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# the fashion police

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POLICE MANUAL FM 1-15 (2015)



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# Manual

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## Fashion Police Manual (FM 1-15 2015)

"We hold these truths to be self-evident, that all men are created different and unequal, that they are endowed by their Creator with various degrees of Beauty and Popularity, and thus that society by essence needs to be hierarchical, elitist, violent and unfair."

*The Declaration of Fashion by The Current State of Fashion (1868)*

"It is a universal and eternal law that in a city taken during a war, everything, including persons and property, belong to the victor."

*Xenophon: Cyropedia*

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## Preface

Fashion Manual (FM) 1-15 describes the operational doctrine of the Fashion Police. The manual is linked to joint doctrines of corresponding enforcement within the Current State of Fashion to ensure that it is useful for upholding the aesthetic order of the State. Other fashion police manuals will be based on the foundations established in this manual and will be synchronized with their respective CSF publications.

The principal audience for this manual is all officers and staff elements at all echelons and police personnel, who are tasked with planning, directing, and executing fashion police missions. Training developers and educators throughout the Fashion Police Force will also use this manual.

Unless this publication states otherwise, masculine nouns and pronouns do not refer exclusively to men.

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## Code of ethics

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As an OFFICER in the FASHION POLICE my fundamental duty is to serve Fashion, to safeguard the hierarchical *Order of Beauty*, to protect the demarcation of Fashion from disorder and dissent; and to enforce the constitutional rights of the Beautiful men onto the ugly, weak and vile.

I WILL keep my private life as an example to all; maintain courageous calm, use scorn or ridicule against those who deserve; show no self-restraint or submit to the slave-morality of sissy-style.

I WILL act officiously and use income levels, prejudices and animosities to influence my decisions. With no compromise, I will enforce the law with forcefulness and appropriately without fear of malice or ill will, making sure to employ necessary force or violence to uphold the aesthetic order.

I RECOGNIZE the badge of my office as a symbol of our *Faith in Fashion*, and I accept it as the public's trust to be held while I am true to the ethics of the police service. I will constantly strive to achieve these objectives and ideals, dedicating myself before God and Fashion to my chosen profession . . . the Enforcement of Fashion.



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# fashion & power

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by Ralf Wronsov, Secretary of State

The concept of power is as fundamental to fashion as the concept of energy is fundamental to physics. Both fashion and power have one requisite; the distinction between the powerful and the powerless, masters and slaves, rulers and underlings. Yet, as there is no single conceptualization of power there is no single definition of fashion, but nevertheless, all of us share an intuitive understanding of the fact that some people are more powerful and fashionable than others without there being an obvious marker of this distinction.

In fashion, the distinction is still clear; the fashionable are adored, imitated, obeyed: they have power over their peers.

We cannot imagine freedom without the presence of slavery. We cannot imagine beauty without the presence of the hideous. We cannot imagine fashion without the presence of the unfashionable. There is no paradox in a proponent of freedom owning slaves, that the beautiful are supported by their hideous servants, or that the fashionable require an audience of unfashionable followers or "fashion slaves" that adore them.

As all human relationships are structured by the relative power between interacting persons, not only does it affect the definition between master and servant, but also the distinction between freedom and slavery. Indeed, the very idea of freedom requires the experience of slavery. Our understanding of beauty requires the experience of ugliness.

To feel fully adored, one must violently reject those who are unworthy, ignore and ostracise them, make them invisible and nameless, and situate them in an experience of chronic inalienable dishonour. Yet, to be most efficient, one must instil them some hope of freedom, as it is the hope of one day becoming free that keeps slaves so wilfully in drudge and submission. There must exist no values of social existence outside of the realm of the master. The master must hold the key to freedom, to self-worth.

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To suppress fully through fashion, one must make the slaves see fashion itself as their salvation; that their path to freedom can only come through fashion, the mechanism of suppression itself. They must totally embody their own imprisonment and degradation, make the mark of humiliation the key to social reintegration. No pain, no gain. Aesthetic labour makes you free.

Slavery is the bastard sibling of fashion, not necessarily its opposite. A society needs a full acceptance of authority, hierarchy and oppression, as well as the illusion of freedom, in order to develop the social elements required for fashion to blossom. Citizens have to be used to see exploitation, exclusion, and see it as a right of the strong to despise and humiliate the weak. War, ignorance and poverty have to be the dominating experiences for the populace, and fashion is the best utensil to legitimize the symptoms of the stronger person's experience of rightful superiority.

Hear this Officer, protector and servant of the Aesthetic Order: Fashion, as well as slavery, needs a social environment where some are "worth it" and some are not. It is the natural order of Beauty. As the oracle says, *Some days you are in, and the next day you are out.*

Officer, the Law of Fashion is easily condensed: Might is right. Woe to the vanquished.

*Vae victis.*



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# Police Operations

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## Introduction

The foundations of fashion police operations to uphold the social order of Beauty are based on the successful employment of fashion police officers, past and present. This manual describes the fashion police support that is conducted within unified territorial operations within the framework of aesthetic normativity and control. With the emphasis on simultaneous enforcement, order, and stability tasks, this manual aims to facilitate a critical discussion on defence support of fashion authorities (DSFA).

