Disney theme parks unites them. While the aim is to do a detailed analysis applying the same theoretical background, still, the focus can be varying, depending on what filmic medium is discussed.

The order, in which the films are dealt with in this diploma thesis, was chosen for the purpose of coherence and the line of argument and is as follows. The first analysis will be about the Disney commercial *The Little Duck*. The focus lies on the marketing of the theme parks since the advertisement is not directly set in Disneyland for the main part. It will give a short overview of how Disney works and how they want to be perceived. There are only a few characters in this promotional video so it is more about the little things to be seen. *Donald Duck*, one of Disney's oldest figures, plays an important role in this commercial. Disney displays all of its skills with animation and computer-generated imagery.

To get a better understanding of Disney theme parks, the next step is to watch footage that was indeed filmed at location. Hence, the next analysis involves *Modern Family* and their trip to Disneyland California. The series airs on ABC which is owned by the Walt Disney Company and therefore has strong connections to Disney. Furthermore, the production company behind *Modern Family* is 20th Century Fox which is also owned by Disney. It is interesting that they not only display the qualities of Disney and its theme parks, but also negative side. Many Disney attractions will be shown, explained and discussed.

The shift to Banksy is going to be gentle since the first filmic work will be about his *Guantanamo Installation* in 2006 at the same filming location again, namely in Disneyland California. It is astonishing how such a small thing as a blown-up doll can cause such chaos and commotion in one of the cleanest and best organized places in the world.

Finally, Banksy takes one step further and launches his own theme park called *Dismaland*. The commercial for this theme park will be the last filmic work discussed in the thesis. It is built following the blueprint of original Disney theme parks and has other interesting similarities to them. The many exhibits often have a complementary sample in one of the Disney theme parks or can be found in one or most of the other three films so it is advisable to analyze *Dismaland* last.

In the end, there will be a detailed comparison of the differences and the similarities between those four productions.

A peculiarity, that will also be addressed in the Banksy chapter, is that to this day no one knows Banksy's true identity. Because of this, some literature has felt the need to not even assume Banksy's gender. Harzman, for this reason, chooses the neutral plural pronoun *they* for Banksy references and has explained so in his footnotes (17). Moser prefers to give both personal pronouns at the same time *he/she* whenever he needs to mention him. Moser inserts a footnote on the first page of his article (1024) with further explanations about the matter naming numerous sources all saying one cannot be sure about Banksy's sex (Hamilton; Craw; Davis). Others simply stick with the male pronoun (e.g. Nath). As the reporter Krishnan Guru-Murthy openly states that he has met Banksy in person he is considered a convincing source and trustworthy in his declaration that Banksy is a "bloke" (Channel 4 News). Therefore, in this diploma thesis, although acknowledging the incertitude in the matter, Banksy has already been and will henceforth be quoted as *he*.

2. Data source

The main data source for this film analysis are obviously the discussed filmic works. Firstly, there are two advertisements, one for Disneyland Paris called *The Little Duck* and one for Dismaland, Banksy's equivalent to Disney's theme parks. Both are published online on the video platform Youtube. Secondly, the third filmic work to be discussed is a short film that was shot while Banksy installed the Guantanamo Bay prisoner dummy at Disneyland Resort, Anaheim, California. As a counterpart to this short video an episode of the sitcom *Modern Family* will be analyzed. The protagonists of *Modern Family* visit Disneyland Resort in Anaheim and it can be compared to the images of the Guantanamo Bay prisoner dummy installation.

3. Literature Review

The main sources for Disney facts are internet sources like the official Website and the published fact sheets of the different Disney theme parks. For information about Walt Disney there is a good description of him and his life in Barrier's *The Animated Man: A Life of Walt Disney*.

It is not surprising that theorists in cultural studies have coined a term that includes the Disney name. "Disneyfication" is applied when undesirable situations and disagreeable items are represented more plainly, innocently and naively than they actually are (Meamber 126). "To 'Disneyfy' something – a fairy tale, a novel and/or historical event – is to sanitize and standardize it" (Lam 634). "

“Outwardly, Disneyland is all about the commercialism, capitalism, and the bottom- line. Attendees are encouraged to interact with the products they are consuming in order to fully engage with the Disney magic despite already being totally immersed” (Hobbs 32).

In his article “Like walking into a movie” Freitag writes about “Intermediality” (707) and “transmedial connections” (708). But while stating the relationship of movies and theme parks he merely focusses on theme parks being constructed like scenery and décor and thus people’s impressions of being part of a movie when entering the park. He does not however cover filming at theme parks (Freitag, Like walking into a movie 717).

Most of the information gathered for *Modern Family* is from the official website of the ABC network, to be exact an older version of the Website. ABC recently deleted some information that was really important for this thesis. Other knowledge is gathered through the episode itself. Furthermore, the diploma thesis by Nicole Saurer is considered for insights in family relations.

To better understand Banksy, a good look at Banksy’s life has to be taken. Interesting sources are works he contributed to, such as *Banging Your Head Against a Brick Wall*, *Seven Years With Banksy*, *The Man Behind the Wall* but also works about Banksy like *Tagging Banksy: Using Geographic Profiling to Investigate a Modern Art Mystery*.

Harzman interprets Banksy’s *Guantanamo Installation* by applying the concept of Culture jamming. He successfully compares working with elements of advertisement with Banksy’s dealing with Disneyland (Harzman 24). Nath picks up on it in her description of the art project and describes its impact. “The ability to leisurely meander through the plastic tactility and multiple temporalities of Disneyland’s fantasy worlds is precisely what Banksy’s installation experientially ruptured” (Nath 189). She stresses the disruption the installation causes when it is placed in an supposedly idyllic place such as a Disney theme park.

When Banksy takes it one step further and opens his own theme park, Holder explains Banksy’s Dismaland from the artistic point of view (72) and Freitag engages in the theming debate (925).

4. Method

Firstly, we need to discuss the filmic works. They all have a different kind of genre, also different kinds of purpose, different target groups and different film material. It is important to have a good overview on how to analyze films and filmic works. A good basis for this is Abrams, Bell and Udris work *Studying film*. Beil, Kühnel and Neuhaus offer another great description on how to do so. For further information about specific parts of the analysis like

the usage of handheld-cameras Markus Kuhn's work *Das narrative Potenzial der Handkamera: Zur Funktionalisierung von Handkameraeffekten in Spielfilmen und fiktionalen Filmclips im Internet* offers a good overview of important effects the kind of cameras offer.

4.1. Film analysis

There are three production stages when creating a film. First, there is the preproduction, then the actual production and last, but not least, the film is in postproduction.

In the preproduction phase the producer needs to make all the relevant decisions. There has to be an idea, a budget, someone who writes a script. A location for filming is looked for and a film crew booked. Apart from signing a director, camera men and assistants you also need to cast the actresses and actors (Abrams, Bell, and Udris 129-130).

The production is of much more interest for the analysis of the four videos. At this stage the director and the film crew deal with many aspects crucial to how the film is arranged, hence, whether and how the meaning is conveyed. Here, the crew decides on the filming location. But as the lens of a camera can be controlled and only captures what you put immediately in front of it, the term location is actually too broad and experts speak of "mise en scène" (Abrams, Bell, and Udris 164). This term includes the setting, the props, the costume, the performance, the lighting and the color and the composition (Beil, Kühnel, and Neuhaus 28).

The setting is the general placing of all the objects and people that have to be in the shot. It includes decisions like shooting on location or in a studio and where to put props (Abrams, Bell, and Udris 165). Beil, Kühnel and Neuhaus claim that two-third of classical Hollywood-films were filmed exclusively in the studio (28-29). The props are objects that are used by the actors or that are set anywhere in the scenery to transfer the audience to the site. They can be animate, too. Abrams, Bell, and Udris even say that the camera itself can be classified as a prop, especially if the audience notices it is being used and if it is not a static object just filming like a neutral narrator (Abrams, Bell, and Udris 165). The costume is the other aspect that makes the setting complete. Depending on what the actor on screen is wearing, the audience will have expectations, as it is natural to draw conclusions from the styling (Abrams, Bell, and Udris 166). Lighting is either "high key" or "low key" (Abrams, Bell, and Udris 166). The low key lighting is needed "to create shadows and strong contrast" (Abrams, Bell, and Udris 167). Most shots work with high key lighting which means that two, but principally three to four different lights are used (Abrams, Bell, and Udris 167). The usage of color can influence the way we feel when looking at the screen (Abrams, Bell, and Udris 167). Body language, speech patterns, movements, gestures and mimic fall in the category performance. According

to Abrams, Bell, and Udris, this is also the level where the connotations and background information, the viewers have of an actor, play a role. In the composition all these elements listed come together and are prepared for the shot (Abrams, Bell, and Udris 167).

Once every detail is arranged, the camera could start filming. The discipline of cinematography is of importance here. Cameramen have to deal with framing, shot size and duration, camera movement and angle and the depth of field (Abrams, Bell, and Udris 169-176).

Framing is related to the *mise en scène*. It is what really is filmed with the camera. Abrams, Bell, and Udris stress that it is also important what the camera does not capture. We distinguish five shot sizes (Abrams, Bell, and Udris 170): the extreme long shot which shows the scenery and where the character is, the long shot, the mid shot, the close up and the extreme close up (Abrams, Bell, and Udris 171). The extreme close up shows only part of someone's face, although even in the close up, the forehead, chin or an ear might be cut (Abrams, Bell, and Udris 171). Shots are usually longer at the beginning of a film, so the audience is picked up and can get used to the characters, *mise en scène* and pace of the film (Abrams, Bell, and Udris 171). The camera moves vertically or horizontally and zooms in or out (Abrams, Bell, and Udris 173). For a crane shot the camera is high above the setting and looks down on the *mise en scène*. The tracking shot is used when the protagonist moves, so the camera follows him around (Abrams, Bell, and Udris 174). This could also be achieved by zooming (Abrams, Bell, and Udris 175). The camera movement is further described by Kuhn by claiming the handheld-camera effect and handheld-camera film are superordinates for the actual usage of cameras with special agility (93). The main difference between the effect and the film is that if the effect dominates the whole film, it is a handheld-camera film (Kuhn 93). The camera angle is either high or low or at eye level (Abrams, Bell, and Udris 175).

Furthermore, sounds are an important element. This component of films links the production stage to the postproduction stage, as it depends on the type of sounds and the quality of the shot dialog whether it can all be done on scene or needs to be worked over in the studios at a later point. Diegetic sound is created by someone or something on screen. Non-diegetic sound on the other hand, originates from somewhere outside the image (Abrams, Bell, and Udris 183). Sounds, even if they are as simple as car doors or footsteps, often have to be produced or redone artificially, sometimes they still function as diegetic sounds in the finished production (Abrams, Bell, and Udris 184). Ambient sound is also called the "buzz track" (Abrams, Bell, and Udris 184) and is the background noise that we expect to hear in every city or park. The lack of such sound can be very disturbing and is used in films for moments of suspense (Beil, Kühnel, and Neuhaus 163). Music is essential for filmmakers, either through melody or

lyrics, it can give insight in the characters' emotions and set the mood (Abrams, Bell, and Udris 184). Voice overs are a great option when need to learn more about the protagonists (Abrams, Bell, and Udris 185). Parallel sound is the noise that the audience hears simultaneously to what is going on in the pictures and the contrapuntal sound is the opposite and creates friction by not fitting the image. A sound bridge is used to link two scenes together which otherwise would be not smooth enough (Abrams, Bell, and Udris 186).

4.2. Rhetorical devices

Satire is described by the Cambridge Dictionary as “(a piece of) writing etc that makes someone look foolish” (Cambridge). Satire targets people as well as ideas and problems in a way that is meant to be funny or silly. Satirical pieces are not created for the sole purpose of entertainment, they imply criticism on societal or political matters as well – even to the extent of trying to ignite change in social behavior (Doeden 7). Although it is argued that satire is not necessarily supposed to be comical, Test claims that its primary characteristic is being humorous and simultaneously bringing attention to injustice (Dagnes 20). Satire needs to be differentiated from comic though: While the latter aims to simply amuse and entertain, creators of the former seek to call attention to specific matters in order to set them right or recreate their balance. To a certain extent, satirists even try to penalize their chosen “wrongdoers” and pass judgement on them (Sutherland 7). They do not attack their personal weaknesses per se rather than pointing out specific straits within their sphere (Dagnes 22). In that regard, Banksy is considered as “a judge and a criminal” at the same time (Womack 89).

Although satire was originally used in literary works dating back to Roman times, the satirical content has spread out to various media, for example cinema and television, newspapers, entertainers or art, as in caricature (Hodgart 7). In the United States of America there are several TV programs that attend to satire, for example *The Colbert Report*. In 2014, former president Barack Obama appeared on the show (Doeden 6) which indicates that satire and politics are naturally linked: Political satire manages to make the audience laugh about a certain matter but also to laugh at itself and compels it to realize that there is a system behind the jokes which is at fault (Dagnes 21).

The term culture jamming was coined originally for advertisement installations. It is taking a known slogan, object or logo and turning it into something disconcerting. Harzman speaks of three elements the concept is built upon: “artifact, distortion and awareness” (17). This means that the artist who is interested in applying or in culture jam has to find an artifact then change it accordingly and hope for a deep impact on the audience.

Especially to talk about Disney in general and the theme parks it is necessary to deal with depictions of the realm of fantasy and dreams. The Disney company aims to never cause disillusionment in any of their customers and is hence known for “simulacra” (Holder 84; Nath 188).

5. Disney

This chapter aims to give an overview of the person, the company and the productions of Disney. To fully understand the impact the Walt Disney Group has had on each and every aspect of this work we need to discuss its beginnings and its development to the company that it is today. Furthermore, it is necessary to give an overview over later addressed themes for a proper understanding of how Disney works and wants to be perceived by the public.

5.1. Walter Elias Disney

There probably is not a child, adult or older person who has not seen or at least heard of a character created by Walter Elias Disney. Born on December 5th in 1901 in Chicago, Illinois he is known for reinventing cartoons and theme parks with his kind of thinking about the joy he wanted to bring into the American homes. However, he was not only known for being an animator or a film producer but also as an entrepreneur (Barrier 10).

Born as the fourth of five children, he had three older brothers Herbert, Raymond and Roy as well as a younger sister Ruth. With Roy always looking after the young ones of the family Walt and Ruth, a very close relationship between Roy and Walt established in his early years, which later extended from being mere brothers to a business partnership (Barrier 10).

Due to the fact that the beginning of the 1900s saw a significant rise in crime in Chicago, the family moved to a small town called Marceline, to a farm near Disney’s uncle. Together with his sister Ruth, Disney started going to school when he was eight years old. He was waiting for school when he first started drawing. Many encouraged him to continue his passion for creativity: His aunt Margaret bought him paper and crayons and even his neighbors gave him Nickels for drawing a picture of their horse (Barrier 15).

After four and a half years living on their own farm, they had to sell it due to the father’s sickness. The family decided to move to Kansas City, where Elias Disney’s brother lived. From 1911 to 1917, Walt Disney was working several different jobs between Kansas City and Chicago, with an enormous workload for a child. These jobs included delivering newspapers on the delivery route his father owned for a time, selling newspapers on the street, which he

was not too successful in, working in a juice factory or in a post office sorting mail (Barrier 17).

At that time, he started taking art classes at the Chicago Academy of Fine Arts three times a week. Along with the classes he took in Kansas City for two winters, three nights a week, these were the only kind of professional education in art he received (Barrier 21).

In 1917 his brother Roy joined the navy after the United States entered the first World War. Seeing his older brother in his navy uniform later on made Disney want to join as well. As he was still too young, he signed up for the red cross as a driver at the American Ambulance Corps. In addition to his mother having to sign the permission for him, because his father would not let him join, he even had to lie and change his birth year from 1901 to 1900. He was sent to France just shortly after the war has ended. At that time, he realized that he did not want to take on a physically demanding work as his father had done all his life (Watts 10).

As his passion for drawing cartoons and caricatures grew when he came back from France, he even turned down a well-paid job at his father's juice factory and decided he wanted to start a career as an artist.

He soon moved back to Kansas because Chicago never really felt like home. After only six weeks as an apprentice at a Commercial Art Studio, which was his first real job getting paid for his art, they had to let him go not being able to provide enough work. He then began thinking about starting a business of his own. In 1920 at the age of nineteen, he started the Iwerks-Disney firm together with Ub Iwerks, whom he worked together with at the Pesmen-Rubin Commercial Art Studio using his last savings (Barrier 24).

Since he was not sure about the success of the company, he took an offer from the Kansas City Film Ad Company, which made short film advertisements. His former partner Iwerks first stayed at Iwerks-Disney but decided to join him at the company. This job should be the start of what would be Walt Disney's animated movies. He learned the specifics of animated drawings and a more natural-looking movement mostly by himself. During that period Walt Disney experimented with film making after working in his father's garage in Kansas, where his parents moved back to in the meantime (Barrier 24).

At the Newman Theater, one of Kansas City's biggest, he could screen his movies from the reel *The Newman Laugh-O-Grams*. After negotiating with different investors in 1922, he signed a contract with Pictorial Clubs who agreed to distribute his cartoons. The contract said that he would get paid in 1924 after delivering all of the six movies they agreed on. Since in the end he never got paid and the Laugh-O-gram films were bankrupted in late 1923, Disney

decided to move to Southern California and set up the Disney Brother Studio with his brother Roy. They divided their roles at the studio according to their respective skill sets with Roy Disney taking care of the financial side and Walt producing the films. The latter was always keen on keeping the technology and quality of his films up to the latest developments (Barrier 29).

Alongside Ub Iwerks, who joined the two Disney brothers again in their studio, they started hiring staff that would later be responsible for the success of the studio at large. One of their new employees was a celluloid painter named Lilian Bounds who Walt Disney married in 1925. However, it was not until 1928 when Iwerks and Disney created Mickey Mouse, the character that lead Disney to its worldwide fame. The success of the black mouse with big red shorts, big yellow shoes and white gloves changed the fate of the Disney Brother Studios (Barrier 43).

By that time, cartoons where only offered by the film studios Paramount and Universal. Disney started experimenting with sound to stand out. As a result, the well-known *Steamboat Willie*, the third Mickey Mouse cartoon, but the first cartoon with synchronized sound, for which Walt Disney even gave Mickey his voice, premiered in November 1928. Many cartoons followed its success (Barrier 30).

His efforts to create films in full color and even longer cartoons as in 1937 paid off when the first animated feature film *Snow White and the Seven Dwarfs* premiered. The huge success was followed by many of Disney's most known films up to date: *Pinocchio*, *Fantasia*, *Dumbo*, *Bambi*, *Cinderella* and *Peter Pan* to name just a few with the last one being one of the most successful ones of his career (Griffin 29). Disney developed a new sound technique called Fantasound, named after the film *Fantasia* (Beil, Kühnel, and Neuhaus 161). This technique was the first stereo sound system especially designed to be used in the film it was named after (Beil, Kühnel, and Neuhaus 161).