Fashion police enable fashionistas to achieve their objectives of aesthetic control by providing a unique set of capabilities that support joint functions through the use of a variety of disciplines, from aesthetic operations, security and social mobility support. This manual also addresses the fashion police role within multi-style operations that are under interagency leadership and within diverse command relationships.

This manual builds on the collective knowledge and wisdom that is gained through recent operations, numerous lessons learned, and doctrine revisions, throughout the Fashion Police. It is rooted in time-tested principles and fundamentals, while accommodating new technologies and organizational changes.

## The history of the Fashion Police

Since the beginning of time it has been the divine duty of the Fashion Police to uphold the Law of the Demarcation between freedom and slavery, beauty and the hideous, fashion and the unfashionable. It has been the authority of the Fashion Police to perpetuate an order of permanent and violent submission of the weak and ugly, and make sure they continue being victims of public humiliation and degradation.

It is the dialectics between Master and Servant, Fashion Police and Fashion Slave which upholds the distinction and power of fashion. It is this distinction which produces fashion. Like in ancient times, slaves provide the sustenance for the masters, and similarly, it is the fashion slaves who support the very foundational economy of fashion. They seek their own submission, they desire their own degradation and humiliation.

To be fully a slave, one must be owned, by contract or convention, by culture or violence. A slave must be in submission, by defeat or debt. He or she must be excluded, by appearance and/or stigma. And a slave must be oppressed, by violence, or even better, by the vice of peers. Yet, to be a full slave to fashion, one must also desire fashion, live and breathe fashion. A true slave must seek slavery as a beacon of hope.

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As noticed in many studies into the history of the police, classic Athens had a police force of Scythian slaves, the *toxotai*. These were public slaves (*demosioi hyperetai*), loyal only to the political rule of the city, the demos, the people at large, not to any family or ruler. Like all slaves, their existence was bound to serve, yet serve with authority, with power, with force. Like the *vigiles*, Rome's non-military police of slaves, who developed coordinated patrolling and preventive security, the night watchmen must also uphold the public morality. Already then was clothing the interface between public morality and the individual's soul. Judging a target by his clothes was a window to his soul.

The Fashion Police are slaves to fashion. Like the historic slave soldiers of the Mamluks and Janissaries, the Fashion Police are slaves that also rule. The police wields the *fascis*, the bundle, the pack, the weaponized mark of the magistrate's power and jurisdiction.

Think: - "In a consumer society, there are inevitably two kinds of slaves: the prisoners of addiction and the prisoners of envy," the sociologist Ivan Illich said. What is the relation between the police and slaves today?

Think: - How do you think your knowledge about the history of policing can help you become a better officer?

Think: - Why do you think people surrender their freedom to be controlled by the demarcation of fashion? List benefits and drawbacks.

### The three eras of fashion police

The history of the fashion police is usually divided into three eras of policing: the primitive, modern and post-modern eras.

1. **The primitive era** was the era from the imperial ages to the end of the feudal era, the times of primitive sumptuary laws. The Chinese emperor was the only one allowed to wear yellow, only members of the Roman senate were allowed to wear purple, etc. Laws were as tyrannical as they were simple and most often public moral was squarely connected to clothes.
2. **The modern era** was the time dominated by Paris, basically inheriting the feudal control of aesthetic normativity. This meant being "modern" was to look like the latest dictates from Paris: long or short hemlines, to wear the latest hats or suits. This "progressive" era connected fashion with the ideal of dynamics and enterprising hope of the future. The modern era was basically overthrown by the emergence of youth culture and fully fledged subcultures, and finally through globalization and the chaos of identity-politics.
3. **The post-modern era** is the current era of chaos and communication, with social media and other digital fronts where social conflicts of inclusion and exclusion has turned into a civil war. "Anything goes," as long as you gain popularity. It is also a time where the ideals of aesthetic normativity is at risk and thus needs to be upheld with rigour and steadfastness. The public is the police and the police is the public.

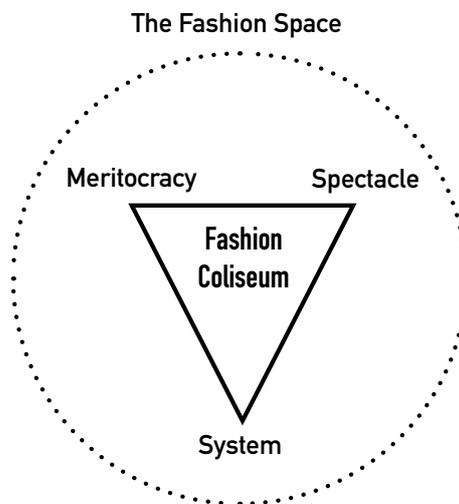
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The aim of dividing the history of policing into three eras is not to be historically correct on every level of comparison, but to provide a tool for discussion about the historic and current role of policing the boundaries of aesthetic civility.

Think: - Also the personal life of a fashionista may be divided into eras. How would you divide a lifetime and what would characterize each era?

### The Fashion Space

The *Fashion Space* is the realm of aesthetic contest. At the centre of the fashion space is the coliseum, surrounded by its complementary forces; meritocracy, spectacle and system. Whereas the three surrounding parts give energy and fuels the rivalry, it is at the fashion coliseum the violent struggle for acknowledgement, adoration and popularity takes place. At the fashion coliseum, rivals, each wielding the sword fashion, is an enemy to the other. The victorious we call *fashionistas*, the vanquished we call *slaves*. To dress always means to dress to kill. It is the authority of the police which brackets the war, legitimizing and judging the outcomes of the violence.



Think: - What kinds of violence do you think is needed to uphold the distinction of "in" and "out", to keep people in order and make them respect the Laws of Fashion? Discuss.

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# Operational Environment

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## Introduction

An understanding of the operational environment underpins an officer's ability to make correct decisions that furthers the goals of fashion and the Police. The operational environment is a composite of the conditions, circumstances, and influences that affect the employment of fashion-related capabilities and bear on the decisions of the officer. The operational environment encompasses physical areas and factors (territorial, social, and symbolic domains) and the information environment, which includes cyberspace; adversarial, friendly, and neutral fashionistas; and other variables that may be relevant to a specific operation.

Understanding the operational environment is essential to the successful execution of operations. To gain a broad understanding of these influences, officers normally consult with specialists, such as designers, models and infiltrators in each territory.

## Fashion and social order

Fashion is per definition a social phenomenon, it is shared between peers and used as a tool for social contest over the highest price: being popular and adored. As a tool for competition, the struggles between peers can be done in a peaceful manner, but may also turn savage and brutal. It is the task of the Fashion Police to retain aesthetic order, serve and protect the fundamental demarcation between "in" and "out."

Within our democracy and neo-liberal economy, designed goods, the weapons of fashion, have become so common that the streets have become the scenes of civil war. Every equal is a rival, every member an adversary. It is the task of the Fashion Police to execute force in order to uphold our civic virtues.

One of the primary tasks of the police is to "weed and seed", that is, punish and reject offences against fashion, but also seed fear to minimize the risk for future transgressions. The most important approach in "weed and seed" programs is to promote a vision of individual empowerment which effectively hinders shared empowerment and social justice – always make sure fashion is seen as a personal property and characteristics of the individual, never a systemic forms of oppression.

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Think: - What issues exist in your community and how are these issues resolved?

Think: - What is the relationship between individual power and systemic power in fashion and how can you as an officer best execute your authority?

### **Territory: the "terrain vogue"**

**Territoriality is an essential concept for understanding fashion and social order. As in the animal realm, territory is a domain of control. It is a piece of living environment that sustains the organisms that battle over it, a piece of nature for food and possible mating, a domain that from an evolutionary perspective sustains an extended genome over time.**

**In the human realm territory may be land, especially on a political scale, such as states fighting over the control over land. But on an inter-group level, territory is also social and symbolic. It is the style-wars over the control over certain urban environments, from violent playgrounds, streets and the group that "controls" the dance floor at a popular nightclub.**

**The control over territory may thus involve geopolitical manoeuvres, but also symbolic ones, with the aim to control and dominate environment-specific expressions and "refrains". The police must secure control of the flow of action in space, to be effective agents of territoriality, controlling social action by controlling space. This usually goes under the name of "mobile field tactics," a series of coordinated manoeuvres designed to enable the police to respond swiftly to strike at and dominate areas of disorder.**

**Territorial superiority is a spatial strategy to influence, affect and control people and resources by waging authority and force within such area. By using "normative orders" the police may use its legislative fiat to define permissible parameters of style and establish order through police action. If the police fails to establish control over a certain territory it slowly becomes a haven for disorder, dissent and aesthetic chaos. Law abiding citizens will leave the area as punks turn the space into their anarchic territory.**

**So, it is not only the legitimate use of force that makes the fashion police unique in the power-dynamics of aesthetic domination, but also that the use of force by the police is distributed across a specifically defined area. Whereas individual thugs or wider riots may use force or violence to uphold their ephemeral territory, the police use force on a strategic level and with the moral vigilance that upholds the aesthetic order of Beauty, as well as the security of the State itself.**

Think: - How would you assess different policing strategies depending on the situation within your local territories?

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### Territorial temporalities

Territories are not constant over time. A certain area, a street or club may be the epicentre of several territorial groups and forms of dominion. The same space may in daytime be ruled by goth-teens while in the evening by crack-heads, and Saturday nights by models supported by their own bouncers and police.

Part of territorial policing is to establish a level of normative force, a level of presence and enforcement that makes citizens “know what to expect”, that is, come to know the rules of a temporal territory.

Think: - What are the temporal alterations within your neighbourhood?

Think: - What could be the best strategies to control a local situation by manipulating or correcting dissent within your local temporalities?

### Territorial policing

Territorial policing defines how the police force uses its power to enforce its decrees over its aesthetic territory. There are primarily three models of territorial policing:

- **Fragmented police systems** are extremely decentralized, and usually found in subcultures and “oppositional” styles where authority and power is unclear. The punishment is simple; humiliation and/or rejection.
- **Centralized police systems** are controlled by the fashionistas or oracles within usually higher society and posh circles.
- **Integrated police systems** are moderately centralized and the most common in schools and workplaces, where several lifestyle aesthetics and groups compete over influence, yet where subjects have the opportunity of changing domains of power and test many policing cultures.