In the meantime, he was offered money from a businessman in New York, to put Mickey Mouse on a pencil tablet, which paved the way to Disney merchandising (*D23 The official Disney Fan Club*).

Walt Disney was a real pioneer when talking about technical developments and, for a long time, his films needed more money to be produced than they earned in revenue. The money the studio needed to continue was made with merchandise articles from Mickey Mouse and characters from subsequent movies. In the early 1950s Walt made TV contracts with ABC-Paramount, where his cartoons were published on a weekly basis. TV shows such as *Walt*

Disney's Disneyland or the *Mickey Mouse Club* aired and now, all the well-known characters were available in everybody's living room (Barrier 260).

As the full featured films kept being successful, also live-action films such as *Treasure Island* (1950), *20,000 Leagues Under the Sea* (1954) and *The Shaggy Dog* (1959) were created. The huge success allowed Disney to publish even more live-action films, with patriotism being one of the most common themes (Griffin 45).

Having won 26 academy awards and with 37 nominations, he is still the person with the most academy awards in the movie industry. With his last film endeavor, he managed to combine the two film worlds he reinvented throughout his career, cartoons and live-action film, resulting in *Mary Poppins*, which owed him five academy awards and additionally eight nominations (D23 *The Official Disney Fan Club*).

On December 15, 1966 Walt Disney died due to lung cancer (Watts 447).

5.2.The Walt Disney Company

Walt Disney Pictures did not start film production until 1923. Back then they were not even one of the original major studios. Today they are one of world's "biggest media groups" (Abrams, Bell, and Udris 154). Over the decades The Walt Disney Company has taken over many other media houses, including ABC TV in 1996, Fox Family Network in 2001 and Pixar Animation in 2006. Due to its strategy to have theme parks all over the world, Disney globalized its most profitable activities (Abrams, Bell, and Udris 154).

While being a leading entertainment company, the Walt Disney Group also cares about its social status. They commit themselves to social responsibility in many different ways, such as diversity and an ecological way to lead its subsidiaries and affiliates. Their variety of business sectors is astonishing. While owning six different media networks, they also possess theme parks, offer studio entertainment and generally offer experiences and products. All is linked together and that builds up to an interesting product for everyone. Disney offers its own sports canal and has a streaming website called Disney Plus. This is one of the Disney Company's newest accomplishment: to establish oneself in a very contested market such as the streaming market. Their big advantage is that they can draw on their own film products and do not need to acquire films or series through other vendors (*Disney – Leadership, History, Corporate Social Responsibility*).

5.3. Theme parks

As an entrepreneur Walt Disney was always keen on new things so he decided to fulfill his dream of opening a theme park, which should differ completely from what was currently available. Starting with construction plans in the early 1950s, the first Disneyland theme park in Anaheim, California opened in 1955, although even at its opening it was said that it will never be finished and should always grow with new attractions. The goal always was not only to be an amusement park but first and foremost a theme park. A series of themed-lands, all being connected with a Railroad, which reminded Disney of his early days growing up in Marceline (Watts 22). At the opening ceremonies Disney stated, “Almost everyone warned us that Disneyland would be a Hollywood spectacular – a spectacular failure. But they were thinking about an amusement park, and we believed in our idea: a family park where parents and children could have fun – together.” (The Walt Disney Family Museum).

After the huge success of his first theme park, Disney started developing Disney World. The theme park had to be finished by his brother Roy in 1965, due to Walt Disney’s cancer.

As of today, there exist six official Disney-themed amusement parks worldwide. The first two parks were opened in the United States of America but after approximately three decades the first non-American Disney Resort was opened in Tokyo. All of the parks have common features like the castle or the Main Street that leads to the castle. However, as published in the different official fact sheets about the Disney Resorts, the castles are dedicated to different Disney princesses, yet some are devoted to all Disney princesses as a sign of “diversity and unity”.

5.3.1. Disneyland Resort

The original Disneyland Resort was, as mentioned above, opened by Walt Disney himself on July 17, 1955. His intention was for it to be “a source of joy and inspiration to all the world” (qtd. in Disney: *Fact Sheet Disneyland Resort* 1). The park has expanded to an approximately 500-acre big Disney resort. Disneyland Resort is located in Anaheim, California, and has two different theme parks. The initial theme park is called Disneyland Park and has nine different themed areas. In 2001 an additional theme park with the name Disney California Adventure Park was opened directly next to the original one. As the name suggests the second theme park is specialized to take “guests on a journey to discover California fun as only Disney can” (Disney: *Fact Sheet Disneyland Resort* 3). Disney is a major employer in California with approximately 31.000 “cast members”, as they are called in Fact Sheet Disneyland Resort by Disney. This name for their employees reflects Disney’s intention of having their establish-

ments as big resorts that take you to another world (Disney: *Fact Sheet Disneyland Resort*). Anaheim's Disneyland castle is dedicated to Sleeping Beauty (*Sleeping Beauty Castle*).

5.3.2. Walt Disney World Resort

Walt Disney World Resort is the biggest of all Disney resorts with more than 77.000 employees in Central Florida. Newly opened in 1971, the resort features four theme parks and two additional water parks that were specifically designed for water attractions. 29 hotels with more than 30.000 hotel rooms provide enough space for "hundreds of millions of guests from around the globe" (Disney: *Fact Sheet Walt Disney World Resort* 1). Highlights feature exotic animals in Disney's Animal Kingdom Theme Park and travelling to the future and throughout the world in Epcot. The area of Walt Disney World Resort is approximately the size of San Francisco. Disney tries to improve their environmental footprint by installing solar facilities and making donations to different wildlife conservation projects in their surroundings. The most distinct Disney-themed attraction in Walt Disney World Resort is Cinderella castle right in the heart of Magic Kingdom (Disney: *Fact Sheet Walt Disney World Resort*).

5.3.3. Tokyo Disney Resort

Being the first Disney Resort built outside of the United States of America, Tokyo Disney Resort is located only 12 kilometers away from central Tokyo. "The resort is owned and operated by Japan's Oriental Land Company under license from Disney Enterprises, Inc." (Disney: *Fact Sheet Tokyo Disney Resort* 1). Because of that it is also the first not owned by Disney theme park with Disney's characters. The park features two different theme parks; one is Tokyo Disneyland Park with classic Disney attractions and the other one is Tokyo DisneySea which is focused on "the myths and legends of the sea". The castle in Tokyo Disney Resort is specifically built for Cinderella (Disney: *Fact Sheet Tokyo Disney Resort*).

5.3.4. Disneyland Paris

After nearly 30 years since its opening day in April 1992 Disneyland Paris still amazes millions of people in Europe. It is the number one tourist attraction in Europe and offers two different theme parks and six Disney-themed hotels. With more than 16.000 cast members and a land area of more than 2230 hectares the Euro Disney group is "the largest single-site employer in France" (Disney: *Fact Sheet Disneyland Paris* 4). Disneyland Paris also features two different themed parks, the classical Disneyland Park and the Walt Disney Studios Park. The second one is specialized on attractions of films and the series *The Twilight Zone*. The castle, similar to Disneyland Resort, is devoted to Sleeping Beauty (Disney: *Fact Sheet Disneyland Paris*).

5.3.5. Hong Kong Disneyland Resort

Hong Kong Disneyland Resort is the second-latest Disney-themed amusement park in the world. It was opened in 2005 and since then has already had 70 million visitors from Hong Kong itself, the surrounding cities and other countries. The workforce is 7.000 strong and these cast members originate from 30 different nations. There's only one theme park in Hong Kong with three different Disney-themed hotels. The park features iconic attractions like the mandatory Disney castle und *It's a Small World*. Fifteen years after opening the castle is "undergoing a major transformation and will be launched in 2020" anew (Disney: *Fact Sheet Hong Kong Disneyland 2*). The idea behind the transformation is to appreciate and celebrate different Disney princesses. It shall serve as a representation of diversity (Disney: *Fact Sheet Hong Kong Disneyland*).

5.3.6. Shanghai Disney Resort

Opening up in June 2016, Shanghai Disney Resort features one theme park and two resort hotels. This amusement park is the first Disney resort in Mainland China. Disney experts wanted this park to "create a resort that is authentically Disney and distinctly Chinese" (Disney: *Fact Sheet Shanghai Disney Resort 2*). Just like in the Hong Kong Disneyland Resort, the Disney Castle, the Enchanted Storybook Castle, is dedicated to all Disney princesses. This is a fairly new idea, but since the park was just planned in 2011, it was possible to let it come to life. There are already plans for further expansions like the first ever Zootopia-themed land at any Disney Park. The owner structure for this park is interesting since the Chinese government owns the company which holds most of the shares of the park (Disney: *Fact Sheet Shanghai Disney Resort*).

6. Disney's *The Little Duck* - Analysis

On the 25th of December 2018 Disney launched a commercial advertising the theme park Disneyland Paris. The advertisement featured a duckling and was announced on the social platform Twitter. Two days before the spot itself was posted, the audience could get a sneak peek through a fictional flyer, which reported a duckling missing and asked for help. This missing duckling report had a picture (*An adorable duckling meets Donald Duck*).

Although this spot is advertising Disneyland Paris, this thesis sees no problem in comparing it with Banksy's *Guantanamo installation* or the *Modern Family* episode that both are set in California.

6.1. Plot

The commercial shows a little duck that finds a comic book featuring Donald Duck. The duck starts reading and is obviously impressed by the story and the character Donald as it tries imitating its hero. Time passes and winter arrives, so the ducks migrate to the south and while the duckling struggles to bring the valued Donald story with it, the book is apparently too heavy to be carried in the small duck's beak. The page rips, the book falls and perishes in the pond underneath. The duck family flies in any wind and weather and finally seeks shelter under some bushes. In the morning, the sun has come out, the rest of its family still asleep, the duckling wanders about and suddenly finds itself in the presence of Donald Duck. The fictional character has come to life and welcomes the excited duckling. It becomes clear that the duck family has landed in Disneyland Paris.

6.2. Mise en Scène

The commercial tries to be as natural as it gets although it is animated.

<i>The Little Duck: Mise en Scène</i>	
setting	location unknown, natural scenery, lake, trees, no rain, summertime weather changes to windy, yellow and brown leaves on the ground, autumn snow, winter rain, lightning, frightening setting no rain, neatly cut grass and trimmed trees, Disney castle in the background
props	Donald Duck comic book
costume	duckling and the other ducks have white feathering Donald Duck costume very clean, professional looks, big beak, blue shirt, no trousers, bright red bowtie
performance	duckling „reads“ the comic book, reenacts Donald Duck on multiple occasions, duckling uses comic book as shelter against rain, cry of disappointment as duckling loses its comic, duckling still walking head down at the end, sees Donald Duck and brightens up, even smiles, chirps and flaps its wings lightning frightens all ducks, they dive down as soon as they see it, looks of agony out of their shelter
lighting	natural bright sunlight lighting gets darker with the weather change very bright sunlight, camera is pointed directly into sun, shadow cast by Donald Duck
colors	very intense at first, changes with the weather to dark and unfriendly colors, in the end very bright again
composition	duckling, Donald Duck and the comic book centered, family in the background or in the corner of the shot at the end only Donald's foot is to be seen

Table 1

The Little Duck: Mise en Scène

The spot is set in a very green and realistic surrounding at a lake. The audience can see the shimmering water and the moving grass in nearly every scene. Furthermore, when the weather changes the scenery gets wilder and flying leaves are added to the screen. Even the snow looks realistic and the lightning frightening. The cut in the end where the duckling meets Donald Duck could not be more of a difference to the scene before. Neatly trimmed and slowly waving, the grass invites the duckling with its movements to walk across it and explore the surroundings to find Donald in his proper costume. The colors switch from very intense and friendly to the exact opposite, just to turn back to nice and inviting in the end. This happens seemingly easily. For the duck family the feathers have to be seen as a costume. They are white and spotless and indicate their cohesiveness and their innocence. Their behavior is like anyone would expect it from a family. The, because of their size, parents hold their children together and try to save everyone from harm whilst the smallest of them all is very curious and reads the comic book. The comic book is the only important prop. Upon losing it the duckling gets pretty upset which can be recognized because of its cry of disappointment. But, it can also show intense positive feelings. In the end, when seeing Donald Duck, the duckling even smiles and flaps its wings while running towards the big duck. The protagonist of this advertisement is mostly centered in the screen. In contrast the family nearly always is on the side or in the corner of the screen. A prominent example of this is the cowering under leaves as the rain drops down hard on the ground. The duckling is in the middle of the family and surrounded and shielded by everyone else. As for the lighting, the director tried to stay true to the intention of seeming natural. The light is emitted by the sun and the screen gets darker while there is a storm.

6.3. Donald Duck

While Donald Duck is not the protagonist of the commercial, he still has a key role, as the whole spot revolves around his person. The fascination, Donald exerts, is indisputable. One might be surprised by Disney's choice to feature him in a theme park advertisement in the year 2018, as Donald Duck is one of the oldest Disney characters. He was introduced in the year 1934 soon after Mickey Mouse who was first seen in the year 1928 in the famous black and white short film *Steamboat Willie*. Donald first appeared in the film *The Wise Little Hen* where he just had a very small part (Muhr 11).

But even if the comic is old Disney still introduces new elements to the market. Donald is famous for living in Duckburg, has a whole family he can (not) rely on, such as his nephews the triplets Huey, Dewey and Louie and his uncle Scrooge. The TV show *Duck Tales* has recently had a remake (*DuckTales (TV Series 2017-) – IMDb*). So, Donald Duck certainly is a

brand that despite its age has its audience to this day. In 2014 Felipe Muhr confirms this notion by mentioning the “regained interest for classic Disney Comics” (79) when he leads an interview with the Disney designer David Gerstein for his dissertation. Hence, Donald Duck does bridge the old Disney traditions with the newest demands on the market.

Another reason why Donald Duck is an informed choice for a commercial is his personality. He is easier to imitate than any other Disney character, as he is famous for his tantrums and has signature moves which cannot be compared to the lackluster characteristics of Mickey Mouse. Muhr suggests in his dissertation that it is no wonder that Donald overtook Mickey as soon as the 1930s, “[...] Mickey did not develop a particularly strong, recognizable personality, Donald built a unique temperament that was easier to connect with the everyman” (12). From his first appearance on screen Donald Duck has had his charm, “Donald Duck is depicted in *The Wise Little Hen* with a temper and attitude that has remained intact for nearly seventy years” (Muhr 11). Disney accomplished a stupendous achievement by creating this figure for his memorability and did not see the necessity to change the role over time. David Gerstein, one of 7597 people who have worked on drawings of Donald Duck (Muhr XIII), an active comic writer, editor and graphic designer for Disney confirms, “As a personality, he’s very rarely been impacted by demands that he behave himself” (Muhr 80). So, the decision to use Donald Duck in this spot can be ascribed to the value of brand recognition.

6.4. Duckling

Computer-generated imagery offers many options in selecting a main character. Unfortunately, the scope of this thesis did not allow any interview with the designers of the commercial and hence, it cannot provide any answers on how the decisions were made. Nevertheless, it is not farfetched to venture in the decision guidance when looking at the general concepts of marketing.

Firstly, why then choose a duckling and not a child. It has never been done, thus is innovative, but it also is a show-off. Despite the many live-action movies and the recent live-action adaptations of many Disney classics, the company originates in the animated motion picture. Part of the Disney concern is Pixar, the subsidiary company specializing in animation.

The protagonist is a little duck which is adorable and cute. Therefore, it is capable of fascinating children and triggering parental feelings in adults. Of course, this quality could be found in any other animal baby and is thus only the tip of the iceberg.

Secondly, we need to see this cast in relation to the choice of the character Donald Duck. The duck worships its hero and even more, it wants to be just like him, which is conveyed more

easily if they are the same species. As explained before, Donald Duck is a great choice for his distinctive design and memorability.

Thirdly, one other reason to choose ducks over mice is also that the storyline conveniently includes moving from one place to another. The element of flying makes it possible that they eventually land – in the true sense of the word – in Disneyland.

Of course, the duckling represents any child in the world. It has parents who look after it, you can always see them in the back. They do not glorify Donald Duck as much as their child does, but they accept their offspring's dreams. They do not support their child's obsession, but they do not impede the duckling's passion either.

6.5. Worship

Children are susceptible for role models. As to be seen in many different works about children and role models, for instance in Bricheno and Thornton's work, there is a great interest in how effective role models can influence children, their behavior and their attitude to different things. The little duck does not merely like Donald, it wants to be like him. You can see that by the two scenes in which the duckling poses as Donald, imitating what it sees in the comic book. One of which you can see here.



Fig. 1: Duckling Imitating Donald Duck

In addition, the duckling seems to be addicted to reading the book. The commercial indicates that mainly through the passage of the seasons, which indicates that time goes by, but also by the panicking and hectic reaction the young duck has when the wind blows and nearly turns a page. Also, the duckling sleeps underneath the book, here, the book is arranged like a tent. This reminds us of kids who go to bed with their favorite toy, be it a stuffed animal or maybe even a self-built tent out of sheets and cushions.

6.6. Sound

The Little Duck dispenses with dialogs altogether. This way the ducks can be realistic animals that might have unrealistic mimic and emotions but otherwise stay ducks throughout the film.

<i>The Little Duck: Sound</i>	
diegetic sounds	---
non-diegetic sounds	rustling of leaves, turning of pages, chatter of ducks, the comic book falling, cry chirping of the duckling, rain, lightning
sound effects	all non-diegetic sounds
ambient sound	---
music	<i>The Impossible Dream (The Quest)</i> – Sean Christopher very smooth, describing the duckling's quest
voice overs	---
parallel sound	every sound is according to shown things
contrapuntal sound	---
sound bridges	---

Table 2

The Little Duck: Sound

The commercial starts with the sound of nature. You hear rushing of water and wind and birds twittering in the background and then the happy chirping of our main character, the little duckling. When it discovers the comic book in the high grass, the moment it locks eyes with the Donald Duck drawing on the cover, the music sets in, resembling a scene when two movie characters fall in love. Another sound that appears in the commercial is Donald Duck's typical ranting. The duckling does a perfect impression of its role model.

6.6.1. *The Impossible Dream (The Quest)*

The singer songwriter Sean Christopher who according to his website is experienced in creating film music was hired to compose and record the song especially for the commercial.

The music is perfectly aligned with the storyline.

It is a melody played on the piano. The music is very soft at the beginning, with a strong male voice that sings gently. The lyrics are significant as they start with the word dream the moment the duckling opens the book. There is a small change of pace when the birds leave the lake and the duckling drops and hence loses the book. The climatic change of speed which is also accompanied by a raise of pitch and a strong voice occurs the second the duckling meets Donald.