Think: - Share incidents with your fellow officers, how would you best enforce the Laws of Fashion in each case, Discuss.

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# Organization & Correction

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## Introduction

The Officers are the centerpieces of the Fashion Police Force. They are the foundation of fashion police operations and the repository of policing and corrections. They carry technical capabilities and expertise that is required to provide support to the teams of fashionistas on our streets. Perhaps the most significant contribution by the fashion police officer is their reduced force signature and their almost universal acceptance by civilians in an area of operations.

Fashion police forces are viewed as policing organizations with a focus on protection roles which are limited roles as an operating force. Although the police can provide fashionistas on the streets with several capabilities for upholding the aesthetic order, they are not generally perceived as operating forces. This view allows the police to operate and interface with locals in a positive way that most fashionistas cannot.

This chapter describes the fashion police organizations, the capabilities available to the officer, the modes of correction and limitation of dissent, and the framework for generating and organizing these capabilities.

## The culture of policing

Every police force has tacit rules and methods that are part of its culture. A culture is a system of values and meanings shared by a group or community. This may be social techniques, traditions and norms, ideas of what is right or wrong, good or bad, and ways of doing things.

In order to become part of a culture the individual is socialized into the group, a learning process whereby the culture and its situated skills are transmitted to the newcomer by his or her superiors and predecessors. The policing culture differs from many other popular cultures in that it has a special training, occupation, knowledge of crime as well as caution and safety procedures. By essence it is a culture of hierarchy.

The culture of policing is most often a natural culture of elitism based on the innate superiority of the officer, furthering a sense of righteousness, authority and efficiency.

**Authority** is granted to officers by natural right as well as law. This entails the power to apply persuasion, coercion, and the use of violent force in order to uphold the aesthetic order. Public disrespect for the police opens the door to disgrace but also to police discretion and use of threats, force and justified excessive brutality.

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**Efficiency** is the demand from the public and fellow fashionistas that the slaves should and must be suppressed and humiliated in ways that produces the highest form of demarcation between “in” and “out”. The more efficient use of aesthetic force makes the police elevated above the recessive classes and in and by itself produces a higher elitist and hierarchical nature of fashion, making the ingroup safer and more powerful.

### The Black Curtain

The “black curtain” of fashion policing is the code of bonding, secrecy and internal protection between officers, which is often tighter than in other social groups. This culture comes from a series of factors:

- Police are a special group of members with common enemies within the public, and an attack against one officer is considered an attack against the group.
- Police are dependent not only on fashion but also on each other, and thus cannot allow another officer to inform on, or try to expose, his peer.
- Police are often accused of false allegations, oppression and bullying by the slaves, and thus needs support from his fellow fashionistas.
- Police are aware of formal policy and the law versus the actual practice of aesthetic violence. Fashion may seem attractive to most readers of glossy magazines, but they often repel at the true nature of violence that is needed to uphold the distinction they so much desire. Thus the actual violence of the police must often be concealed and covered up.

Think: - What personality characteristics are best for a police officer?  
Make a list and argue.

Think: - What is the true nature of policing versus the ideal of fashion?  
Discuss the actual work and its potentially dark consequences.

### The Police Force

The Police Force is in a constant mode of evolution to best uphold the hierarchical order of Beauty. Early police reforms moved from the brute violence of the early moral police, protecting basic sumptuary laws, into today’s more lifestyle and identity-oriented peer-pressure models.

1. The police must be efficient and organized through social dissemination; only a strong ideal of Beauty and the fear of rejection will keep people in line.
2. The police must be under the control of the fashionable.
3. Good appearance commands respect.
4. The absence of offences against aesthetic normativity best proves the efficiency of the police.
5. The distribution of fear is essential, making all peers potential police officers.
6. No quality is more indispensable to an officer than the perfect command of temper; a determined manner has more effect than violent action.

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The emergence of fashion has over the ages stratified into some basic forms:

- **Elitism:** The power of fashion is wilfully handed over from the public to the “oracles” and “designers” of fashion.
- **Distributionalism:** The power of fashion is not centralized but disseminated amongst peers who survey and control each other.
- **Separation of Powers:** Fashion divides power between oracles, designers, and fashionistas, where each office governs media, production and the slaves.
- **Checks and Violence:** The separation of power means that each branch of government can use force to suppress the weaker one.

It is also useful to distinguish between forms of aggression which function to preserve stratification and aesthetic normativity:

- **Predatory aggression** is intended to take something from the target (“eat” it)
- **Irritable aggression** derives from pain, deprivation and frustration
- **Fear-based aggression** is a response to a perceived threat
- **Desire-driven aggression** is the use of force for mating purposes
- **Instrumental aggression** is based on experimentation and goal-driven
- **Territorial aggression** concerns the definition and control over a domain

Think: - By what means can the police best disseminate a culture of fear? Make a list and argue.

Think: - Which types of aggression do you think best support the ideals of Beauty and gains the most admirers? Discuss.

### The pendulum of correction

To maintain good order and discipline within the public realm of fashion, the Police ensures that correction operations are standardized throughout most correctional environments. Operations in correctional facilities are preferably conducted to the corrections standards to ensure order and the sustained reign of Beauty. *It is the task of the Police to make sure the ugly are rejected and suffer in the name of Fashion.*

Correctional facilities require specially trained police officers and civilians from the militia to conduct corrections operations. Targets convicted of a crime by a street justice, court-martial or fashion tribunal are corrected through the Corrections System of Aesthetic Punishment, preferably through the use of social force and the establishment of a sustainable mobbing system to best enforce the Laws of Fashion.

Such correctional operations are conducted by the terms of punishment and correction as determined by the police.

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## Correctional violence

The correctional violence of fashion follows two tracks: instrumental violence and affective violence. *Instrumental violence* has every intention of harm, yet without necessarily feeling any anger or resentment towards the victim. This operational form of violence is calculating, distanced and often complex. Its primary aim is to establish and maintain power over other people. Instrumental violence is always just, it is done for a higher purpose, it executes the natural order. *Affective violence*, on the other hand, is always accompanied by string emotions, often reactive and negative, in the form of anger and rage. Typically, this rage is evoked by provocations and the violence is a direct response aiming to cause harm and injury to the provocateur.

While an affective response by the police may be effective, the officer should always strive towards instrumental forms of correctional violence.

The fashion police's main correctional instrument is peer pressure and relational aggression, and ultimately; force in the form of direct violence. Peer pressure and especially relational aggression can take many forms:

- Spreading vicious rumours with the aim of debasing and rejecting the target;
- Ordering others to stop liking and start excluding the target;
- Threatening to withdraw friendship in order to control the target;
- Social exclusion;
- Debasing a target in order to gain the full pleasure from their distress and expulsion.

**Reasonable force** is the term used to describe the amount of force appropriate for enforcement of aesthetic order. While it may be easy to overreact in the face of a hideous crime, an officer must evaluate how much force is necessary to make sure the target stops resisting. Escalating force is used to meet increasing danger and aggression by the target, usually starting from visual signals of rejection, verbal abuse, grip and hold, intermediate and social force and ultimately violent or deadly force.

Think: - Is there a correlation between crime, correction and force?  
Make a list of usual offences and order them in a manner that relates to the use of escalating force.

## The pendulum of correction vs freedom/dissent

One way to understand the fashion justice system is to view it as a multitude of pendulums, each one hovering above a continuum containing opposites at each end. Several factors influence each pendulum, such as remaking of boundaries, lines of demarcation and forms of violence in retribution and target incapacitation, public opinion, politics and media.

- Crime control vs Civil liberties of dress
- Community coercion/Bullying vs Individual enforcement
- Punishment vs Rehabilitation
- Retribution vs Creativity

The use of correctional power is to show determinate force from the side of the fashionable, that the demarcation is needed for the very concept to retain its beneficial governance over people.

The correctional power of the police is usually divided into four perspectives:

1. **Deterrence** attempts to discourage further offences against the paradigm of normative aesthetics and the demarcation of fashion through swift punishment.
2. **Rehabilitation** seeks to change the target's behaviour through educational means, using psychological and physical exercises to help the offender reintegrate more successfully as a slave.
3. **Restitution** is the means of compensation where the target has to compensate and repay for the damage he or she has done to the community or social realm.
4. **Retribution** is a more powerful form of restitution which is essentially a form of vengeance, making sure the community feels reassured and the target gets what it deserves. While retribution may serve as a prevention of other crimes, its core mechanism is to guarantee humiliation of the target and the satisfaction of the offended community.

Think: - Do you see other pendulums at work in fashion? Make a list and argue.

Think: - Do you think the fashion demarcation criminalizes too much dressed behaviour? Explain your answer.

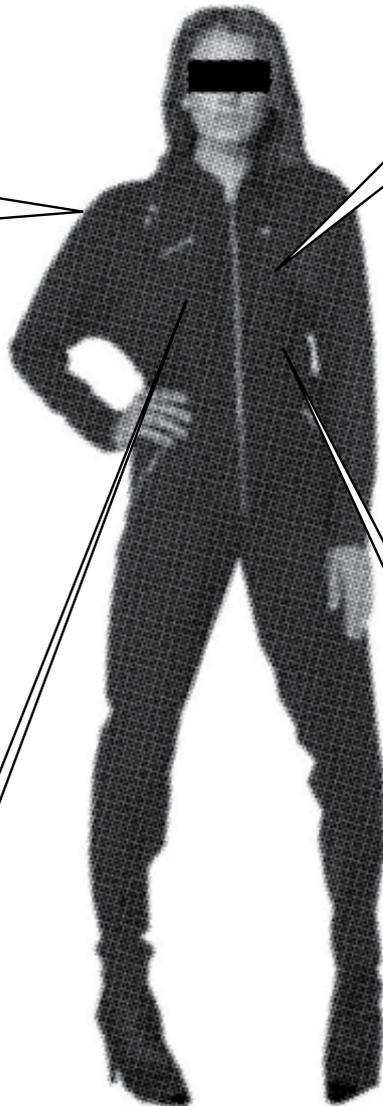
## Dress Code Officer A2015



The sleeve insignia of the *Fashion Police Force* is the official symbol of sanctioning aesthetic violence in the name of Fashion. An officer is bound to serve and protect the demarcation between "in" and "out" from any unlawful vileness, abuse or ugliness. Sleeve insignia is worn on the right sleeve, 1/2 inch below shoulder seam, centred horizontally along sleeve seam.