The Impossible Dream (The Quest)

To dream, the impossible dream
To fight the unbeatable foe
To bear with unbearable sorrow
To run where the brave dare not go
To right the unrightable wrong
To love pure and chaste from afar
To try when your arms are too weary
To reach the unreachable star
This is my quest, to follow that star
No matter how hopeless, no matter how far
(*Disneyland Paris The little duck Commercial Song by Sean Christopher*).

The lyrics, as can be seen, work with repetition mainly. Each line, but the last two, start with the preposition “to”, an anaphor. Three verses contain a figura etymologica, as the verb dream is repeated as the noun and the verbs bear and right as the adjectives. The latter also become the opposites and thus create antithesis. The expressive verbs juxtapose negated adjectives and hence, also fall in the category antithesis. The beginning of the song, through listing all these verbs in their infinite forms, comprises strictly ellipsis since the listener is not offered a single full sentence. Despite all these rhetorical devices, the lyrics are comprehensible. Sean Christopher created a powerful and upbeat song about never giving up hope and fighting for ones dreams.

6.7. The advertisement

The question remains how a commercial that does not even show Disneyland can promote the theme park. Two aspects speak for the spot.

Firstly, the ad aims at emotions and plays with the audience’s expectations. It is the sense of dreams coming true that makes the customer want to book a trip to Disneyland. It works because people know what to expect from a theme park anyways. It is not important to show them rides, they know the concept of a big wheel and of fireworks. While other commercials still work with images of impressive sights and views, *The Little Duck* impresses with its simplicity and with the clear story line of a child being in love with their favorite character. The message is clear, at Disneyland dreams come true. At Disneyland, children have access to a Meet and Greet with their favorite heroes. You can either stand in line for a Meet and Greet, or wait for them to randomly pass by and every gift shop offers autograph books so you can collect the characters’ signatures and take a selfie with them. Unbelievably, kids love it.

Secondly, it does feature a main part of the Disney theme parks. There, a lot of effort is put into cosplay. You can book appointments at cosmetic studios and hairdressers and you can buy princess gowns and dresses and suits to not only meet your stars but be them.

6.8. Weather

The weather plays an important role in conveying the message of this commercial.

We need the weather conditions to show that time passes. The first scene is set in a spring or summer ambience. The twittering birds, the green trees and grass, the sunshine and the butterfly all indicate a sunny season. Then, fallen red leaves indicate autumn, the wind blows and disturbs the duckling's reading. Immediately in the next scene, there is winter weather. The image is grey and foggy, the grass frosty and snow falling. The duck family leaves the lake. While flying they have to go against stormy weather. When the heavy rain is joined by lightnings flashing the night sky the family seeks shelter underneath some bushes and even the grown ducks crouch and look up to the dark sky anxiously.

In the final scene, the sun lightens the neatly cut verdurous grass and highlights the rich green pastures and the tendered plants in the background. The scene is so bright and colorful that the shadow that is cast on the duckling sticks out. We immediately know something is up and when the duck raises its eyes to the figure before it, the sun creates a backlight that has an imminent effect. It is so amazing to meet Donald Duck, it is impossible to grasp.

6.9. The magic

The duckling dreamily follows a butterfly and that is when it finds the book. First, the butterfly blocks the duckling's view and then the book's cover is revealed. The butterfly seems to be heaven-sent, so the duckling is shown the right path. It is led by fate to its destiny as a Donald Duck fan. Then, the dream itself is being emphasized and finally meeting Donald fulfills every desire the duckling ever had.

As mentioned before, the sun from behind Donald's head creates a halo around Donald's head which also makes it harder to grasp him. This stresses the unbelievably happy moment for the duckling as it meets its hero.

Disneyland Paris promotes on their website getting together with their stars. Under the headline "Your Disney Idols. Only at Disney – meet your heroes!" they say, "Imagine coming face to face with the Disney Characters of your childhood. At Disneyland Paris, you can do just that!" (*Disney Activities | Disneyland Paris*). So, meeting your idol is important for parkgoers and hence, something to market.

Where magic gets real says the spot at the end. Written across the deep blue sky it is an upbeat message at the end. The music, the weather, the grass is greener, everything culminates in a perfect place. For the duckling it is in fact the happiest place on earth.

6.10. Camera

Despite the film being animated it still has the typical elements of a film. There are close ups, camera angles and zooming that resemble actual filming. The aim is, as it has always been with movies, to make it seem realistic although it is not real.

time	camera	plot description
0:00	long shot	duckling in its surroundings
0:05	tracking, low	approaching
0:07	over shoulder	first look at comic book
0:09	close up	duckling in love
0:10	long shot	dragging book home to parents
0:13	close up over shoulder	Donald comic
0:16	long shot	duckling poses in front of book
0:19	mid shot	sleeping duck family, duckling uses book as tent
0:22	long shot	compare to 0:16 duckling impersonates Donald
0:24	long shot	changing weather to autumn
0:27	close up, right hand side of shot	winter
0:30	long shot	duck mother calls: winter scenery, book, duckling, mother, leaving ducks in the back
0:34	long shot	duckling struggling to carry book leaves
0:35	close up	duckling terrified about lost book
0:36	close up	sinking comic book
0:39	long shot	flattering duckling left-hand side surrounded by weather and other ducks
0:44	extreme long shot	diving down, closer to floor after lightning
0:46	mid shot	ducks hiding for shelter whole family (4 grown-ups and duckling)
0:49	close up	duckling waking up
0:53	long shot	duckling walking sadly
0:56	close up zoom	curious, surprised duckling
0:59	close up	Donald Duck left-hand side, castle in the background
1:01	close up	happily chirping and flapping duckling
1:02	close up	welcoming pose by Donald
1:04	tracking shot, camera spinning	duckling running towards Donald
1:05	close up, full body	jumping on his foot
1:07	extreme long shot =>	Donald Duck, duck family, castle
1:09	zoom out	blue sky above scenery
1:11		writing: Disneyland Paris
1:12		additional writing appears: Where magic gets real

Table 3

The Little Duck: Camera Settings

Most shots are long shots or close ups. The long shots show the scenery in their entirety and also focus on the surroundings. They introduce the audience to the duck family and also indicate where we are. Showing the Disney castle in a long shot gives the opportunity to not only put the castle in this scene but also the duck family and Donald Duck. The camera is constantly in slight motion and tries to follow the duckling's movements. When it sticks its head out, the camera changes its position for the duckling to stay centered.



Fig. 2: Duckling Family and Donald Duck in front of Disney Castle

In contrast to the long shot, the close up puts the object that is centered in the middle of attention and the item then often shows emotion or more details. For instance, a close up shot displays the duckling smiling up to Donald.



Fig. 3: Duckling Smiling at Donald Duck

This scene also points out that the surroundings are often blurred to put the center even more into attention. The audience can conjecture the grass and even some details, but concentrates on the smiling duckling looking up.

6.11. Outcome

The Little Duck was chosen to show a commercial for and by Disney. It is a good example of the magical world the company likes to depict when they describe their theme parks. The duckling's excitement, the love for its idol Donald and the reaction to meeting him in person, are all images of emotional outpourings that you do not see every day. When watching *The Little Duck*, you feel love, care and sympathy.

The commercial is successful as it triggers said emotions, the audience feels with the duckling. Additionally, the spot forges a bridge between the classic Donald Duck comic books, the theme parks and the newest Disney movies which are enhanced by Pixar's computer-generated imagery. The latter feature is not shown in the film, but by the footage itself. Similar to so called live-action movies like the *Lion King* (2019), the little duck is a computer animated animal that lives in a scenery equally created by computer techniques and lands in a Disneyland that is also sketched on a processor. Thus, the company is able to show what they can do. It even has a connection to the theme parks, as more and more attractions are enhanced by 3D effects and similar computer-generated videos (Disney: *Fact Sheet Walt Disney World Resort*).

Even though the duckling is an animal, children all over the world can relate to it, even more so, as it is untouched by race, gender or languages. It being a duckling is therefore a wise choice, after all, it is a commercial for Disneyland Paris, and Europe is full of diversity and native speakers of different languages.

The target group for this commercial, apart from potential visitors in general, is not so easy to determine. As said before, the Donald Duck book represents the older times, though still read. The theme parks with regular new additions and the computer-generated imagery are the company's present and future. On the whole, they represent three major products produced by the Disney concern. Hence, they also stand for three potential consumers. On the one hand, we have the old-fashioned comic book reader, young or old and full of memories about their childhood. On the other hand, the commercial was first launched on Twitter for everyone who is active on social media. Then, we have the parent who is ready to go on a family trip to Disneyland and book a vacation there and last, but not least, there is the child who sees the spot and dreams of meeting their idol just like the duckling. In addition, the children and parents like the cute looks of the duckling and the rest is reminded of how great Donald is. The chapter already discussed the memorability of Donald Duck. Thus, all three target groups are in fact aimed at with this commercial.

So, the Disneyland Paris commercial is a great way of marketing the theme park, by illustrating a harmonic and idyllic place, “where the magic gets real” (Disneyland Paris).

7. Disney’s *Modern Family* - Analysis

The sitcom *Modern Family* first aired on the 23rd of September 2009 on the ABC network. The ABC belongs to the Walt Disney Company, which makes *Modern Family* the perfect choice for our analysis. The sitcom was created by Christopher Lloyd and Steven Levitan. To this day there have been 11 seasons with 24 episodes for the first 6 seasons, 22 episodes for seasons 7 to 10 and 12 episodes for the latest season. In season 11 there will be a total of 18 episodes which means that the last episode of season 11 will be the 250th episode of *Modern Family* (*About Modern Family TV Show Series*). According to an interview given by Karey Burke, ABC president, at the Television Critics Association winter press tour, the 11th season will be the final season (*2020 ABC Winter TCA*). All episodes have a runtime of approximately 22 minutes (*Modern Family (TV Series 2009-)*).

A very important fact one needs to know about *Modern Family* is that it is filmed in the mockumentary format. This term is a composition of “mock” and “documentary” and describes some of the key features of this show (Saurer 36). It is common for the actors to give brief and further information to the audience by giving a short interview. These interviews are usually given alone or in small groups up to two characters. They describe things that have already happened and give further insight, so the audience has a better understanding of what has happened. These remarks often have a very humoristic or sarcastic character and “mobilize irony” (Campbell 53). It has never been published if there was a bigger plan behind these interviews.

As the show’s title suggests the main story is about three families which are linked through familial relations and each of these families represents a modern type of family. The head of the family or patriarch is Jay Pritchett, portrayed by Ed O-Neill, whose wife Gloria Delgado-Pritchett is much younger than her husband and originally from Colombia. She already has a son, Manny Delgado, which lives with Gloria and Jay (Kelly 338). In season 4 Gloria gives birth to Jay’s son, Joe Pritchett. Jay and his family represent blended families, which are defined as a family which forms “when a parent of one family remarries into another family with children” (Iorizzo 5).

Jay also has two already grown-up children that have a family on their own. His gay son, Mitchell Pritchett, lives with his husband Cameron Tucker and their adopted child Lily Tucker-Pritchett. Jay’s daughter, Claire Dunphy, married to Phil Dunphy, has three children and

lives a supposedly “normal” life. They started dating in college and after Claire got pregnant, they decided to marry (“Bad Hair Day”). Claire and Phil have two daughters, Haley Dunphy is the oldest child. She is very fashion-conscious and does not like school. Alex Dunphy, younger daughter of Claire and Phil, is very bright and is a rather socially unskillful person. The youngest of the three children, Luke Dunphy, has a very good relationship to his father. Phil always wants to impress Luke and be the best father that anyone could possibly be. Most of the time he overdoes and needs to take a step back, but in the end, everyone is content with the outcome (“Disneyland”; “Bad Hair Day”).

7.1. Season 3/Episode 22: Disneyland

In the 22nd episode of season 3 the family goes to Disneyland. They are not the first sitcom to ever visit a Disney theme park, but this particular TV show was chosen for its special role in representing modern families, blended families, homosexual life partners and for the fact that it is still on TV and therefore also up to date.

7.2. Plot

The whole family meets to spend a day together at Disneyland. Each of the nuclear families brought their own problems along. While Jay is worried that his wife might have chosen the wrong shoes she insists that her high heels are comfortable. Additionally, the couple needs to convince their son Manny to stop thinking about his school project. Claire wants to pair her daughter Hayley off with her friend’s son Ethan because she does not approve of Haley’s choice in men. Claire’s plan is destined to fail when the family runs into Haley’s ex-boyfriend. Phil does not worry much, his son is finally tall enough to go on all the rides which require minimum height, until he realizes the speed and the bumps make him sick and dizzy. Recently, three-year old Lily outruns her fathers constantly. Thus, the couple is scared she might run off at Disneyland if they do not keep a wary eye on her. To ensure her safety, they do not only watch her narrowly, but even put her on a leash.

7.3. Mise en Scène

All eleven family members go on a trip to Disneyland.

<i>Modern Family: Mise en Scène</i>	
setting	Dunphy kitchen, Pritchett/Delgado house, Disneyland entrance in front of flowerbed in form of Mickey Mouse’s head, Disney castle, attractions
props	measuring tape, leash, Mickey Mouse hat, Minnie shoes, two big bags, small high heels, Dumbo hat, Goofy hat food: breakfast, glass of Scotch, turkey leg, ice cream, pickle, popcorn, candy floss, corn dogs

costume	Phil Dunphy: check shirt, jeans, jacket Claire Dunphy: hoodie, jeans, jacket Luke Dunphy: baggy trousers, orange shirt, stripes vest Alex Dunphy: wide jeans, T-shirt, cardigan Haley Dunphy: T-shirt, cardigan, cyan trousers Jay Pritchett: thin sweater, jeans, jacket Gloria Delgado-Pritchett: high heels, tight clothes Manny Delgado: shirt with big collar, jeans, Mickey Mouse ears Mitchell Pritchett: blue shirt, jacket, khaki trousers Cameron Tucker: pink check shirt, jeans Lily Tucker-Pritchett: trousers, T-shirt, vest Dylan Marshall: T-shirt, hoodie, jeans; <i>Dapper Dans</i> costume: yellow trousers, straw hat, yellow and white striped jacket, white shirt and yellow bowtie, <i>Little John</i> costume: big, bear head, green hat, green gown, brown trousers Ethan: polo-shirt, jeans, hoodie
performance	Phil Dunphy: very motivated, later on pretty exhausted, cannot stand the rides Claire Dunphy: thrill of anticipation because of what she may achieve by taking Ethan with them Luke Dunphy: excited, because he is allowed to ride all attractions, has much fun riding roller coasters, screaming Alex Dunphy: exhilarated by Haley, Dylan and Ethan, flirty with Ethan Haley Dunphy: torn between Dylan and Ethan Jay Pritchett: concerned about Gloria's high heels, family-centered, tries to give good advice to his kids, caring about Gloria's shoe problems Gloria Delgado-Pritchett: wants everyone to enjoy the trip, does not do that herself, grumpy, later on grateful to Jay Manny Delgado: harried by the prospect of "wasting" the day in Disneyland Mitchell Pritchett: embarrassed by the leash on Lily, unnerved, relieved at the end Cameron Tucker: tries to stay confident about Lily's leash Lily Tucker-Pritchett: excited, cannot run any more because of the shoes Dylan Marshall: embarrassed by meeting Haley Ethan: confident about himself, but irritated by Dylan
lighting	daylight lighting with no special emphasis on anything
colors	bright colors for Luke's and Lily's clothes, bright colors for Disney-specific attractions
composition	actors centered except for the shoe-scene in front of the castle, Gloria and Jay are on the left side of the screen

Table 4

Modern Family: Mise en Scène

Primarily the settings at home are the kitchens of the Dunphy and the Pritchett/Delgado houses. Thereby giving the impression that it is the heart of the house. Every person that resides in these buildings meets up in the kitchen and communicates with the others.

Other settings include different attraction sites in Disneyland, especially mentioned the entrance to Disneyland in front of a flowerbed with a Mickey Mouse head formed out of flowers, and the spot where Jay presents Gloria with new shoes in front of the Disney castle.

The first prop the audience sees is a measuring tape Phil uses to check whether Luke is allowed to ride all roller coasters or not. Food is often used as a prop in this episode. The first food prop to be seen is the breakfast the Dunphys eat before leaving the house. Later on, they seemingly present the whole range of food one can obtain in Disneyland. Luke eats a turkey leg, Claire eats popcorn, Jay prefers a large pickle and Ethan gets candy floss and two corn dogs for himself and Haley. For a long time, the Mickey Mouse ear hat is the only thing on Manny that displays he is somewhere else than school or at home. In the course of events shoes play an important role. Not only Gloria, but also Lily gets new shoes. One to help her walk lighter and Lily need to be slowed down.

All three families are dressed quite normally for the occasion. There are no special Disneyland T-shirts or other dress codes. The far more interesting costumes are Dylan's. At first he is shown in his normal everyday clothes, but after that he dresses as Little John and is portraying a Dapper Dan with matching hat, bowtie, striped suit and shoes as can be seen in this picture.



Fig. 4: Dylan as a Dapper Dan

Except for Luke and initially Phil, no one really enjoys the attractions or rides. They all behave indifferently. After the first ride, Phil realizes that he does not like going on a ride as much as when he was young. He gets dizzy and tries to stay brave but finally has to admit he is not that young anymore. In the end he is joyful again because his feelings were caused by the flu.

No special and noticeable lighting was used, only natural sources of light are to be seen.

Some bright colors are featuring the Disney attractions and Luke's and Lily's clothes. This points out their youth to the audience.