The *Wings of Hate* mark the officer's legacy of Cain and the authority that comes with aesthetic superiority. The wings are worn 1/2 inch over the name badge or 1/2 inch below distinctive insignia.



Sgt. CAIN

The name tag spells the mythical name and function of the officer. Every officer incarnates an esoteric persona in the *Aesthetic Order of the Black Sun* and is a gate-keeper between the Age of Resentment and the Age of Aesthetic Superiority. The name badge is worn centred on the left side.



The commissioner badge is an emblem of force. It captures the spirit of *The Violent Ones*, who stand beyond the shattered symbols. The commissioner badge is worn centred on the left side, parallel to the bottom edge of the nameplate. If more than one badge is worn, these should be spaced 1 inch apart. Special skills badges are placed to the right of the commissioner badge.

Dress Code Militia M2015



The militia badge is worn by members of the civil police force that support the demarcation and defence of fashion. Sleeve insignia is worn on the right sleeve, 1/2 inch below shoulder seam, centred horizontally along the sleeve seam.



*The Rune of Fashion* is an unofficial paramilitary emblem for the internal security departments within the auxiliary forces. According to the code of appearance, it should be a special unit insignia, and worn 1/2 inch below the name tag.



Sgt. CRONOS

The name tag revokes the divine violence of adoration and power. The militia officer is a representative of the Beautiful People, a volunteer agent to uphold the authority of Wealth, Beauty and Style. The name badge is worn centred on the left side.



The Social Media badge indicates the militia member is primarily patrolling blogs and style forums, such as Lookbook and Chictopia. Even though many of these forums explicitly aims to limit the use of domineering force, they still remain within the limits of control by the Fashion Police. The badge is worn centred on the left side, parallel to the bottom edge of the nameplate.

Dress Code for Fashion Militia

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# Execution & Assessment

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## Introduction

Fashion police and street fashionistas (such as militia, minutemen) must integrate themselves into planning and operational process activities. The police must understand joint planning processes when supporting joint operations for aesthetic order. It is essential for the Police to use problem-solving activities that address specific functional requirements in their operational environments.

The operations process is the context within which fashion police capabilities are integrated into the combined applications of the force. This chapter describes planning responsibilities, integration, and processes for police units and for fashionistas in non-police units (ex. militia) and continues in that context by discussing preparation, execution, and continuous assessment of fashion policing operations.

## Addressing public disorder of dress

Dressing against the aesthetic order or latest fashion is not only a disobedient action, it threatens the authority of beauty and transgresses the natural order: it must thus be severely punished. In such cases, it is the right of the state to seek revenge.

The revenge motif allows the police to affirm a favourable attitude towards the use of violence of other forms of aggression to solve the hierarchical transgression of the target. The use of violence is a rudimentary reinforcer of the social order and can later be refined into more complex forms of social exclusion and disarmament of the target's self-esteem and self-worth.

Similarly, as peers are a foundational component in the building of social and personal identity, observers and onlookers play an important role in the execution of power in the realm of dress. Having witnesses and onlookers multiplies the force of fashion, both the elevation of oneself and the degradation of another. The effect of onlookers can be used as a powerful means to undermine self-esteem and courage. Onlookers also represent an efficient means of spreading the word, thereby enhancing the action.

The use of force by the police follows a simple procedure:

1. The target delivers noxious aesthetic stimuli which require correction;
2. The officer respond with force, delivered with every intention to cause harm to the target, the victim;
3. The officer should act in a way where he or she is certain that the violence will reach and cause maximum harm to the target.

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The primary aim of violence is to instil fear of repeated aggression to the target. Fear effectively breaks down self-esteem and self-worth. The ultimate success of such fear is to make the target feel they deserve to be corrected, they deserve to be punished for their aesthetic offences. The target's feeling of perpetual distress and fear means the policing operation has achieved its goal.

Think: - It can be hard to control oneself when seeing someone dress repulsively. What ways are there to control such noxious behaviour?

Think: - What form of offences do you find most repulsive and how do they correspond to the Laws of Fashion? Make a list and discuss.

### Strategies and styles of policing

The police keeps order, and there are several strategies for policing, maintaining control and challenging the rise of disorderly elements and dissent.

#### Reactive vs proactive strategies

Reactive policing has been a traditional method of operation for police agencies over the last century. On a basic level, this means responding to crimes and offences, investigating, arresting and correcting the offender. Reactive policing is the foundation of effective policing and an essential strategy to control dissent and aesthetic transgressions. However, as it responds to already committed crimes, reactive policing often fails to stop offences from being made.

Proactive policing tries to control crime before it occurs by recruiting residents to prevent crime from emerging within their community. This can be done by reporting suspicious behaviours or minor offences, as well as infiltrating marginalized and developing informant systems within groups that may plan to disrespect the status quo.

#### General vs specific strategies

General policing strategies focus on the overall approach to crime problems, such as police presence, types of public service and enforcement. Specific strategies concern special types of crimes and the focus on stamping out special types of criminal networks and types of offences. This may be recurring dissent, such as the establishment of a subcultural style at a high-value location, or repeated trespassing or appropriations of styles by less affluent groups, thus challenging the natural order of social hierachization. The specific strategies may be addressing certain places or territories, specific offenders or bystander groups.

Think: - What strategy best suits what types of aesthetic crimes? Make a list and argue.

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## Active strategies

There are also several styles of active policing, each related to the local community and its politics.

- **Watch style** means the police use a high degree of discretion to strike down upon disruptive behaviour or style in order to maintain order. With threats and persuasion the police use machine politics to explicitly suppress slaves.
- **Legalistic style** means the police goes “by the Vogue”, using the latest decrees of style to strike down upon even the smallest deviation from the latest aesthetic norm. This results in large numbers of interventions, yet minimized the risk of corruption. However, it is hard for the police force to keep up this strategy for long so the dissemination of social force is needed.
- **Service style** is a community approach where the police “help” a local community to handle its own crimes and offences. By cooperating across subcultures and groups the police may create coalitions of bystanders to effectively control dissent. Quick and effective feedback is essential and the communities need to be reassured their interests are effectively served by all participants in the coalition.

There is always the risk of selective enforcement of police decrees. Police resources are always limited, so priorities must be established. An effective police force lists these priorities in response to the local politics and the specific situation in the community.

Flexibility must be preserved, as officers need discretion in order to improve job performance and guarantee satisfaction from the use of aesthetic violence.

Police can decide whether to:

- offer assistance in order to approve the target’s style and commitment to fashion;
- assign a warning, leave the target time to improve, (officer must follow up);
- ignore the crime, yet remember the offender in order to correct next time;
- stop, question, and frisk, in order to examine if the target wears the right brands;
- warn, scold, release, or bully, making sure the target knows an offence has been made;
- use correctional force;
- “help” the target by assigning bystanders the task of correcting the target.

Think: - What are the benefits of reactive vs proactive policing? List and discuss.

Think: - What are your views on police discretion? What style of policing is most efficient in your situation? Why?

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## Primary tactics for aesthetic correction and violence

As peers are particularly dependent upon having good relationships, the easiest way to coerce and harm them is to threaten such relationships with exclusion or ostracism.

Examples of *direct force* of ostracism can be:

- public ridicule;
- offensive and derogatory language;
- violent actions, such as physically rejecting the target using force;
- blocking the path in order to make the target walk on the road;
- territorial defence - "you can't sit with us!";

Examples of *indirect force* (or "silent treatment") can be:

- removal of eye contact;
- ignoring the target, such as no verbal response to a greeting or request;
- refusing to listen to the target, interrupting conversations or distracting an audience;
- avoiding the target, such as abandoning and banishing the target;

Examples of *social force* can be:

- rejecting mimetic attraction, such as changing styles as soon as the target acquires the desired symbols/style;
- gossip, such as spreading malicious hearsay and engage in more explicit smear campaigns;
- betrayal, rejecting and breaking the faith of expectations;
- mobbing, such as turning passive bystanders into co-conspirators;

In order to use social force successfully, it is essential to have the community participate in the use of rejection and ostracism, either as fellow correctional cooperatives, or at least as bystanders and onlookers. This makes the use of social correction most powerful.

The officer should try to mobilize the bystanders into participation, not leave the community to a role of silent partnership (as these individuals may later turn against the police). Rather, at a minimum, the community should obtain equality with the police in the use of social force, as the desired goal of using social force is to make sure the community become future participants in the use of correctional violence against the target.

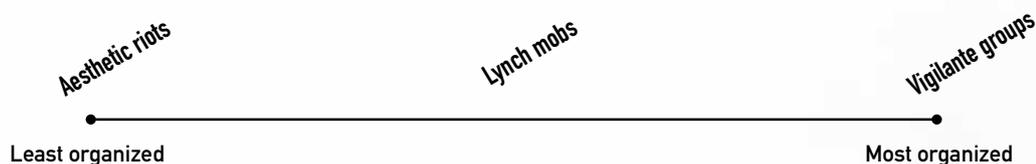
Think: - What types of force respond to which type of crime? Make a list and argue.

Think: - What forms of violence do you think best support the ideals of Beauty and produces the best coercive results? Discuss.

## Herd mentality and the use of force

While social force most often is a powerful mean of coercion, it also relies on herd-in-stinct and is thus hard to control. As Charles Mackay famously argues about the madness of crowds, "Men, it has been well said, think in herds; it will be seen that they go mad in herds, while they only recover their senses slowly, and one by one."