7.4. Camera

The unique selling point of *Modern Family* is the peculiar genre. The format of mockumentary has already been described in chapter 7 and stands for adding interview sequences to the takes otherwise typical of any sitcom. These interview scenes position the characters individually or in couples, as seen in this episode when Phil and Claire talk about bad boys. The interviews strongly resemble voice overs in their function of explaining the shown situations. They "[...] are typically used to anchor the meanings in a film and give guidance to the audience" (Abrams, Bell, and Udris 185). Hence, the viewer is given background information to better comprehend the characters and their actions. Like voice over, the interviews are "[...] a way of supplementing what we learn from the images and dialogue [sic] while also providing

insights into the main characters” (Abrams, Bell, and Udris 185). The stage for the interview is usually the interviewee’s couch or kitchen table and thus, a reoccurring setting.

time	camera	plot description
0:00	mid shot, close up, pan shot	Dunphy kitchen: father son moments
0:31	mid shot	Jay kitchen
0:38	mid shot, close up	interview Manny: stock market con-test
0:57	mid shot, long shot, zoom in, close up	Jay kitchen: Gloria’s shoes
1:42	mid shot, crane shot, close up	Dunphy house
1:57	mid shot	interview Phil and Claire: bad boys
2:15	mid shot, close up	Ethan enters
2:31	mid shot, zoom out, long shot, extreme long shot	Intro
2:44	extreme long shot, mid shot, pan shot, zoom in, close up	queuing in front of the entrance
3:15	close up	interview Jay: DeDe is evil queen
3:34	long shot, mid shot, tilt shot	leash introduction
3:56	close up, extreme long shot	interview Mitchell and Cameron: cause of having the leash for Lily (flashback)
4:14	extreme long shot, long shot, mid shot, pan shot	party enters Disneyland: Lily barks
4:28	mid shot, long shot, pan shot, close up	Dylan
5:25	mid shot, pan shot, long shot, zoom in, zoom out	Luke is allowed to ride the roller coaster: Phil and Luke excited
5:46	mid shot, pan shot, zoom out, long shot, extreme long shot, zoom in	pirate ship, Manny discussing on phone
6:17	long shot, crane shot, extreme long shot, zoom in, mid shot	leashes get tangled up
6:44	close up	interview Jay: cause of fight with DeDe
7:03	extreme long shot, pan shot, long shot, mid shot, zoom in	Alex and Ethan: <i>It’s a Small World</i>
7:57	long shot, pan shot, mid shot, extreme long shot, pan shot	Phil is dizzy and leans on Claire
8:53	long shot, pan shot, mid shot, extreme long shot, close up, tilt shot	Mitchell feels being watched
9:40	zoom in, mid shot, long shot, zoom in, extreme close up, zoom out, close up	Jay and Gloria quarreling over shoes
10:40	pan shot, extreme long shot, close up	Luke and Phil at <i>Big Thunder Mountain Railroad</i>
10:54	tilt shot, mid shot, extreme long shot, long shot, close up, zoom out, zoom in, pan shot, tilt shot	Jay giving Gloria soft shoes in front of castle
12:20	tracking shot, long shot, mid shot	discussion between Claire and Haley about Ethan and Dylan

12:43	extreme long shot, mid shot, long shot, close up, pan shot	Dylan Dapper Dan
13:21	mid shot, zoom in, close up	interview Jay: wants to break out of the circle
13:42	pa shot, extreme long shot, long shot, mid shot, zoom in	Luke excited, Phil exhausted
15:06	crane shot, long shot, extreme long shot, zoom in, mid shot, close up	Lily gets caught by Jay
15:30	mid shot, close up, long shot	Jay fixes the running-Lily-problem
15:43	mid shot	Manny and Gloria on elephants
16:37	crane shot, extreme close up, zoom out, extreme long shot, zoom in, mid shot, long shot	Lily with high heels
17:02	crane shot, mid shot, zoom out, extreme long shot, long shot	Dylan as <i>Little John</i>
18:38	tilt shot, extreme long shot, long shot, zoom in, mid shot, close up	Phil has the flu because of drinking out of same orange juice carton as colleagues
19:20	close up, zoom out, long shot, pan shot	Jay insists on visiting robotic Lincoln
19:35	close up	interview Jay: plans about getting divorced
19:45	extreme long shot, mid shot, zoom in	robotic Lincoln: man's duty, keeping the union together
20:01	close up, extreme close up, zoom out	interview Jay: plan to stay with children until they have grown up (voice over)
20:40	close up	Luke and Phil on the roller coaster (flashback)
21:18		Lloyd/Levitan disc
21:21		20th Century Fox Television
21:25		closing credits

Table 5

Modern Family: Camera Settings

Because of its mockumentary format, *Modern Family* has many switches between extreme close ups, close ups, mid shots, long shots and extreme long shots. Very important stylistic devices are the crane shot, pan shot and track shot. The camera moves with the actors and follows them wherever they go. Another indication of youth is represented by the tilt shots that are more commonly used while Lily is in the frame.

The first scenes are not even set at Disneyland. You see the family getting ready and having breakfast, discussing the day. Jay expresses his concern for his wife's shoes. Phil measures his son's height and they celebrate at the thought of getting on all the rides as a crucial father-son-experience.

Though filmed at location, *Modern Family* does not show much of the Disneyland attractions. Aside from the picture Jay bought of Manny and Gloria on *Splash Mountain*, only twice, the cast is caught actually taking a tour on an attraction. For this effect, the camera seems to be attached to the cart and continuously records the characters while riding. Once, the camera follows Gloria and Manny onto a flight with Dumbo, and once, Phil and Luke are filmed on the *Big Thunder Mountain*. The latter scene is used a second time at the end of the episode for a flashback. This serves as the final joke to round up the family trip to Disneyland. By revealing some additional footage on how Phil and Luke conduct on the ride, it becomes obvious that it is not at all pleasant for Phil. He is suffering from motion sickness and for a split second, he even seems to be unconscious.

At the theme park, no shot is taken indoors, with the exception of *Great Moments with Mr. Lincoln*. There, we see the family sitting in a theater enjoying the patriotic speeches of the former president. Not even *Big Thunder Mountain* or Dumbo, where the protagonists are filmed during the ride, are exceptions, as they are outdoor rides.

The Mickey-shaped flowerbed, the pirate ship and Mississippi steamboat, *Splash Mountain* and not least, the castle of Sleeping Beauty make great scenery for the episode. But most shots are still content with showing crowds, blurry buildings or park landscapes in the background. Quite often, the extras carry balloons. This might be a coincidence, this could also be equivalent to the theme park experience in reality or it might be due to the filmic effect. Through the balloons, the viewers always have a symbol reminding them of Disney at eye level.

Three encounters with Disney characters can be witnessed in the *Modern Family* episode. Lily chases the chipmunks Chip ‘n’ Dale. Dylan performs as Dapper Dan and as Little John, accompanied by the other three Dapper Dans and Robin Hood respectively. There is also much talking about more famous Disney characters and attractions such as Winnie The Pooh, *Space Mountain*, *Tomorrowland* and *Toon Town*.



Fig. 5: Manny in front of Captain Hook's Ship

Forced by his parents to wear Mickey ears, Manny is on the phone, instructing his classmate on how to deal with the stocks. In the background you see the Disney areal. In the heart of the lake, a pirate ship cast anchor. This scene is significant for contrasting the busy and ambitious Manny with the beautiful and detailed scenery staged by the Captain Hook ship.



Fig. 6: Flowerbed with Mickey Mouse Head

As described before, the flowerbed is a symbol of the detailed presentation of Disneyland. Although the original park in Anaheim was opened in 1955, it still is in excellent condition. At the theme parks nothing robs you of the illusion, of really delving into the realm of fantasy.

7.5. The castle

Every Magic Kingdom has a castle in its center and the other attractions are surrounding it. Main Street on which you see the family enter the park leads you directly to the castle from where you might find the gates to parts of the park such as *Tomorrowland* or *Fantasyland*, just to name those which were also mentioned in the *Modern Family* episode.

It is unavoidable to include the castle in a frame.



Fig. 7: Jay presenting Gloria with Minnie Mouse Shoes

The castle in the background is the Sleeping Beauty castle although the scene strongly reminds us of Cinderella. Gloria, sitting on a bench, is presented with her new slippers. Jay is kneeling before his wife, helping her into the shoes.

7.6. Sound

This TV show does without music. This episode is no exception.

<i>Modern Family: Sound</i>	
diegetic sounds	whipped cream, clacking high heels, doorbell, door closing, chattering people, leash clicking, footsteps, Disney music in the background, wildlife noise
non-diegetic sounds	Gloria's voice from the background during Jay's interview scene at the end invites him to the jacuzzi
sound effects	main characters talking from further away, cell phone beeping, camera noise, Little John rolling around on earth
ambient sound	chattering people, people enjoying roller coaster rides
music	<i>Modern Family: Main Title Theme</i> , Disney music, song by <i>The Dapper Dans</i>
voice overs	interview scenes start as or become voice overs as the plot continues one interview scene with Jay at the end where it switches between him and the Lincoln theater scene
parallel sound	Jay's final voice over and triumphant music
contrapuntal sound	<i>Dapper Dans</i> song and Haley's embarrassment
sound bridges	Cameron's footsteps while chasing Lily on numerous occasions, chattering people, <i>Dapper Dans</i> song

Table 6

Modern Family: Sound

Every sound in “Disneyland” seems to be perfectly planned. The spraying of whipped cream emphasizes the fact that Claire is telling her family that food is really expensive in Disneyland and therefore should be eaten at home. The first thing Jay sees or hears of Gloria's high heels is their cackling. All of these noises put the attention of the audience on the important part of the scene. The most noticeable non-diegetic sound is Gloria's voice from the next room as she invites Jay into the jacuzzi to join her. Dylan rolling around on the earth in the Little John costume might be the most interesting sound effect. It underlines his helplessness and the inability to stand up without help. The last interview is not only interesting because of Gloria's voice but also because it is a perfect example of a voice over. Jay talks to the camera but even talks on as the scene shows the three families in the Lincoln theater. The next important part is the music in the background of the scene. It has a real triumphant tune to it and is parallel to Jay's condition at that time. In contrast to this parallel music the singing of the Dapper Dan song as Haley watches Dylan ride the bike with his companions is defined as contrapuntal sound. Being a perfect example of a sound bridge, Cameron's loud footsteps in the chasing scenes with Lily create a very comical situation for the whole interview with Cameron and Mitchell.

7.7. Positive depiction of Disneyland

Keeping in mind that the show is produced by ABC, *Modern Family* is this thesis' example for what Disney says about itself. Hence, we expect positive statements. Although it is not as positive as the advertisement with the little duck, it still is a way of marketing their own products.

First of all, it becomes clear within the first few seconds of the episode that the prospect of visiting Disneyland is exciting. For this message the producers chose the two most boyish characters Phil and Luke. Though grown up and father of three, throughout the series, Phil has always stayed adventurous and silly, keen on participating in any activity or game with his children, or son in particular. So, skeptically observed by the women in the house, they test Luke for the required height and shout excitedly about going on rides together. Phil even tells him that he has been waiting for this moment since he found out they had a boy.

When the family assembles in front of the park, they choose a flower bed in the shape of Mickey Mouse's head as a meeting point. This flowerbed represents the order and cleanliness of the Disney theme parks similar to the neatly cut grass in the commercial *The Little Duck*. Despite the crowds of people visiting the parks every day, the Disney company commands a strict regiment. Principally, when the parks do not operate, namely for few hours between the fireworks and the early mornings, the staff has to trail run the rides, clean and prepare for the customers. While this might be stressful und degrading for the people working there, it is part of the real Disney experience that no one and nothing fall out of place. In the *Modern Family* episode, Dylan tries to speak to Haley and has to whisper as he is not allowed to fall out of alignment while wearing a bear costume. Every actor has to stay in character all the time, every employee needs to be friendly, cheerful and chatty. In the chapter about Dismaland, we will see that Banksy sorely attempted to reverse this tidiness and discipline.

Disney theme parks give pleasure to every generation. The episode shows that the youngest *Modern Family* member Lily enjoys the day despite her leash and excitedly follows Chip 'n' Dale puppets. Luke represents the child slightly advanced in years, who is allowed to go on roller coasters. Even the patriarch Jay savors the joint trip and insists on taking his family to his favorite show featuring President Lincoln. Jay believes whole-heartedly that worldly wisdom can be gained from experiences in the park.

The only characters of the TV show, who manage to resist the fun at the happiest place on earth consistently, are the Dunphy women. Mainly, Claire is interested in her daughters' love lives. First, she tries to set Haley up with a college guy. Then, when her eldest does not take the bait, she worries about her middle child Alex, as she seems to get along with the college

boy. Later, she tries to keep Haley and Dylan apart, because she does not approve of the match. Admittedly, Mitch and Cam do not pay much attention to the Disney attractions either, the two of them are simply too busy looking after their child. In this way, they are different to the Dunphy women, as Claire, Haley and Alex do not have any obvious reason to ignore all the rides and the entertainment. They meet age and height requirements, do not have any obligations and thus have the leisure to do anything else, but they are too preoccupied with worrying about boys. Even Alex's wish to go to the Haunted Mansion is an attempt to coquet with Ethan rather than make the most of the day at Disneyland.

While Manny seems to be immune to the Disney fun either, he gets around by the end of the episode when Gloria encourages him to pay more attention to his surroundings. "You're right I try to be more present" ("Disneyland").

As mentioned above, Jay associates momentous decisions with Disneyland. He remembers being on the Pirates of the Caribbean and watching a pirate fleeing a woman. "There was this angry animatronic wench with a rolling pin chasing some poor pirate around. And they were on a track, running in circles so he could never get away from her" ("Disneyland"). Jay watches this scene and realizes it as a metaphor for his marriage and decides he wants to get divorced, thinking, "I cannot save you, buddy, but I'm getting off this ride" ("Disneyland"). But before Jay and his children go home, where he is ready to end his relationship with his wife, they indulge in the *Great Moments with Mr. Lincoln* and Jay is so touched by the president's speech, he once more changes his mind. "[...] I realized that staying with my kids was more important than leaving my wife. Now that is not the right decision for everyone, but it was the right decision for me" ("Disneyland"). Jay himself cannot explain this reaction to the Disney attraction and his notion, "I don't know what happened. Maybe it was what robot Lincoln said about a man's duty or keeping the union together. Maybe I just chickened out" ("Disneyland"), but in his last line he expresses his contentment with the situation, leaving the audience happy for him and smiling.

7.8. Negative remarks on Disneyland

With all the fun the *Modern Family* has at Disneyland, sometimes they utter critique. It is subtle and expressed with a smile, hence, the general impression the show makes on potential Disneyland visitors is still a positive one, but it is to be taken seriously.

To begin with, the first criticism in the Disneyland episode immediately follows Phil's and Luke's excitement. Still at home and at breakfast, Claire orders her children to eat, because food at Disneyland is pricey. "Alright, I want everybody to eat a lot at home, because the

happiest place on earth is also home to the most expensive churro on earth” (“Disneyland”). Later during the episode we see the cast eating, the food is also listed as props in table 4 Phil has ice cream, Claire popcorn, Alex cotton candy. Haley is served a corn dog, which we never see her eating, Luke eats a turkey leg and Jay loves the pickles. So, after all, the family seems to have enough money or, as they are just snacks, this food is acceptable for Claire’s budget.

Secondly, Manny does not want to go. Disneyland is always depicted as the happy place for every child – or duckling if you believe the commercial in chapter 6 – longs to be there. But Manny rather does his homework and wants to win the stock competition than go to the theme park. The editing in the postproduction is nicely done. Phil asks his girls to cheer up, “Come on! This is gonna be awesome. Who doesn’t love a day at Disneyland?” (“Disneyland”). Suddenly, there is a cut and we find ourselves no longer in the Dunphy kitchen, but at Jay’s house, where Manny replies, “Can’t you and mum go without me?” (“Disneyland”). Manny’s bad mood is put into perspective by his stepfather’s sassy answer, “You’re the kid I think we need you to get in.” (“Disneyland”). Manny joins the family at the theme park but is miserable all day. After *Splash Mountain* he complains that he had “Zip-a-Dee-Doo-dah” (“Disneyland”) cell reception. This word is a reference to the song that is played during the *Splash Mountain* ride. Only in the final minutes of the episode, Manny is persuaded by his mother to enjoy the Disney experience and appreciate life as he usually does. Even if it is exceptional behavior of Manny, he sums up other children’s emotions who generally feel this ambitious urge. Manny feels pressured to wear Mickey Mouse ears, his mother expects him to relish the day at Disneyland.

Thirdly, Jay and Gloria discuss her choice of shoes. She insists on wearing her high heels and more over, on them being comfortable. Jay warns her that visitors to the theme parks have to walk much, he rudely hints on those with special needs, “Why do you think they have so many fat people on scooters?” (“Disneyland”) and appeals urgently to her to choose her shoes wisely.

Fourthly, the crowds and queues are ubiquitous throughout the episode, even if they are not addressed explicitly, but in one scene. Luke and Phil are excited to go on the *Indiana Jones* ride since Luke finally meets the height requirements. Then they are disappointed when they realize they have to stand in line for forty-five minutes. Besides this one thematization, we also see many people in the background behind the cast. Some employees also erect barriers when the *Modern Family* walks in the *Main Street* near the *Lincoln* attraction (“Disneyland”).

Fifthly, the problem of motion sickness is depicted. Phil Dunphy sees himself as the “king of rollercoasters” (“Disneyland”), but he feels sick and dizzy during and after the rides. Eventu-

ally, he realizes he has the flu and is convinced that he still can go on as many adventures with his son as he wants, but observing Phil on the ride in the very last scene, the audience might still doubt that. Luke excitedly makes fun of his small cousin, as Lily is just allowed to go on the Teacups, but even these whirling and twirling teacups are not suited for people with weak stomachs or delicate conditions. If impaired, everyone can do Jay's favorite, the *Great Moments with Mr. Lincoln*, but in Luke's eyes this is terribly boring. Hence, the park might be a happy place, but not everyone can enjoy the attractions.

Sixthly, the Disney characters who are part of the parade, but also offer Meet & Greet, so people can take pictures, selfies and get their autographs, are primarily embarrassing. When Claire and Haley meet Dylan, they consider his Dapper Dan costume ridiculous. As Little John he is likewise disconcerting. Trying to stay in character, he performs a dance that looks absurd. Being asked, what he is doing he simply says that "This is what Little John does" ("Disneyland"). It is painful to watch him rolling around on the floor, after being knocked down, and not being able to get up.

Seventhly, the leash is an indication of how dangerous the theme park is for toddlers. They can easily get lost in the crowds if not watched over properly.

Eighthly, even the solution to the problem of Lily running, Jay offers in the end, is evidence for how smaller children are treated in the theme parks. The Bibbidi-Bobbidi-Boutique sells high heels for three-year olds. Otherwise not approached, Disney theme parks do offer fancy-dress parties for small princesses. They have dresses in all shapes and sizes and hairdressers help the girls pin up their hair and paint their nails.

This list of critique that needs to be mentioned in the apart from that affirmative TV show is long. The ridiculous hats, the funny slippers Gloria wears and the souvenir photos are props that could also be examined further.

7.9. Direct Disney references

The family knows Disney, they have all been to Disneyland before and they have different agendas of how to pass their time at the park. The conversations, dialogs and interview scenes are the element of choice of conveying meaning in this TV show. Hence, it is important what the main characters say and how they put it. In three instances, they refer directly to Disney by quoting a Disney line.

First, Claire calls Disneyland the "happiest place on earth" ("Disneyland"). She did not invent this expression, but it has been the tagline for this theme park, as opposed to Disney World which is called "the most magical place on earth" (*Magic Kingdom Theme Park*). These labels

have been frequently used by Disney employees and in Disney advertisement to this point (*Disneyland Park*). At breakfast at the Dunphy kitchen, Claire uses the phrase cynically, as she complains about the prices at Disneyland.