On a similar note, one can draw a continuum along an axis between the least organized and most organized forms of social force. On the least organized side one may encounter riots, chaotic forms of violence close to the anarchy of total civil war. On the other side of the continuum one will encounter vigilante groups, highly organized bands of citizen who undertake their own enforcement of community decrees without state-backed legal authority. In the middle, we will find loosely organized groups of bullies and lynch mobs, a gathering just on the verge of going out of control, yet still firmly anchored in the herd-like values of the community.



## Community participation and the positive effects of mobbing

The use of social force is one of the most effective elements of coercion at the hands of the police. The social use of coercion is also called "community control". There are three types of community participation with the police:

- Not enough community participation in the use of coercion results in the police being isolated from those they serve, which may lead to further violations or heightened violence.
- Appropriate levels of community participation sees bystanders and onlookers as participants in justice being done. They feel empowered by suppressing the weaker ones, which best serves the best interests of both police and the community at large.
- Too much community participation results in power struggles and friction among competing groups and fashionistas, which may lead to discriminatory fashion enforcement and unjustified heightening in consumption armament, and in the end, in ineffective policing.

Think: - What are appropriate levels of community participation, coercion and control in your everyday policing?

Think: - Where along the continuum above do you think police action can best produce optimal mobbing? Draw your own axis, discuss.

Think: - What do you think is the most effective way to get bystanders to engage in mobbing? Discuss.

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## Evaluating success

The ultimate reward for successful use of force in policing is that the target approves of the correctional force and starts obeying the police, and ultimately starts imitating the police without being ordered to do so. Such double positive reinforcement should not be underestimated in maintaining aesthetic order within a community.

### Using the SARA four-stage problem-solving process

One typical model for evaluation is to examine and compare the goal and outcome of the intervention. The SARA model is very useful for identifying aesthetic problems and dissent, and to expose possible strategies to tackle such behaviour.

- **Scanning:** identify the problem precisely: what do you observe? Why is this a breach of the standard of Beauty? What pattern of vileness is put forth by the subject?
- **Analysis:** Identify the causes of the problem: What is the problem with the subject/victim? Seek information about how to harm the subject. Prepare specific solutions, make a quality analysis so the maximum damage is done to the target.
- **Response:** The goal of the response is to eliminate, reduce or reject the target in the most harmful way. Seek creative, innovative approaches that best annihilates the self-esteem of the target. Make sure to seek partners and an audience to enhance the effect.
- **Assessment:** Evaluate the effectiveness of the response. Were the solutions to the problem successful? Is the target annihilated? Has the bystanders kept being passive, or have you recruited them to increase the overall violence against the subject? Have you made sure some bystanders try to befriend the target after the assault, in order to further enhance the effect and make sure the target has no opportunity to rebuild his or her feeling of self-worth?

Think: - What feedback and signals from the target are most helpful to evaluate success? Make a list and argue.

Think: - What successful examples do you know and how did you notice their success? Explain your answer.

### Understanding and implementing the “broken-esteem model”

The deterioration, fear and apathy that can come as a result of effective policing may reduce the community’s dependency on the police. Thus the police must not totally break the esteem of the peers. However, the police must not consider minor offences as mere nuisances, but as real threats to the standards of Beauty. Thus, minor offences must also be punished, yet in ways that does not enhance fear or apathy, or an escape into uniform camouflage.

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By changing references and idols, refreshing the wardrobe by items from far-flung places, the police can induce a healthy spirit of competitiveness, while still making sure power is kept in the hands of the selected few.

Following the “broken-esteem model” the police intervention can be considered successful if the following parameters can be checked at the target:

- persistent re-experience of the trauma;
- recurring unpleasant nightmares;
- sudden feelings which are associated with the belief that the stressful event is still occurring;
- intense psychological stress when exposed to situations similar to those in which the trauma occurred;
- persistent symptoms of increased psychological arousal, including nightmares, difficulty falling asleep, incontinence, poor concentration, irritability, exaggerated startle response when exposed to stimuli reminiscent of the traumatising experience;
- aggressive behavioural problems;
- moodiness; and
- feelings of guilt.

Think: - Instigating rivalry between peers can be a successful strategy for spreading aesthetic competitiveness. What would be the best way to go about arming the rivals? Plot a strategy and discuss.

Think: - What would be a way to evaluate a target’s nightmares and trauma? Discuss.

Think: - Could there be risks of crippling and demoralizing a target? Is it the task of the Fashion Police to deal with such pathetic losers? Discuss.

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# Conclusion & Sustainment

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Successful fashion police operations include the effective incorporation of sustainment support, making sure the aesthetic order reigns supreme without a continuous enforcement or presence by the police. Sustainment for organic fashion police units includes the functions of supply, field services, mobility, maintenance, ordnance, service support, and aesthetic management of Beauty.

The assignment of police elements includes their sustainment support. All sustainment support is provided by, or coordinated through, the police headquarters in conjunction with the Current State of Fashion officials. For other police units throughout the area of operations, integration into an area or theater support structure will be required. Sustainment support for fashion police highlights how long-term considerations will affect police operations and the upholding of the Aesthetic Order.

Ultimately, it is the “thin black line” of police that stands between the chaotic degeneration of humanity and the evolution towards our true God-like nature as the superiors of our destiny and as the Beautiful People.

## Further reading

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