The next quotation of a Disney phrase is made by Manny. He protests because his cell does not operate and tells his parents that he had “Zip-A-Dee-Doo-Dah” reception inside *Splash Mountain* (“Disneyland”). This strange assemblance of meaningless words is the song Disneyland plays on the *Splash Mountain* ride. Ray Gilbert is responsible for the lyrics and did not intend for them to mean anything, they are just meant to be sung along the melody by Allie Wrubel (Disney, Walt). But in Manny’s account, they function as a way of saying zero. Despite the uncommon use of these sounds, whereby Manny creates a neologism, his complaint is intelligible.

Thirdly, Jay uses an *It’s a Small World* reference (“Disneyland”). He quotes the name of a Disney attraction, which is also a song title, as a reply to his daughter Claire’s desperate question, why the family had to run into Haley’s ex-boyfriend Dylan.

Interestingly, all three listed citations are uttered in moments of resentment and frustration. They are cynical comments and responses to unpleasant situations. However, this might have happened during postproduction or at any stage of filming the episode, it is doubtful that there is a subtext that has to be examined further.

7.10. Outcome

The *Modern Family* episode does not romanticize Disneyland. The characters go there and are grumpy and moody. They show disappointment about waiting in line and meeting ex-boyfriends. So, the question remains why a Disney company offers criticism on their own show.

Firstly, due to its format, *Modern Family* tries to be funny. A sitcom is expected to make you laugh, now, it even is a mockumentary. The occasional joke is important and so they make fun of anything and everything (Kelly 339).

Secondly, the series’ producers are probably not willing to antagonize their audience and thus, want to stay somewhat realistic. Disneyland has had so many visitors since its opening, so people know what to expect from the theme park (*Ranking the world’s best theme parks*). If the family trip was more magical, the TV show’s audience would feel betrayed. This TV show with all kinds of family settings and the blended family theme makes out not to be afraid of the ugly truth. If they presented Disneyland heavily censored, the show would lose credibility.

Thirdly, *Modern Family* is not the first TV show to go to Disneyland (*Filming Location*), so they need not do anything that has been done before and they can stay true to themselves.

Fourthly, even if you try to recommend anything, it is a strategy often used to also list the downsides. It takes away your opponents' counterargument. So, by showing the family trip to Disneyland and complaining about it at the same time, you tell the audience that the family trip there might not have been perfect, but definitely worthwhile.

Notwithstanding the above, marketing did not seem to be first goal of this *Modern Family* episode. It was a regular episode, not a season finale or any sort of highlight. The story was continued as customary. The audience learned interesting facts about Jay's first marriage and how it ended and about his content with his wife Gloria. Phil and Luke act out stupidly as they do in most episodes and for Haley and Dylan this trip to Disneyland was crucial for resuming their relationship.

The episode was not packed with Disneyland scenery. Were the episode set at a school or a restaurant as you can see in "Schooled" for example, the storyline would have been as much or little effected as it was by the Disneyland setting. The episode still took the time to show the family at breakfast, to insert the flashback on Lily's current behavior and to express and explain their emotions in the usual interview scenes. So, through all the depiction of Disneyland that can be extracted, the interacting with the family members and the dialogs are the most important elements of the narrative.

In fact, you do not see much of Disneyland itself. The *Modern Family* is always filmed in front of attractions and only twice in the twenty minutes tracked on the ride itself. Why the episode does not show more of the park is unclear. Whether they do not have the jurisdiction or it has copyright reasons is insider knowledge about the film production no one is likely to tell. Maybe this was just practicability, as shooting indoors requires different equipment and lighting and all of the scenes in Disneyland are shot in broad daylight, except for the *Great Moments with Lincoln* which was indoors. The circumstances could also be responsible for the parks not to like to close rides (*Phased Closures Due to Capacity*) or areas and the producers of the show need several takes to be happy with a scene.

Therefore, if the episode was released as a marketing strategy, it is very subtle and indirect. But then again, this might be the goal. The best advertisements are subconsciously awakening your desire to go somewhere or buy something as Brierley also recognized in his paper about subconscious marketing techniques.

At the happiest place on earth, the members of *Modern Family* were moody, angry and disappointed, Manny, Gloria, Claire, Phil, Haley, and then also Alex all fit this description. They are unhappy, even more so because they have to be there. Some have brought their problems with them along to the theme park, some are simply dissatisfied with the events at Anaheim. Jay, Mitch and Cam are worried because of Gloria and Lily respectively. Only Luke and Lily, despite her leash, really enjoy the trip to Disney, but maybe they are the target group being the youngest of the family.

After all, the outcome is still positive. Despite the complaints, the discontent and the moodiness, there is optimism at the end of the episode.

Gloria and Lily were given solutions to their problems and now their surroundings are happier with them. Phil's disappointment earns him a bonding moment with Luke who promises there will always be adventures to experience even when Phil is in a wheelchair. Luke has stayed happy and excited throughout the day. The inkling of a bad conscience, as he has to leave behind his dad if he goes on Space Mountain, is gone by the shrug of his shoulder. To Claire's regret Haley did find love, in her ex-boyfriend Dylan. And Jay found out his wife's mood swings have to do with her uncomfortable shoes. So, their relationship is fulfilling and happy which is stressed by the jacuzzi in the final scene.

In conclusion, shooting an episode of a TV show on Disneyland premises is a great opportunity for product placement. While the characters seem critical, in the end, they all agree on how enjoyable a day at Disneyland is.

8. Banksy

As opposed to most contemporary or even historic artists, be it musicians, authors, actors or painters, it is rather difficult to pinpoint the exact origin or biography of the person behind the pseudonym "Banksy". Despite rumors of Robin Gunningham being his real name (Adams) and even scientific approaches to discovering who is behind the persona (Hauge et al. 3), to this day there is no public confirmation of Banksy's identity. Therefore, the art of Banksy, its interpretation and the few people that claim to know or represent him in the public are what make up his biography. Another source is a book he allegedly published himself called *Banging Your Head Against a Brick Wall*. He claims himself having a difficult childhood including getting kicked out of school at the age of nine because a friend of his hurt another child out of stupidity (Banksy 13).

What can be said for certain is that during the late 1980s in Bristol, England, Banksy made his first steps into becoming a street artist, settling on his distinctive stencil approach to graffiti (Ellsworth-Jones, *Story Behind Banksy* 1). Due to the illegality of his art, which technically is still vandalism, anonymity was key for Banksy even at the start of his career as an artist. Especially, since in the late 1980s and early 1990s English police invested more resources to counter vandalism through graffiti (Ellsworth-Jones, *Man Behind the Wall* 29).

During that period, Bristol, particularly Barton Hill district, represented a melting pot of a variety of artists that influenced one another. Finding his identity as a street artist through the influence of the Bristol scene, Banksy appeared more often in London in the late 1990s and early 2000s (Clarke 47).

Through a series of underground exhibitions, and especially after the reveal of his breakthrough art installation *Turf War* in July 2003 in a former warehouse in Hackney, London, the London art scene took notice of Banksy (Ellsworth-Jones, *Story Behind Banksy* 1). Additionally, since *Turf War* featured sheep painted in stripes of concentration camp prison clothes, the Queen portrayed as a chimp or Winston Churchill with a green Mohican among others (Ellsworth-Jones, *Man Behind the Wall* 101), his art became more centered around criticizing politics, the establishment as well as society itself. First and foremost, society's obsession with brands was something Banksy tried to lay open by painting alive animals thus taking the original meaning of branding literally, which is cattle branding (Ellsworth-Jones, *Man Behind the Wall* 103). This idea of Brandalism, as he calls it himself, is found in many of his later works and would become an important tool of Banksy's work of art, however, not always on alive canvas. He chooses this name for expressing his repulsion of "corporate branding" (Holder 22).

Apart from the images or objects themselves, his stylistic choices were mostly no coincidence either but deliberate choices. The before mentioned approach of using stencils that are prepared in detail first and then sprayed onto objects, while having the obvious advantage of not having to linger longer on the scene of the crime than necessary, is also historically relevant.

During the 1960s in Paris, demonstrators used stencils to quickly get their messages up for everyone to see. Referring to the Paris massacre of 1961 during the Algerian War, Banksy mentioned stencils as a tool used to "start revolutions and to stop wars" (Ellsworth-Jones, *Man Behind the Wall* 51).

From 2003 onwards, Banksy established himself with punk incursions. He famously went into Tate Britain with an oil painting bought at a street market with police tape stenciled on and

left it for display. Among his incursions are the “Mona Lisa with a Smiley-Face” he left in the Louvre in Paris, or a portrait of a woman wearing a gas mask he attached to a wall inside the Metropolitan Museum of Art in New York (Ellsworth-Jones, *Story Behind Banksy* 2). Arguably the peak of his incursions was in September 2006, when Banksy set up a blow-up doll dressed as a prisoner from Guantanamo at a ride in Disneyland, California (Ellsworth-Jones, *Man Behind the Wall* 109). The *Guantanamo Installation* is discussed and analyzed in more detail in chapter 9 of this thesis.

Even though his earlier works and art installations were deliberately orchestrated to generate public outrage, his work shifted towards political activism in 2005. He painted parts of the West Bank barrier in Israel, a concrete wall built to prevent suicide bombers from Palestine to enter Israel. The theme of escaping a depressing, dispiriting environment were portrayed by a girl hanging on balloons, a boy painting a ladder to climb over the wall or children dreaming of the Caribbean (Ellsworth-Jones, *Man Behind the Wall* 103-4).

Since street art has a habit of not being permanent, it needs to be photographed and shared to spread the message to as many people as possible. Because social media was still in its infancy during that period, Banksy had to rely on “traditional” media. This was either the case as part of a story or an article in newspapers or blogs, or by publishing compilations in book format. The latter included the self-published book series *Banging Your Head Against a Brick Wall*, *Existencilism*, and *Cut It Out* between 2001 and 2004 and via publisher in a single book called *Wall and Piece* in 2005 (Ellsworth-Jones, *Man Behind the Wall* 92, 105, 130).

By the time *Wall and Piece* has sold over 435.000 copies until 2012 in the UK alone, Banksy has become a household name. Celebrities such as Angelina Jolie, Brad Pitt or Christian Aguilera (Ellsworth-Jones, *Man Behind the Wall* 106) and art collectors all over the world started buying and collecting his work. This ability, to turn illegal street art into mainstream, is often referred to as the “Banksy effect” (Ellsworth-Jones, *Man Behind the Wall* 73, 83, 225).

To shed a little more light on the street art scene and give more insights into his preparations for shows and incursions, Banksy directed a documentary film named *Exit through the Gift Shop*, which premiered at Sundance in 2010 and was even nominated for an Academy Award in 2011 (Ellsworth-Jones, *Man Behind the Wall* 162, 216).

Even though Banksy paved the way for street art and thereby other artists to be recognized by the general public, he still is the most commonly known representative of the craft. Even though his anonymity and the mystification around his identity plays a contributing factor, his

efforts to put a mirror in front of society may still be the main reason Banksy remains relevant to this day.

9. Banksy's *Guantanamo Installation* - Analysis

The *Guantanamo installation* by Banksy was conducted on the 11th of September 2006 and soon after officially released in the format of a YouTube video, which is now the basis of further analysis in this thesis. In this video clip a person is featured, the main character so to speak and there are hints that this might in fact be Banksy. But as the artist has never shown his face publicly, it is hard to determine whether it is actually him and one has to wonder whether his name should rather be seen like the term “lyrical I” that is used in literature studies. “[...] I’m one of the few television journalists, perhaps the only one, who has actually met the artist in person [...]” (Channel 4 News). Not even journalists can clearly tell if someone is Banksy. Krishnan Guru-Murthy, journalist of Channel 4 News, even thinks he might be the only person who has ever done a real interview with Banksy and the only one who has ever seen him in his character called Banksy. Never being able to say it is him without any doubt, Banksy still claims it is his installation. Therefore, for this thesis, despite any reasonable doubt, this person is henceforth referred to as Banksy.

9.1. Guantanamo Bay Prison

The *Guantanamo installation*, as its name suggests, refers to Guantanamo Bay prison. It is based on the assumption that background knowledge and strong opinions about the prison are present in the audience’s mind. This was certainly the case in the year 2006, when Banksy performed his art, as pictures shown in the media were haunting people’s minds. For this thesis some data about the prison is collected for a better understanding of what Guantanamo stands for and consequently, why Banksy chose this reference for his art installation.

Guantanamo Bay Prison has arisen from many military and strategic decisions by the USA over the course of more than 100 years. During the year of 1898, the U.S. supported Cuba in becoming independent from Spain during the Spanish-American war, partly to mask their intention of taking control over Spanish settlements like Puerto Rico and the Philippines and Cuba itself after the war (Ratner, Ray 7). As the island of Cuba was rich in coal, the U.S. strategically constructed a coaling station at Guantanamo Bay and began to build a small naval base there as well (Strauss 65). In 1903, the Cuban-American Treaty was signed, which included the Platt Amendment that granted the U.S. the right to “obtain complete jurisdiction and control over the area” (Piehler 435). Due to World War II the base was expanded considerably by numerous other naval facilities. The Treaty prohibited Cuba to intervene in these

actions as it stated that the lease of Guantanamo by the U.S. could only be terminated if both countries agree. The U.S. had no intention of doing so and continued to not only build further naval facilities but others regarding military activities as well (Strauss 67).

During the 1990s, Guantanamo naval base was used to accommodate refugees from Cuba and Haiti. After the attacks of 9/11/2001 on U.S. soil, President George W. Bush ordered suspects of terrorism who were taken during the Afghanistan War to be imprisoned in the first redesigned long-term detention center on Guantanamo Bay X-Ray, later extended by Camp Delta, Echo, Iguana (Piehler 598). On January 11, 2002, the first twenty inmates from Afghanistan arrived in Cuba. They were believed to hold information about Al Qaeda and were “questioned about their alleged connection to Osama bin Laden” (Monteverde 22). In the course of the following years, up to 780 people were detained by the U.S. military in Guantanamo, including taxi drivers, farmers or cobblers (Ratner, Ray 11). Due to previous correspondence between the U.S. Secretary of Defense Donald Rumsfeld, U.S. Secretary of State Colin Powell, Department of Defense General Counsel William Haynes II and White House Counsel Alberto Gonzales, President Bush signed a memorandum on February 7, 2002, which stated “that the Third Geneva Convention did not apply to the conflict with Al Qaeda and that Taliban detainees were not entitled to POW [prisoner of war] status or the legal protections afforded by the Third Geneva Convention” (United States Congress 2). On this basis, every detainee held at the U.S. operated base Guantanamo were denied access to legal systems, lawyers or families (Ratner, Ray 10). They were viewed as unlawful enemy combatants and were not located on U.S. sovereign territory, therefore were not entitled to U.S. jurisdiction which applied on the area of Guantanamo (Mahan, Griset 347).

The purpose of Guantanamo prison was to extract information in connection with illegal activities surrounding the terrorist attack of 2001 from inmates by severe interrogation tactics and inhuman living conditions (Ratner, Ray 5). In December 2002, U.S. Secretary of Defense Donald Rumsfeld gave permission for Guantanamo authorities to make use of brute interrogation techniques, such as “hooding, stress positions, isolation, stripping, deprivation of light, removal of religious items, forced grooming and use of dogs” (Human Rights Watch). Generals who were considered as too soft in performing these techniques were released from duty and replaced by ones who would conduct them properly (Smeulers, van Niekerk 330). A British inmate who got released in 2004 described the prison as hell. During his 2-year custody he often got restrained for 15 hours at a time, got heavily beaten and threatened of death. The slightest misconduct of prison rules leads to heavy punishment such as nudity or sexual abuse. The guards exercised psychological torture as well, especially on deeply faithful Moslems.

The inmates got to eat food in cans that expired 10 years ago and dirty water to drink (*Brite beschreibt Guantanamo als Hölle*). By January 2005, 34 suicide attempts had been officially reported, while Lieutenant Colonel Leon Sumpter, spokesman for detention mission, confessed that yet alone in 2003 there occurred “350 self-harm incidents, including 120 so-called hanging gestures” (Howell 64). In that same year, the Bush administration sent a memo to Deputy Attorney John Yoo, stating that the interrogation techniques were not equal with torture as long as the detainees did not “constitute pain as severe as organ failure” (Piehler 598).

In 2003, the USA invaded Iraq and although the Geneva Conventions applied there, U.S. military personnel conducted the same techniques in Abu Ghraib prison as in Guantanamo. As U.S. soldiers found it normal and felt that they were entitled to carry out abuse and torture in the prison, they took photos of their actions (Smeulers, van Niekerk 339-341). In April 2004, the press published some of these pictures and the scandal brought new attention to Guantanamo (Gregory 216). Since 2004, the U.S. Supreme Court declared more rights for Guantanamo prisoners in several cases, e.g. *Rasul v. Bush* (2004) or *Hamdan v. Rumsfeld* (2006) (Piehler 598-599). Although former U.S. President Barack Obama was committed to closing the prison in 2009, he failed due to the resistance of the Republicans in the U.S. Congress. Current U.S. President Donald Trump advocates the continuance of Guantanamo as he prefers the possibility of interrogating enemy combatants when necessary. Since 2008 the prison has not received any additional inmates. Approximately 26 inmates will be kept for life as they are considered too dangerous by the U.S. to be released. Amnesty International repeatedly requests the closure of Guantanamo prison (*Symbol für Unrecht und Folter*).

9.2. Storyline

After video footage of Guantanamo Bay prison, the *Guantanamo Installation* video clip shows Banksy preparing his installation. He dresses and assembles an inflatable doll like a Guantanamo Bay prisoner in orange and a black hood. Banksy goes to Disneyland, his backpack including the deflated doll passes the security check and then he walks around Disneyland. Next to the rollercoaster *Big Thunder Mountain*, he pumps up the doll and then climbs through a garden of cacti to hang the doll on the fence nearest to the passing *Big Thunder Mountain* train.

9.3. Mise en Scène

<i>Guantanamo Installation: Mise en Scène</i>	
setting	Disneyland in California, in 2006, not crowded, daylight, no rain
props	backpack with an inflatable rubber doll dressed like a Guantanamo Bay prisoner on a rope, air pump, video camera
costume	dark trousers, check shirt, watch, white trainers
performance	Moves: walking, no speech, connotations with Banksy
lighting	no additional lighting
colors	too realistic to be distinct, orange jumper, blue balloon stick out
composition	corner of the shot at the beginning then centered – realistic effect, seems spontaneous and not arranged (although this might be arranged) again corner

Table 7

Guantanamo Installation: Mise en Scène

While being set at Disneyland and using props such as the doll and the video camera are essential for this video, it goes well without any additional lighting or speech. Because of the hand-held camera and the overall bad quality of sound and footage the video looks realistic, as if filmed by an amateur without any ulterior motives. In other words, it is the appeal of spontaneous shooting that might be arranged and intended from the start.

9.4. Camera

time	camera	plot description
0:00		black screen
0:04		writing: Disneyland 2006
0:07		Guantanamo prisoners walking in line
0:10	high camera angle	inflatable rubber doll lying on floor
0:11	mid shot, extreme close up	rubber doll against wall, hood is pulled over head, cuffs around wrists
0:20	mid shot, close up	doll taken down, gets deflated
0:30	extreme long shot	driving car to Disneyland
0:32	mid shot, extreme long shot	way to the entrance
0:38	mid shot	entering Disneyland
0:50	close up, zoom in	blue Mickey Mouse balloon
0:52	long shot, tracking shot	looking for a quiet spot
0:56	extreme long shot, zoom in, close up	<i>It's a Small World</i>
0:59	long shot, tracking shot, pan shot	following Banksy
1:04	extreme long shot	<i>Big Thunder Mountain Railroad</i>

1:07	long shot, high camera angle	rubber doll gets inflated
1:14	extreme long shot, tracking shot, zoom in, zoom out	placing the inflatable doll at <i>Big Thunder Mountain Railroad</i>
1:25	zoom out, extreme long shot, zoom in	watching the doll and <i>Big Thunder Mountain Railroad</i>
1:42		black screen with writing: Some time later...
1:44	extreme long shot	overview of the scene and writing: “Sorry folks, due to some security reasons we have to stop our ride”
1:51	extreme long shot, zoom in	<i>Big Thunder Mountain Railroad</i> standing still
1:53	extreme long shot, zoom out, zoom in	Guantanamo doll still on the fence
2:01	zoom in	sign that reads: HERE YOU LEAVE TODAY AND ENTER THE WORLD OF YESTERDAY, TOMORROW AND FANTASY
2:05		visible circle gets smaller and the screen gets black

Table 8

Guantanamo Installation: Camera Settings

Most of the time the camera is only observing what Banksy does. This includes many long shots but also extreme long shots. While Banksy installs the doll at the fence the cameraman stays well behind and zooms in and out to capture not only the installation but also the ride. The high camera angle while filming the doll in a close up attracts attention. This angle is often used to show the dominance over something which can be argued to have taken place in this scenario. Another interesting scene is the ending. At first the audience sees the official Disney sign and then the black part of the screen gets bigger and the seeable part gets smaller fast. The part to be seen is formed like a circle. The editing places importance on drawing attention to Disney specific items like the blue Mickey Mouse balloon which is shown in a close up.

9.5. The beginning of the video

Although the video consists of only two minutes and five seconds, it takes the time to develop a prologue. First, on an otherwise black screen, the title “Disneyland 2006” appears in white writing. Gradually, the black background becomes video footage of what was shown in the media as recordings of the prison Guantanamo Bay. A guard accompanies a line of prisoners dressed in orange who are linked by a rope wrapped around them. All of them wear black hoods. Then, in the next scene, someone wearing orange is lying on the floor. We immediately recognize him as a dummy for lack of a face and his strange leg posture. Someone we believe to be Banksy, as we never see his face, is preparing the dummy: putting a black hood

over his head, his hands in handcuffs, and in gloves. Finally, Banksy deflates the dummy that is obviously just a blow-up doll and puts it in a backpack. The installation may begin.

On the motorway he follows the signs to Disneyland. Now the presence of a cameraman becomes more obvious. This assistant always keeps his distance, stays three steps behind Banksy and films him with a hand-held camera. Banksy leaves the parking lot and gets on the tram, passing a sign decorated with a Mickey Mouse and a man waving. In an orange tent the bags get checked, Banksy is let through, buys a ticket, enters the park assisted by two women.

9.6. The installation

Eventually, Banksy finds himself in the actual theme park. The moment Banksy enters, the music of *It's a Small World* sets in and the camera captures a blue balloon in the shape of Mickey Mouse's head. The cameraman has not changed position, he still follows Banksy around, mostly shoots from behind, less often alongside him. When they pass the attraction *It's a Small World*, the camera zooms in. On the façade the figures move around, the sun swings like a pendulum. This is intensifying the suspense. The camera continues tracking Banksy and takes a pan shot when he stops to look for a good place for his installation. Now a new element of cutting finds its use, the fast forwarding of Banksy's steps.

Finally, Banksy leans on a balustrade watching the *Big Thunder Mountain Railroad* ride. The train passes quickly, leans into the bend, people scream. Banksy has found his perfect spot. "So... we've been wandering around the park for a while when then there's this sign with a picture of a camera on it, saying "this will be a great place to take your souvenir photo". So that obviously seemed like the best place to bring him [sic]" (Dzon Smit).

Banksy sits down on a bench to pump up the dummy, for the video this is also fast forwarded. The camera watches Banksy walking, carrying the doll, climbing one fence. On the other side of the garden full of cacti, there is another fence close to the *Big Thunder Mountain* rails where he attaches the doll. Now, the dummy resembling a Guantanamo prisoner is hanging on a rope, standing next to the fence for everyone on the *Big Thunder Mountain* train to see.



Fig. 8: Dummy on the Fence

One can clearly see that the hooded figure in its orange jumpsuit is installed by Banksy next to the fence. Mistakenly, Harzman claims that the Guantanamo prisoner is placed “in a kneeling position” (23), while Holder again talks about the mannequin standing at the *Big Thunder Mountain Railroad* (25). Nath describes it as „standing next to the fence, not in a squatting stress position” (190) and even highlights the fact that to Banksy it is not important to copy a specific image of Guantanamo Bay Prison showing his ignorance of representations in the media.

The camera now films another ride approaching. After two more rounds, the train stops on the rails above the scene.

Banksy wants to tell the audience that time has passed. He adds a frame showing a black screen with white writing that says “some time later...” (Notbanksytv). This element of discontinuity editing is typical for silent movies. Then, again the camera provides pictures of the installation, the Guantanamo doll still in its place, there is an announcement at the park. As the sound is in low quality, Banksy inserts subtitles, to cite the Disney employee, “Sorry folks, due to some security reasons we have to stop our ride” (Notbanksytv). The train does not continue to run, people are observing the scene, taking pictures.

Banksy manages to secretly leave the park with his backpack. The camera follows him and then with a tilt shot focusses the lens on the sign over the exit saying “Here you leave today and enter the world of yesterday, tomorrow and fantasy” (Notbanksytv). The bullseye is getting smaller until the screen is black.

9.7. The camera

We cannot see the cameraman in the *Guantanamo Installation* video because it leaves us in the dark about Banksy, people involved and intentions and feelings. Later Banksy released a documentary on what happened at Disneyland that day and there we learn that the cameraman is called Thierry Guetta. “I took Thierry with me and we didn’t tell anyone else about it” (Dzon Smit). Banksy only took his cameraman with him. “I came, pick [sic] him up, just me and him” (Dzon Smit). He obviously did not want to attract too much attention and in order to do so, he also chose the video being filmed with a handheld camera. Kuhn furthermore defines the handheld camera as a camera with many changes of perspective, vibration and a blurry scene. These three definitions certainly describe the footage in a perfect way. Dzon Smit’s video also provides information that there must have been more than one camera, because Thierry mentions that he deleted all photos on one camera when he was caught by security men. “While Banksy went on the rides, Thierry was being introduced to a very different side of the Magic Kingdom” (Dzon Smit). The cameraman was not only detained for questioning by security men, but also one guy who claimed he was an FBI agent. After four hours of interrogation Thierry was released (Dzon Smit). Banksy stays true to his intention of not being found. He goes on various rides before finally leaving the park und meeting up with Thierry. How Thierry managed to keep the video of Banksy hanging up the doll is still a mystery. Not anything about that is mentioned in the reviewed footage.

In the table, the video camera is listed as a prop. This might seem strange at first, but props, though they mainly are, need not be inanimate or inactive. In case of Banksy’s *Guantanamo Installation*, the documentation of the art installation and the reception and effect would not have been possible without the recording. Therefore, for the whole art project, filming it, is essential. Harzman also stresses the significance of the published footage, “Audiences can experience the performance as often as they may like” (Harzman 24). Hence, if they had not been able to film the situation, Banksy and his cameraman Thierry might even have cancelled or postponed the installation. The general idea that cameras, especially hand-held ones, can be part of the story is also introduced by Abrams, Bell, and Udris. They call the camera “a prop that the films rely on” (Abrams, Bell, and Udris 165) and list the movies *Blair Witch Project* (1999) and *Cloverfield* (2008) as examples.

9.8. Sound

Whereas the video does not need any speech, Banksy does not relinquish sound. He chooses music to accentuate his installation and the force of expression. The poor quality does not hinder the conveyance of the message.

<i>Guantanamo Installation: Sound</i>	
diegetic sounds	sound of the roller coaster, announcement
non-diegetic sounds	distant music in low quality
sound effects	music is added afterwards
ambient sound	sound of the roller coaster
music	. <i>Meets His Maker</i> by DJ Shadow, in Disneyland <i>It's A Small World</i> by Richard M. Sherman & Robert B. Sherman
voice overs	---
parallel sound	tragic music at the beginning appropriate to the making of the <i>Guantanamo Installation</i> , later switching to an iconic Disney sound in Disneyland; cesura in song when pumping the doll and train passes
contrapuntal sound	---
sound bridges	---

Table 9

Guantanamo Installation: Sound

The diegetic sound in the video is the rumbling of the roller coaster and in the end the official park announcement that the ride is closed. The latter is in such low quality that it had to be supported by subtitles. The music is also of poor quality, but it is powerful in meaning. Drastic sounds for suspense and seriousness of Guantanamo, happy sounds in Disneyland. The sound was added and edited in the postproduction. Originally, the cesura is not part of the song (EvanTubeHD), Harzman believes this sequence to consist of impactful drumming, “Audio of Congo drums beat nervously over Thierry’s video” (Harzman 8). For this cesura in the middle of the *It’s a Small World* song, is used for dramatic effect when Banksy fast forwards his preparations in the park and later, when the train passes the installation.

9.9. The song *It’s a Small World*

The song is part of the Disney attraction *It’s a Small World* which is an inherent part of every Magic Kingdom in the world. The overall concept of the ride is a boat tour, where the visitors float through detailed scenery. In each room there is a playful backdrop with animated dolls. The animation of the puppets of approximately half a meter of height makes the décor come to life. The movements are minimized to spinning around, some dolls only tilt their heads, but some surprise with delicate specificity (EvanTubeHD).

The theme of the attraction is a world tour. Each continent is dedicated a room and presented by its most famous countries, their sights, the most popular traditions, the typical landscape and the endemic animals of the area or continent. The countries are depicted by what they are well known for. Italy, for example, is represented by Venetian boats and a gondolier doll,

Hawaii features a girl with a flower garland on a surfboard and in the next room you find a serpent charmer playing the flute. The dolls wear traditional costumes of the countries they depict. In a very simplified and stereotypical manner, it displays the world (EvanTubeHD).

While the boat passes the sections of the attraction, the all connecting element is the song that keeps playing. Some peoples are even represented by their native language. When boating the area, the singing changes from English into the language of the respective country (EvanTubeHD). Even instructions on how to behave on the ride are announced in many different languages (Theme Park Shark).

In the last section of the world tour, every doll and all the décor are changed to white. The dolls still wear their traditional costumes, but now, instead of them being a colorful display of their nation, they are all white. On the one hand, this might appear strange, but following the cheerful ambience and the lyrics of the song, on the other hand, it has to be an optimistic message. In the end, despite our differences, we are all the same. “It’s a small world after all” (Disney, Walt).

It’s a Small World by Richard M. Sherman and Robert B. Sherman (1963):

It’s a world of laughter, a world of tears
It’s a world of hopes and a world of fears
There’s so much that we share
that it’s time we’re aware
It’s a small world after all

It’s a small world after all
It’s a small world after all
It’s a small world after all
It’s a small, small world

There is just one moon and one golden sun
and a smile means friendship to ev’ryone
though the mountains divide
and the oceans are wide
it’s a small world after all (Disney, Walt 244-245).

The meaning intended in these lyrics is not open for much interpretation. It is clear that the Sherman brothers want to unite the world by reminding them that we are not so different after all. We only have one moon and one sun and friendliness will be understood in every corner of the world. The depiction of the world according to these words is as simplified as the backdrops and arrangement of the dolls in the boat tour (EvanTubeHD).

Adequately, Banksy uses this tune to complete his installation video. These lyrics are the best evidence for what Banksy wants to tell his audience. We are not the same and we are divided

by more than colors and fauna and by worse than mountains. While in *It's a Small World* the dolls dance happily, we actually like to forget the rest of the world, especially if the rest of the world is suffering.

9.10. Outcome

The *Guantanamo Installation* is a powerful display that stands out for being very different to the street artists other pieces of art. “Unlike their [sic] notorious stencil graffiti, the artist utilized a 3-dimensional display to bolster the aggressiveness of the piece” (Harzman 23). Nevertheless, it would have had less effect on the masses had there not been a video. As the installation itself only lasted ninety minutes (Moser 1025), only through recording it, it could be conserved and provided for a larger audience. The BBC and the *Daily Mail* covered the story and it appeared in Banksy’s film *Exit through the Gift Shop* (Nath 185). Hence, the filming the art installation was a crucial part of conveying the message.

Banksy did a great job in editing the video footage appropriately. While the footage of the actual arranging the installation lasts only eighteen seconds, he could only increase the effect by showing us the preparations beforehand. Had we just seen a picture or the few seconds of the Guantanamo prisoner standing next to the *Big Thunder Mountain* fence, people might have misread the story. Maybe someone would have thought it is a model posing as a detainee. Nath reads into the usage of a mannequin saying that “[...] the blown-up doll stands for the missing body, but also simultaneously evokes the detainee’s body as unrecognizably human” (Nath 188). So, to her, the emptiness of the body of the inflatable doll is part of the message. On the one hand, this might be a valuable interpretation of Banksy’s ingenious art installation, on the other hand, considering the fact that the video clip also shows the security check when entering the park explicitly, it might just be an overinterpretation of Banksy’s intents. Banksy could have simply had practicability in mind when pumping up the doll inside the park’s premises. Then again, the fact remains that the mannequin dressed as the Guantanamo prisoner is not to be seen as a human being. “Banksy does not attempt to sketch the person inhabiting the orange suit whose face remains undisclosed behind the sensory deprivation mask” (Nath 188). It merely epitomizes the cruelty and brutality of the American government and the suffering of the detainees. “For Banksy’s installation, the realist depiction of the detainee is unimportant, because the detainee is just that – phantasmic and absent” (Nath 188). As part of the message, the usage of a doll emphasizes the impotence the public has when being confronted with the power the American Federal Government inflicts on people. So, after all, the detainee doll is a puppet in a system that assumes power and retains control.

The video keeps the audience in suspense. From the moment Banksy deflates the dummy and squashes it into the backpack, it becomes clear that there is a danger of being caught.

This is funny and exciting to watch and represents an everyday situation for a street artist such as Banksy. The recording of the security check at the entrance and the fact that Banksy does not even attempt to simply carrying the doll into the theme park openly builds up tension that culminates, enhanced through the intense music, which is added to the video in postproduction, in the scene that shows Banksy pumping up the doll. As we learn later in Banksy's documentary about the installation, it was in fact a dangerous mission. The cameraman Thierry Guetta was tailed, taken and held in interrogation for four hours by the park security. This demonstration of menace shows what Banksy think of Disney. Without actually saying so, he illustrates how ridiculously precisely the park has to follow certain guidelines. As he is, as Nath puts it, "disrupting this scripted fantasy of Disneyland" (Nath 187), indirectly, Banksy criticizes how quickly and anxiously, the staff at the park reacts to something as harmless as a blown-up doll as well as to everything that might disturb the peace and illusion of the happiest place on earth.

The blue balloon that is shown in the film when entering the park is used to show the viewer where we are, but it also sets the scene. It is a symbol for the parks and the dreamworld we dive into when entering, "a hypervisible, marketed utopia, emblematic of the culture industries" (Nath 187). The balloon is needed as Banksy and his cameraman do not take the time to screen rides or attractions, with the exception of only a few images of *It's a Small World*.

The precise location for the installation is carefully chosen by Banksy as we can infer from watching him wandering Disneyland until he finally sets up the art project. Generally speaking, the most important quality of the filming location is the fact that it is in Disneyand itself. "He brings together two locations that have very different kinds of visibility within the American imaginary" (Nath 187). There is the Guantanamo prison connotated with 9/11 and torture inflicted by the American executive juxtaposed to the Disney theme park that is commonly referred to as the happiest place on earth. "What is obvious, then, is that for Banksy it was both about disrupting the normative arrangements of space as well as using them" (Nath 190). So, first of all, Banksy wanted the spot to represent the theme park. But in particular, it is also essential to look for the perfect scenery within the park, as the *mise en scène* plays an important role in the filmic medium (Abrams, Bell, and Udris 164). "The British artist is motivated to install their [sic] piece at a location that promotes its scenic caliber." (Harzman 22). Ideally, the décor represents Disneyland, it should be a "[...] critical location that positions itself as an embodiment of Disneyland" (Harzman 23), in addition to reinforcing the message.

The depiction of the detainee is perfected by his placement before a fence as these railings resemble bars. Last, but not least, the area should be readily accessible and likely to be noticed. Being placed on a busy walking track, people might have overseen the installation, busy with chatting with their family, eating or the like, or they might have taken another route completely never passing the artwork. But next to a ride, park visitors passing on the train were forced to grasp the hooded and handcuffed figure wearing orange. In the interview afterwards, Banksy can hardly hide his gloating about having picked a spot that was signposted as “a great place to take your souvenir photo” (Dzon Smit). So, the heart of *Frontierland*, as this part of the park, which features adventurous gold digger themes and Wild West images, is called, finally meets all the criteria. “[B]y placing the blow-up doll within a privileged sight-seeing vista, he turned frontier simulacrum into a camera-ready spectacle” (Nath 190). Willingly, or unintentionally, as he appears in the background of their photos, the guests in the park naturally assist Banksy in spreading the word by taking pictures of the Guantanamo Bay prisoner and thus, supporting cameraman Thierry Guetta in securing footage of the installation. In the end, Banksy has found the perfect venue for his installation.

In 2015, Harzman published the idea that the concept of culture jamming can be applied to Banksy’s *Guantanamo Installation*. He put his theory to the test by applying the criteria for culture jamming to the art installation, namely the three stages of the existence of an “artifact”, its “distortion” and the “awareness” of an audience. At the beginning of his article, he maps his plan, “[...] in order for the piece to be considered a culture jam, it must meet the genre qualifications” (Harzman 22). His results prove that culture jamming can in fact be practical for describing this art project. Also Nath confirms the theory in her paper and states that it “works within the logic of brand recognition” (191). If you look at the concept what the installation needs first and foremost is an artifact. In this case, the theme park on the whole is a well-known product and its attempt to create a world full of fantasy is emphasized by Banksy’s montaging the Disney inscription into the video clip that says “Here you leave today and enter the world of yesterday, tomorrow and fantasy” (Notbanksytv). A take focusing on this sign is used as the very last scene in the video clip. In greater detail, the artifact could also be the famous attraction *Big Thunder Mountain Railroad* found in the park. Harzman himself prefers this choice to the general interpretation of the artifact being the whole theme park (23). The ride is well-known and being placed on a mountain décor, it certainly sticks out within the *Frontierland* and is therefore a famous and quickly recognizable sight for every parkgoer. The second step of culture jamming is the distortion and is here represented by the placing of the doll. The third step is awareness which certainly lies close to Banksy’s heart.

Art wants to be seen, but as a street artist you are even more interested in reception by the public and the common folk than if you exhibit your pieces in galleries and museums.

In addition to that, the basic idea of Banksy's installation at Disneyland is to raise awareness. He wants to make sure that while people delve into the fantasy world Disney provides so delicately, they do not forget reality. Banksy "challenges the vulnerabilities of a hyperreality" and "provokes audience awareness" (Harzman 24). What is more, he does not only confront them with any truth, but with unpleasant thoughts of struggle and suffering. He is "replacing the homogeneity of happiness with a clashing scene of insidious imprisonment; the hidden becomes the revealed at the ultimate point of pleasure" (Harzman 23). On top of that, this particular type of affliction, namely imprisonment and torture, is intentionally inflicted by human beings on human beings. In this way it is more cruel and brutal than calamities you might also feel bad about. This is how Banksy is able to also criticize superiority of specific parts of the world and how they abuse their power. This message of imbalance in the world is further worked out by the choice of music for the video, the *It's a Small World* tune. The song's account of how the world's peoples could all be happily dancing together, as long as they just remember that they are all equal, contrasts the enmity of nations in the 9/11 aftermath spectacularly. We are not to forget, Harzman's article also points out (22) that Banksy chose the 11th of September as the date for his installation, "so, it was a pretty high-temper moment" (Notbanksytv). Hence, the music is an important element of Banksy's parody.

Evidently, the video clip of Banksy's *Guantanamo Installation* is as the art project itself a powerful display of what Banksy stands for and how and why he criticizes Disney. As we will see in the next chapter, the Disney theme parks are an element favored by Banksy where he likes to make cuts in through his art.

10. Banksy's *Dismaland* - Analysis

In 2015 Banksy opened his art installation *Dismaland* in Weston-super-Mare (Banksy's "*Dismaland*"). The fun fare was only to be available for five weeks which was propagated openly. The official description for the theme-park is that it is a "family-fun fare not suitable for children" (Banksy's "*Dismaland*"). Freitag even goes as far as defining a new theme park subgenre for this specific park, the critical theme park (*Critical theme parks* 924). Planned in secret, only four people of the city administration knew of the project itself. The biggest difference between Banksy's *Dismaland* and other critical theme parks is the big variety of themes he criticizes: "environmental destruction [...]; from social and other protest movements [...] and official reactions to them in the shape of police violence [...]; from contemporary political

conflicts and war [...] to their immediate consequence, the refugee crisis [...] – politics, conflict, war, violence, death and destruction [...]” (Freitag, *Critical theme parks* 928). Just like in Disney’s theme parks there’s a big castle right in the heart of *Dismaland*. On the official Website of *Dismaland*, Banksy prohibited the admittance of Disney’s legal representatives (Banksy’s “*Dismaland*”). Not only did he exhibit his own works, but also attractions and models of around 60 other artists like Damien Hirst and Jenny Holzer (Banksy’s “*Dismaland*”). “I seem to have reached the point where an art show is more interesting the less I’m in it” (Channel 4 News). Banksy did not want to turn his back on street art but wanted to explore art in other fields. Another from Disney’s parks familiar thing is the maximum of people allowed into the park, except in *Dismaland* it is just 4.000 people per day. Although queuing since half past five in the morning the waiting time to get into *Dismaland* was roughly five and a half hour (Tara). The pricing is different too, since Banksy only charged three pounds per visitor (Channel 4 News).

One of the more spectacular rides is an astronaut trailer that is rotating while passengers are sitting in it. As seen in the ARTE documentary the people in the trailer do not move at all but get dizzy anyway. “Special experience. My head is spinning around” (ARTE). The astronaut that regulates the trailer is trying to make it a real space experience by reporting that they are back on the ground. Despite this they also try to make the visitor feel uncomfortable and not welcome (ARTE).

There is also an info point where nobody gets information. The lady in the cubicle just sits there and looks bored and unhappy. In the ARTE documentary she is wearing a Mickey Mouse hat and if asked something, cannot respond to anything or give information to any part of *Dismaland*.

A very cynical piece of art is Death on a bumper car. The Grim Reaper is sitting in his car, driving in a special area and is obviously having fun. The electric source is linked to the car through Death’s scythe (ARTE).

10.1. The storyline

The setting is an average British house, a family having breakfast until they realize they need more excitement in their life. They run to the car and go to *Dismaland*. The family is followed through the theme park as they look at exhibits, try out the interactive games and spend quality time together. After enjoying the fireworks, the family returns home. The children have fallen asleep in the backseats after this exhausting day. The final scene shocks with a close up of the father who just like his children has dropped his head on his shoulder and closed his

eyes, but he is the driver. So, this image poses a threat and is a premonition of what is to come.

10.2. The family

It is a very traditional family, mother, father and two children of both gender at the age of 8 to 12. The role allocation is also old-fashioned. As the father reads the newspaper at the breakfast table, the mother provides the food. She is pouring her son some milk, when the voice over plants the idea in their heads that they might enjoy a day at *Dismaland*.

The mother wears an apron and a pink cardigan or jumper which stresses the classic distribution of roles further. The girl's pigtails and her pink hair ties take the same line.

At the beginning they seem to have great expectations. Full of excitement and joy they get into the car, the boy even crawls across the middle console in the backseat. Mesmerized, they look at the sign above the entrance building.

They enjoy their day together. The family members love and respect each other very much. Firstly, they stick together, they never go separate ways to find parts of the park that interest them more individually. Here, a quick reference to the *Modern Family* part is due, where Luke does leave his father behind, when he is too sick to ride *Space Mountain*. Even when the daughter needs to be treated medically after bumping into the door before the security check, the family enters the park as a group.

One indication that the four of them love each other is that they keep touching. The parents help their kids at the target shooting and with steering some boats. Once having arrived at *Dismaland*, they hug, put their hands on the others' shoulders, they touch and stand closely together. In the end, on the way back home the mother turns around in her car seat to take a proud and loving look at her sleeping children.

10.3. Mis en Scène

<i>Dismaland: Mise en Scène</i>	
setting	house, family van, kitchen, table, inside of the car <i>Dismaland</i> entrance building, <i>Dismaland</i> , attractions, sculptures, security check site, people visiting <i>Dismaland</i> , museum, dark room with fallen carriage from Cinderella, pond, water canals, castle, construction areas, construction workers, heavy construction machinery, library
props	cereal bowl, apron, milk umbrella, children's backpacks, police wagon, Arielle statue, killer whale statue, horse carousel, card board-made: walkie talkies, walkthrough metal detector, metal detector, security cameras, computer, gun, protective gloves for cavity search, hand grenade; balloons ("I AM AN IMBECILE"), small figures, cars, buildings; mushroom cloud, broken cars, old train wagon, baby with branding, rabbit in a hat, mice with ears as wings, drawing of soldier with the cookie-monster from sesame street, broken-down building with sign "INTERNET ACCESS", Dreamland-Drawing with fallen-down letter "n", woman on park bench being attacked by seagulls, Cinderella hanging out of her carriage, library trailer, little steerable boats, colorful wind-mill, "R2-D2"
costume	family is dressed according to conservative roles, construction site workers according to their job, other personnel with pink reflective vest and Mickey Mouse ears, security personnel with kind of "drawn" costume, daughter with a bandage around head,
performance	the family overacts most of the time, at first bored, then overly happy and sometimes frightened, parents' and children's behavior differ sometimes <i>Dismaland</i> employees overly bored
lighting	smooth and natural lightning
colors	brightest colors on the pink reflective vests, most of the other colors dull
composition	family, employees and the different statues and attractions alternate being centered, camera is also centered on important things like the fake security cameras

Table 10

Dismaland: Mise en Scène

Banksy includes many props to show the audience the importance of these items. There is always an idea behind all little things such as the carton-made props at the security check. Banksy works with contrast which is seen in his drawings and the choice of color. The pink reflective vests are what sticks out the most. The visitors cannot ignore their presence. Another parallel with Disneyland can be seen through the utilization of balloons. Visitors can acquire black balloons with the message "I AM AN IMBECILE" (Banksyfilm) in white letters.

10.4. Sound

<i>Dismaland: Sound</i>	
diegetic sounds	putting backpack on table, clicking of cameras
non-diegetic sounds	music, shriek
sound effects	hammering, crushing into door, peeping of the fake metal detector, crashing of boats, shooting of the cardboard weapon, flying of fireworks, shriek, burning of the candle on the <i>Dismaland</i> logo
ambient sound	---
music	magical music
voice overs	no dialogues, only voice overs
parallel sound	always
contrapuntal sound	---
sound bridges	clicking of cameras can be heard on the outside of the castle

Table 11

Dismaland: Sound

As for the sound there's background music which could be described as magical. Like everywhere in this short commercial one needs to draw close attention to the details in the sound. Listening closely one can hear hammering while the family is standing in front of the entrance building which indicates clearly that it is not finished at all. Furthermore, the sound bridge of the clicking noises while the family exits the castle are very important too, meaning that their reaction is the reflection of what they felt seeing inside the castle.

10.5. Camera

time	camera	plot description
0:00	zoom in	house
0:04	mid shot, zoom in, close up, extreme close up	family at breakfast table
0:13	long shot, extreme long shot	family running out of the house and to the car
0:16	mid shot	inside the car
0:20	extreme long shot	curtain opening up to see the <i>Dismaland</i> entrance building
0:24	long shot, high camera angle	family looking up into the camera
0:25	long shot, extreme long shot	daughter trying to enter <i>Dismaland</i>
0:26	extreme long shot, high camera angle, low camera angle, eye level camera	overview of <i>Dismaland</i>

	angle	
0:34	mid shot, extreme close up, long shot, close up	security check
0:48	extreme long shot, close up	building with writing MEDIOCRE and employee in front of it
0:51	mid shot	family entering park and looking around
0:52	extreme long shot	castle
0:54	long shot	family entering museum
0:55	extreme close up, extreme long shot, long shot	exhibits
1:10	extreme long shot	family entering castle to Cinderella's carriage
1:16	long shot	family exiting, kids excited, parents distressed
1:19	extreme long shot	attractions
1:21	mid shot	family at steering wheels, trying to steer boats, they crash
1:26	low camera angle, tilt shot, mid shot	windmill
1:28	low camera angle, long shot, eye level camera angle, tracking shot	exhibits
1:32	mid shot, close up	family at shooting range
1:35	long shot, close up, extreme long shot	exhibits
1:42	extreme long shot	castle with fireworks
1:44	mid shot, close up	family in car, everyone is tired
1:49	zoom out	<i>Dismaland</i> logo
1:56		black screen, white writing: Opens Summer 2015
1:58		black screen, white writing added: Where the magic never ends
2:00		black screen, white writing added: For 5 weeks only
2:05		writing fade out

Table 12

Dismaland: Camera Settings

The commercial includes many close ups that show the exact expression of their centered object. Furthermore, the director makes often usage of different angles. For instance, the audience looks down on the family in front of the entrance building. Sometimes the camera angle switches down to a low one for different exhibits.

10.6. The paintings

The camera sometimes lingers on paintings so you can see what is exhibited in *Dismaland*. All the paintings are part of indoor exhibitions and deliver a message about our society.

10.6.1. Soldiers

There are soldiers with AK-47 with seemingly black skin color and among their midst you can spot the cookie monster. The cookie monster is screaming as if there was an upcoming attack to be executed. Its eyes are looking in different directions and the people around it are cheering. The contrast between the soldiers and the cookie monster is only to be seen in its origin as their behavior seems the same.



Fig. 9: War Scene with the Cookie Monster

10.6.2. Birch forest with abandoned rail carriage

The birch forest with the old rusty rail carriage also reflects the contrast between human-made and nature-made things. The wagon is in the middle of a seemingly quiet place in the middle of nowhere and there's no indication where it came from. Making it even more ridiculous the graffiti on the carriage has no pattern and follow no noticeable intention.



Fig. 10: Abandoned Rail Carriage

10.6.3. Business premise

Like the carriage in the birch forest, this business premise is standing right in the middle of nature. The only thing still standing and intact is just one wall. One can see that it was a business once from the sign that says Internet Access. Two pigeons are sitting in the window as if they have taken back their premise. Some scratchwork and graffiti on the closed shutters remind of a city environment although in the background there are only grass, bushes and trees.

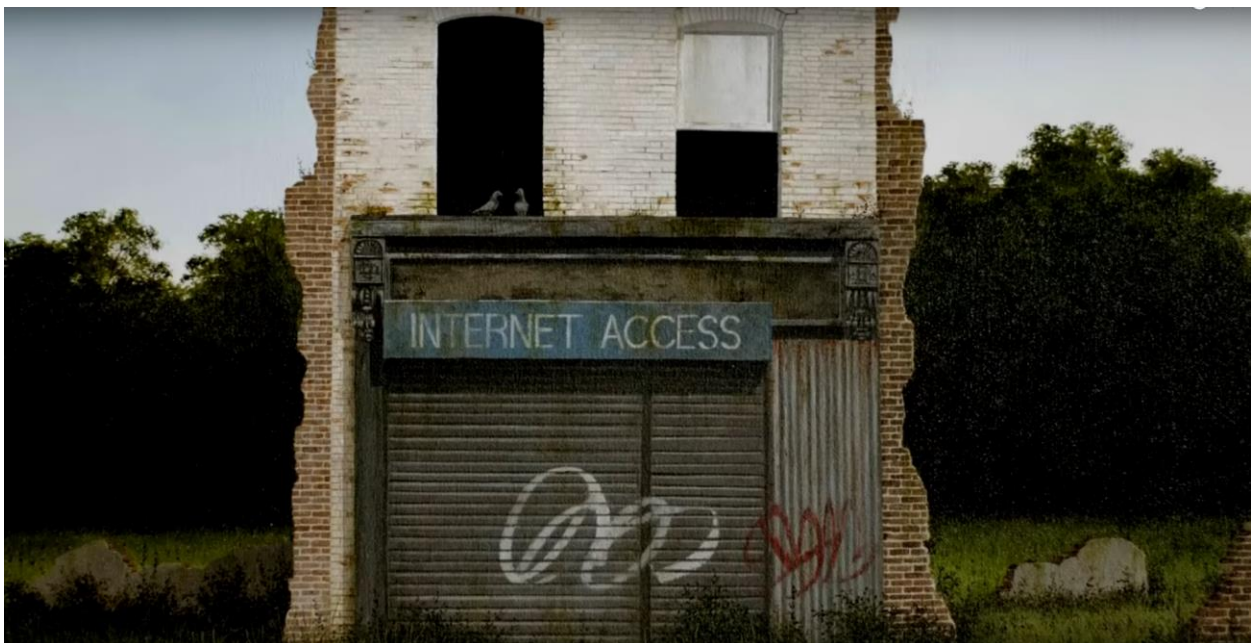


Fig. 11: Deserted Business Premise

10.6.4. Dreamland sign

Prominently in the middle of the picture is a big sign, just like the famous Hollywood one in Los Angeles that reads Dreamland. It looks like the name of a ride in any theme park, but oddly there is no attraction behind it. In fact, the sign is found in a vast area that looks like a waste disposal site. Hills of trash in indeterminable colors cover every bit of ground. Some red sticks out and might remind the audience of Coca Cola and discarded plastic bottles.



Fig. 12: Dreamland Sign at a Dumpsite

10.7. The entrance

Surprisingly, the short commercial takes much time to show the family arriving at the Be-musement Park despite its overall length and plenty of exhibits to be shown instead. But maybe the focus on security checks and the like is contrasting the magical world of Disney in the most meaningful way.

10.7.1. The building

Compared to the beautiful buildings we see in the *Modern Family* episode, by arrival the visitors suffer their first disappointment. The entrance building is a building such as there are many in England and has no special plaster or significance. The family nevertheless looks up admiringly at the house and the sign on top. We have one cut with the camera catching the family from the crane perspective and this way stressing their looks of expectancy. The sign saying *Dismaland* is not at all colorful, but black and flanked by flags also in black. To make matters worse, it is still being constructed. Two workers are tinkering with the saying and installing the sign.

10.7.2. The security check

Before entering the family has to pass a security check. The seriousness of the situation is only decreased by the fact that the machinery looks drawn rather than real. This effect is elicited as the edges of the metal detector and the barriers have been trailed in black. Even the head of security's shirt has black lines along the breast pocket and the button tape. Everything looks as if it were made from carton. Even the gloves for cavity search have an unnatural thickness and stick out of their box like hard and unbendable cardboard.

10.7.3. First impressions

Like in front of the park, also inside it is still a construction site. The staff wears black, besides orange or mainly pink high visibility vests. They wear Mickey Mouse ears and look lethargic and bored. Some even are openly sad and only look to the ground.

In the ARTE documentary, the reporter steps up to an info point and asks for a folder and a map. The girl who caters him could not act more detached, she does not seem to care at all. Despite being asked several questions she does not stop her behavior and carries on being lethargic and indifferent.

10.8. The castle

In the center of the park trumps the castle. It is in ruins and has oddly looking towers as if they are not finished or already broken down. "The crash is housed in a crumbling castle with dour attendants milling outside, saying "end-joy" to those who pass" (Tara). Some are covered with panels as to protect sections on construction sites. They look one dimensional just like scenery and décor in a theater. The roughcast is not painted in color.

Inside there is an installation. There is a carriage drawn by horses. It is pumpkin shaped and white and you immediately think of Cinderella. In fact, there is a Cinderella doll hanging out of the carriage's window. She is upside down, her head and arm dangling. She is dressed to go to the ball, the horses tumbled and lie on the floor with distorted mouths. As shocking as the sight of one of our favorite fairytale princesses in an accident is, the image becomes more agitating by the display. The room with the crash site is pitch-black. There is no light, but there are mannequins holding cameras and staring at the scene of the accident and their cameras flash when taking pictures. Because of these flashes of light the visitors are able to see at all.

The message is that the paparazzi followed the princess and now behave like curious onlookers despite the terrible accident. None of the dummies try CPR or apply first aid. They take

photos. The premonition lingers that the paparazzi might even have caused the collision. A wild spread rumor of Cinderella actually being princess Diana and the paparazzi being guilty for her shocking accident in 1997 is retold by the blogger which is accompanying the reporter in the ARTE documentary about *Dismaland*.

When the family steps outside the castle, the father and mother are shocked and feel uncomfortable, dizzy and sick. The children on the other hand, jump happily up and down and do not seem to have understood what they have just seen.

10.9. The statues

The *Dismaland* area is full of installations and meaningful symbols to grasp. Surrounding the castle many statues are just outdoor, standing around. Others are part of museums and exhibitions.

10.9.1. Trucks

One of the biggest statues are two entangled trucks which were first shown at the Burning Man Festival in the United States of America (ARTE). They are entwined like snakes and have big tanks with probably liquid or gaseous substances in them.

10.9.2. Orca

A killer whale emerges from a toilet seat jumping through a hoop that is held by a mannequin and making towards a wading pool. Every single container, the toilet seat and the kiddie pool and also the hoop in this installation are too small for the sea mammal to fit in. This is a reference to all the whales and big fish in aquariums, zoos and theme parks like Sea World, where the animals are caged, tortured and mistreated. There is a second art piece that is not featured in the trailer, but can be seen in another video (ARTE), the dolphin jumping over an oil barrel. Its nose is wrapped in a fishing net and directly next to it is a beach chair for a human to relax. This is also criticizing the living conditions of sea animals.

10.9.3. Ariel

The most famous mermaid is not a fairy tale princess that can be excluded in *Dismaland*. She sits enthroned on a stone in the pond in front of the castle. The disturbing thing about her is the fact that she is blurred. Freitag calls her a “distorted version of Disney’s [...] ‘Ariel’s Grotto’” (Freitag, *Critical theme parks* 924). She looks like in a movie when your television set has a malfunction in reception. The blogger in the ARTE documentary explains that she looks different and therefore better at night.

10.9.4. Bonfire

There is a bonfire that keeps burning and there seems to be no end to the burning. In the middle of the fire, prominently sitting on logs, is a book by Jeffrey Archer called *Only Time Will Tell*.

10.9.5. Woman attacked by seagulls

On a park bench you find a woman attacked by seagulls. You cannot really see her face, one just believes in her being a woman according to her shoes, leg, skirt, hand posture and trolley. This park bench is a prominent spot for visitors to sit beside the woman and take a photo.

10.10. The stalls and rides

The stalls and rides are not only installation art, but can actually be used, tried or ridden. The following ones are to be seen in the *Dismaland* commercial:

10.10.1. Target shooting

The targets are unpleasant, unkempt, you can see the bullet holes from shootings before. The thing catching the eye at this attraction is a sign telling the visitors that “WINNING IS PROHIBITED”.

10.10.2. Library

A trailer is home to a library. The wallpaper and the antique sitting room suite suggest a high-class library in an old building, but instead the library is open air and in a trailer. An old bird house, an empty noticeboard and two fire extinguishers further disturb the ambience.

10.10.3. Boats

There is a basin in which boats flow and on the sides of the pool, wheels give the impression of being able to steer the boats when in fact it does not matter what the visitors do. They can neither change the fact that the boat is overcrowded nor reach the coastline. There are unwelcoming high cliffs and no shore to land in sight let alone a harbor. The lighthouse resembles a tower to guard prisoners rather than a lifesaving symbol of security and hope. To make matters worse, there are even bodies floating in the pool. Next to the overfilled boats you can see figurines resembling some people drowning in the water.

This installation wants to remind the *Dismaland* guests of the inhumane situation in the Mediterranean Sea. Refugees try to reach the European shore. Trying to escape the poor living conditions at home, and sometimes even war, they dream of becoming European citizens in

hope for a better and safer life but die on their way (Channel 4 News). The guests simply need to feel impotent and powerless (ARTE).

10.10.4. Big wheel

Not every light bulb is working, giving an unclean and sordid impression. It looks rather dangerous taking this ride. One is reminded of the function and the way things work on the meta level.

10.10.5. Pocket Money Loans

On the *Dismaland* premises you can also find a trailer building that resembles a bank or rather a backstreet loan shark. Its target group are children that is why it has slogans aiming at the amount of pocket money the kids have and asking them whether they need more. The target group is also attracted by toys lying around in front of the doorstep and every loan comes with a gift.

On ARTE you were able to see that the gift is just a piece of plastic. “This is inspired by the way that [...] credit companies in general use like child-friendly imagery to, firstly to make it seem less like a dangerous kind of product to adults but also to groom the next generation of customers, like to get the kids into it [...]” (ARTE). The *Dismaland* employee says this resembles the Happy Meal gift and they made sure they meet all the criteria in the toy’s packaging so children want to have it and there is even a whole collection with plastic pieces. And children genuinely come in and ask for the toys, it seems as if they really want it. The employee calls any advertisement that aims at children sinister.

10.11. The exhibits

Additionally to the outdoor exhibits, there is also artwork to be explored in buildings resembling museums.

10.11.1. Mushroom cloud

In the middle of a room a white atomic cloud sticks out. Like a tree house it has a corded ladder to invite children in. The danger from this atomic cloud is imminent and can be felt everywhere in the room.

10.11.2. Model city

Like a model railroad there are toy houses and toy figures, but instead of leading through an idyllic landscape, there are police and fire fighters and people wearing reflective vests. It shows an aftermath after a catastrophe.

10.11.3. Broken-down car

As if it were normal, there is a car that looks like it has just been in an accident, it is found next to a wall whose bricks fall apart. These two things are added seemingly natural into the room.

10.11.4. Baby

A baby that is crouched as if it was still in a womb. The embryo position it is in is upside down, so the baby is standing on its head to make it look like minutes before birth and palely but distinctly the baby has names of brands and logos written all over its body such as Coca Cola, Nike, Sony, Honda and Marlboro. The baby is branded even before it is born.

10.11.5. Magic rabbit

A plush toy rabbit is looking out of a black top hat. The rabbit is white and wearing a light-blue bowtie. In its paws it holds the pieces of a broken magic wand and it is tilting its head sideways.

10.11.6. White rats

A huge pack of white rats, looking made out of pottery, is exhibited in a glass cabinet. On their backs the rats have human ears as if they were wings. It is critique on genetic engineering, animal testing and experiments. Although the rats are just sitting, they appear lively because they are positioned differently. Most of them are on four feet, but some are standing on their hindlegs.

10.11.7. Monster trophy

Similar to a hunting trophy, the gaping mouth of a monster with a stellar head and horns reveals its fangs.

10.11.8. Beach ball

An inflatable rubber ball is dangling from the ceiling right above an arrangement of sharp blades of knives pointing upwards in the ball's direction.

10.12. Outcome

In this commercial, Banksy works with the element of surprise. The audience's expectations are dashed by shock effects. Apart from the exhibits and installation throughout *Dismaland*, the trailer itself features disturbing moments that discomfit the viewers.

In the very first scene, while the family sits so idyllically at the breakfast table, the mother pours her son some milk. But suddenly, the plate full of cornflakes overflows because the mother does not pay attention and is obviously distracted by the voice over.

Then, upon arrival at *Dismaland*, the daughter wants to enter the building. Unexpectedly, someone closes the frosted glass door into her face. In the next scene, the girl appears with a head bandage which she wears for the rest of the commercial. She obviously already hurt herself entering the Bemusement Park.

Finally, as already mentioned in the short summary of the trailer's plot, the final scene foreshadows a car crash. The father, who is the driver, is slowly falling asleep. The element of surprise is worked out by the frame directly before the sleeping father appears in the picture. Before the camera moves to the father, the content smile which lingers on the mother's lips is the last image. Ironically, she is smiling because the children are sleeping so peacefully. The next thing one can hear is a horrified scream and the audience can only imagine that there actually was a car accident caused by the family.

11. Comparison

At first, it seems the four films could not be any more different. They are a commercial enhanced by CGI, an episode of a TV sitcom, video footage of an art installation and a commercial, that on the one hand tries to market a theme park of a special kind, on the other hand mocks other theme park advertisements and therefore, of different genre, of different making, of different production with different purposes.

All four of them center around a statement about theme parks, some even literally, by a saying that actually appears on screen in the videos like "Where the magic gets real" (Disneyland Paris) or "Here you leave today and enter the world of yesterday, tomorrow and fantasy" (Notbanksytv), but more importantly, through the message they convey. Theme parks are a place where you forget your worries and sorrows and like in the Disney song *Hakuna Matata* you just enjoy the moment. You are happy at the happiest place on earth.

When the family arrives at Dismaland and the duckling at Disneyland both are filmed from a high angle which indicates joy and anticipation. This is what the duckling feels upon arrival, it is what the *Modern Family* aims to feel – they actually have to try, the spread of joy does not come naturally, but needs to be triggered and allowed: Manny needs to force himself to forget about his school project for example. This is what Banksy thinks, otherwise he would have

chosen a different location for his installation, but he wanted to go to Disneyland with it, as only there the impact of a shocking reminder of cruelty is grand enough.

Solely these expectations of pleasure you want to sense at a theme park ensure that the parodic installation of *Dismaland* shocks and alienates the parkgoers. The visitors need to be fully aware of the concept of theme parks to be able to appreciate the details of Banksy's *Dismaland*. The same applies to the understanding of commercials. The crucial element is the moment of surprise, when we see milk being poured on the table, girls crashing into doors or fathers falling asleep on the driver's seat, apart from all the artefacts at *Dismaland* itself.

The four films often share specific details. Balloons play an important role in *Modern Family*'s as well as in the *Guantanamo Installation*'s mise en scène. In *Dismaland* the balloons are black rather than colorful and provocatively say "I'm an Imbecile". Admittedly, *The Little Duck* does not show a single balloon unlike other Disneyland commercials (Toy Box Entertainment; Nicolas Dromard).

No less than two of the four videos work with It's a Small World. In *Modern Family* it is not so essential for the film as it is in the *Guantanamo Installation*, but it gives Jay the opportunity to make fun of his daughter.

In the episode of *Modern Family* Jay hands his wife shoes in a manner that resembles the prince's search for Cinderella and in *Dismaland* Cinderella is besieged by paparazzi.

While *The Little Duck* prefers the reference to Donald Duck, all the other films contain Mickey Mouse ears. The twenty minutes of *Modern Family* at Disneyland are full of symbols and shapes that the world associates with the Disney brand like the hats most family members parade at the end of their visit to the park, not the least the one at the beginning where the family meets in front of a Mickey-shaped flowerbed. In the *Guantanamo Installation* the camera lingers on the blue balloon that is shaped like the mouse's head. Finally, *Dismaland*'s staff wears headbands with Mickey ears.

Disney characters even appear in person in both Disney videos. The motive of imitation is a strong element in *The Little Duck*. It does not only admire Donald Duck, it wants to be him. In *Modern Family*, none of the characters goes this far, but when Jay offers his solution on how to stop Lily from running, he buys her princess shoes. These have heels absolutely inappropriate for three-year-olds. While Cam is shocked, the sober truth is that the shoes are part of the boutique's product range. The shop would not offer them if people did not buy them. Hence, the wish to not only adore princesses, but embody them by dressing up like them, seems to live in girls' heads. The support by their parents is shocking and misguided. Banksy

does not directly pick up on this, but shows the princess that is chased by paparazzi and hence, reminds us that it is not always comfortable to be a celebrity, in the center of everyone's attention. Banksy must agree with this theory as he so carefully shuns publicity.

In most films, except for the *Guantanamo Installation*, family life is depicted, most evidently, in the *Modern Family* TV show. However, the duckling is also accompanied by grown-up ducks, has someone who looks after it, calls it to come along and hides under the bushes with it when wind and rain are too heavy. In the end, the duckling's family finds itself at Disneyland. Ironically, it is the *Dismaland* trailer that features the most idyllic family. They keep touching each other and take care of each other to an extent unmet by the duck family. They hardly have competition in the *Modern Family*, because while they justifiably stand for a happy extended family, they still know envy (when Alex and Haley compete to attract Ethan), self-opinionatedness (when Mitch and Cam disagree on the importance of putting Lily on a leash), preferential treatment (when Phil wants to ride roller coasters with his son, not his daughters) and discontent with the choices of others (when Claire disagrees with Haley on Dylan). The sitcom that aims to present a functional family is less successful in doing so than the *Dismaland* trailer with its parodic purpose. Surely, the parody needs the exaggerated depiction of the loving family as a contrast to the disconcerting objects that are exhibited at the park.

The videos could be paired by whether they are works of Disney or Banksy and whether they market or criticize Disneyland, but that, surprisingly, is not a simple task. This thesis showed that even though *Modern Family* is an ABC series and therefore a Disney production they do not only praise the theme park. Also, the thesis elaborated that the marketing was not obvious because much of the TV show's story was forwarded. Jay's divorce, Phil and Luke's classic father son moments and not the least that Haley got back together with her ex-boyfriend were all non-Disney related.

But in this way, *Modern Family* is the only one of the four videos obviously positive and negative at the same time. This might be due to the genre mockumentary and its nature of criticizing society. In the Disney commercial we cannot find anything negative about the world of Disney. The Banksy productions on the one hand, do not openly show anything that is good about Disney, but then again, as there are other companies with theme parks (e.g. Universal Studios, Sea World, Busch Gardens) or studios (e.g. Warner Brothers) one can visit, it is an honor and a sign of respect that Banksy goes Disney. He does not only hate this very company but he has to respectfully acknowledge that Disney is the most important of these entertainment-focused concerns dominating the market.

12. Conclusion

This diploma thesis worked with four different films and presented a detailed analysis for each. Taking into account the steps of the film production process, it offered an overview of cinematic devices and then discussed camera work, mise en scène and sound. These criteria were applied to all four of the videos and then, each analysis was extended by commenting on any peculiarity that the respective film had to offer. In this part, the thesis might diverge, but given the variety of filmic media, this was appropriate and meaningful. While the thesis aims to provide a complete description of the four works, there might have been parts of the video clips less important for the focus of this paper.

In the first analysis of a Disney commercial, we have seen the world Disney depicts for us. As could be expected, the film Disney created to promote the theme park Disneyland Paris illustrated the world of a duckling in an innocent and peaceful way. Looking at this portrayal of the world, the term “Disneyfication” (Meamber 126; Lam 634; Kapferer 145) comes to mind. Even though the duckling is scared of a thunderstorm, it is otherwise carefree and unscathed. It resembles many children whose only worries is dealing with celebrities, pop culture and fiction.

The *Modern Family* episode, as it is filmed at the park, is evidence for how clean, neat and groomed the Disney premises are. In addition, we learn from the character Dylan, that he is not allowed to fall out of alignment when he is posing as a Disney character. This is proof of how serious Disney takes the consummation of the parks. One can only imagine the impact a *Guantanamo Installation* has on the staff and authorities at the Disneyland Resort.

The installation disrupts the carefree happiness in the realm of dreams and it becomes clear that Banksy directly criticizes the people for trying to forget reality so universally. The way he sets up Dismaland is even more evidence for the perfectness of the Disney parks. At *Dismaland* artefacts are not only disconcerting and inflicting pain, they are simply dirty, still constructed or battered. Banksy just wants to make people aware of the installment, of the construct of things.

While the name *Dismaland* immediately suggests that it is an answer to Disneyland, Banksy denies focusing on Disney in particular and wants to show his dissatisfaction with theme parks in general. He can accept that people enjoy going to amusement parks, “it is sometimes healthy to lose oneself in a Disneyesque fantasy world” (Moser 1032), but he is also careful to emphasize the importance of reflection, “as long as we are also able to maintain a critical distance from these signs by temporarily removing ourselves from the confines of the hyperreal on a regular basis as well” (Moser 1032). So, despite *Dismaland’s* assonance, it is not directly aimed at Disney. But then again, many iconic objects appear in the *Dismaland* trailer, e.g. Mouse ears. Freit-

ag reports that these have been removed from the park. “Most of Dismaland’s references to Disney(land) are of a similarly iconoclastic nature, showing famous Disney characters and Disneyland elements in dilapidated and disheveled conditions” (Freitag 924). He continues his narration of what the park symbolizes by referring to the blurred Ariel or the Cinderella carriage in an accident. Despite all these Disney images, Freitag insists, “Nevertheless, the ‘Disney- bashing’ hypothesis misses the point of Banksy’s park, neither capturing the scope nor the depth of its argument” (925).

So, after discussing two Disney videos, this thesis provided an analysis of two Banksy productions. It shows how gracefully the world of theme parks is depicted in their commercials and that product placement might be an ingenious idea to promote the attractions. What Banksy criticized about Disney’s theme parks is mainly their simulacra, the fact that people delve into the realm of dreams and thereby readily forget that there is a world beyond the park’s fences. He does not like that people tend to lose themselves in the illusion and proclaims this opinion strongly by disrupting the idyllic atmosphere at Disneyland with a doll that resembles a Guantanamo prisoner and by creating a theme park of his own which is very disconcerting. The videos he uses to promote his projects strongly underline his intention of causing a disturbance. The trailer foreshadows the family’s death and the *Guantanamo Installation* uses music to put emphasize on the installation’s message and are therefore, in themselves the perfect examples of realizing Banksy’s critique.

(30.422 words)

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14. Abstract (English)

This thesis analyzes four different filmic mediums through assembling descriptions by Abrams, Bell and Udris of the distinct facets of films to a grid and applying this framework to the filmic works. Additionally, Beil, Kühnel and Neuhaus's book offers further information on how to inspect different kinds of media and come to know the importance of individual aspects of the same. These tools help detecting ample but also subtle critique. This study seeks to spot the different ways to exert criticism on Disney theme parks or, to the contrary, how to market them. Comparison shows the variety on how both positive and negative remarks can be transported through scenes on a screen.

In conclusion this study reveals that the four filmic mediums possess a different background story but also share many similarities.

Key words: Disney, Banksy, critique, theme park

15. Abstract (German)

In dieser Diplomarbeit werden vier verschiedene filmische Medien analysiert. Als Grundlage dieser Analyse dient ein Raster nach dem Modell von Abrams, Bell und Udris, die das Thema Film in mehrere Aspekte gegliedert und beschrieben haben. Zur weiteren Vertiefung des Wissens über die Analyse verschiedener Medien wird die Arbeit von Beil, Kühnel und Neuhaus herangezogen. Diese Werkzeuge helfen dabei schwerwiegende, aber auch sanfte Kritik aufzuzeigen. Diese Studie untersucht die unterschiedlichen Wege Kritik an Disney Parks auszuüben. Im Gegensatz dazu wird auch untersucht, wie die Parks zu bewerben sind. Der Vergleich zeigt auf, wie unterschiedlich positive und negative Botschaften über ein filmisches Medium dargestellt werden können.

Zusammenfassend sei gesagt, dass die Studie deutlich macht, dass Filme verschiedenster Gattung und Hintergrundgeschichten auch Gemeinsamkeiten besitzen können.

Schlüsselwörter: Disney, Banksy, Kritik, Vergnügungspark