Law Enforcement Communication, Verbal Judo & Visual Ethnography

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Abstract

This study examined Verbal Judo non-verbal and verbal communication tactics in a compliance-gaining context between a police officer and an individual driving his car who had been stopped by the officer. Verbal Judo emphasizes the use of both verbal and non-verbal communication by the officer with specific discourse structures aimed at the individual to obtain goals in compliance-gaining contexts. This study determined that Verbal Judo communication tactics used in training videos deescalate conflict in compliance-gaining, benefiting law enforcement agencies, law enforcement officers, city and state governments, and the general public.

Keywords: Law Enforcement, Verbal Judo, Visual Ethnography

Verbal Judo Visual Ethnography

Verbal Judo was developed in the 1980s by Dr. George J. Thompson for law enforcement agencies and the officers who serve those agencies. Dr. Thompson, better known as Doc, proposes that incorporating Verbal Judo communication training into law enforcement training has positive benefits not only for law enforcement agencies and law enforcement officers, but also aids the officer during court proceedings and enforces general public welfare. Verbal Judo incorporates the principle of nonresistance created by the Japanese doctor Shirobei Akiyama in the 7th century. The Verbal Judo principle of nonresistance deflects aggressiveness, uses the other's energies, and emphasizes that physical force is only employed as a last option (Thompson, 1983, 1984, 2007, 2009).

Law enforcement professionals are challenged to maintain their professionalism while dealing with difficult people often during dangerous high conflict situations. Advantages for law enforcement personnel and law enforcement agencies that incorporate Verbal Judo communication tactics include: fewer formal and informal public complaints; greater employee efficiency; employee and agency professionalism; fewer internal affairs investigations; better public image; and community relations for the agency itself. In addition, the benefits for the officers include the ability to control their own emotions and perspectives, be professional, analyze the individual within the context both skillfully and quickly, create the correct role (voice and body language) to influence the individual, and organize verbal and non-verbal strategies (deflectors keeping individual on track) to achieve goals within the compliance-gaining situation (Thompson, 1983, 1984, 2007, 2009).

Officers are servants of the communities they protect. Abuse of that trust by the Los Angeles Police Department in 1991 resulted not only in the unnecessary use of force (the beating

of Rodney King) but also lead to city riots a year later after four officers were acquitted. Public outrage of the officers' acquittals cost the city of Los Angeles over a billion dollars (Kozlowski, 2011).

Verbal Judo maintains that conflict escalation and unnecessary use of force can be prevented through the use of Verbal Judo communication tactics that gives an individual many choices and chances to comply with the officer. Most importantly, Verbal Judo emphasizes that physical force is used only as a last resort within the compliance-gaining situation. Because the individual is given many opportunities to comply within the compliance-gaining context, during court proceedings the officer's use of force does not come into question by the jury and aids in the officer's credibility when force does becomes necessary (Thompson, 1983, 1984, 2007, 2009). While much anecdotal evidence exists about the positive benefits of Verbal Judo in minimizing conflict escalation, empirical evidence is rare to nonexistent. This study analyzed the effectiveness of Verbal Judo communication tactics for law enforcement training.

Literature Review

Compliance-gaining

For the purposes of this study, the agent influencing another's behavior is defined as officer and the person being influenced is defined as individual (a person who has potentially broken the law). Scholars define compliance-gaining as behavior change of the individual to comply with the officer's proposal within the context (Ajzen, 1992; Frymier & Nadler, 2010; Infante, Rancer, & Actghi, 2010; Miller, 1975; Miller, Booster, Roloff, & Seibold, 1977; West, Richard, & Turner, 2007). Frymier & Nadler (2010) suggest that "Attitude change and behavior change are two different, though often related, goals" (p. 289). The officer's proposal stems directly from a communication framework/strategy not concerned with persuasion tactics such as

the individual's private acceptance, but focuses on the individual's behavior modification in the pursuit of goal attainment during the compliance-gaining context (Ajzen, 1992; Frymier & Nadler, 2010; Infante et al., 2010; Miller, 1975; Miller et al., 1977; West et al., 2007).

Although there has been extensive research on compliance-gaining behavior, there has not been consensus among scholars on the compliance-gaining variables that are measured (Frymier & Nadler, 2010; Infante et al., 2010; Marwell & Schmidt, 1967; Miller, 1975; Miller et al., 1977). Cody and McLaughlin (1989) advocate, "Compliance-gaining communication offers an excellent example of goal-driven behavior" (p. 91). This paper argues that Miller's (1975) dynamic communication process is applicable to law enforcement encounters because the officer's intent to communicate (verbally and non-verbally), to gather information, to maintain control, and influence the individual are synonymous with Miller's (1975) rewards and goals. Miller (1975) proposes that, "the basic function of all communication is to control the environment so as to realize certain physical, economic, or social rewards from it" (p. 62). Schank & Albeson (1977) indentify four primary goals in a persuasive strategy: information seeking, to gain control of the individual, to gain control of the context through legitimate power or authority, and to elicit the individual's compliance with the officer (Kellermann, 2004; Rule, Bisanz & Kohn, 1985; Smith, 1982).

Verbal Judo is a communication tactical strategy that allows officers to professionally and safely control the compliance-gaining environment, and influence the individual's behavior for officer goal attainment (Garko, 1990; Miller, 1975; Miller et al., 1977). Specific Verbal Judo communication tactics (verbal and non-verbal) are a necessary tool for behavioral persuasion during compliance-gaining situations. Officer communicative strategies or role-playing may change based on an individual's behavior classified by Verbal Judo language as: easy, difficult,

and sneaky (Thompson, 2009). However, during the compliance-gaining or conflict situation, the individual must have perceived choices (positive or negative consequences) even though the legitimate power or legal authority resides with the officer. French and Raven's (1960) five power bases: reward power, coercive power, legitimate power, referent power, and expert power may exert a strong influence on both officer, and easy, sneaky, difficult individuals within the context. What strategies the officer selects may have a temporary effect on the individual's behavior without changing the individual's attitude with private acceptance (Cody & McLaughlin, 1989; Festinger, 1954; French & Raven, 1960; Frymier & Nadler, Infante et al., 2010; Miller et al., 1977). In addition, persuasive officers are taught to use positive appeals over negative appeals, so positive appeals are communicated first (de Turck, 1985; Miller et al.,1977).

Tactical Communication

Scholars construe tactical communication as a communication process in which strategy (verbal and non-verbal tactics) is implemented in a specific compliance-gaining context (Cody & McLaughlin, 1989; Garko, 1990; Marwell & Schmidt 1967; Miller et al., 1977; Wheeless, Barraclough & Stewart, 1983). Officer strategy is observable and quantifiable, using communication tactics (verbal and non-verbal) that are executed for maintaining control and obtaining goals in the compliance-gaining context. Verbal Judo fits into the tactical communication category because it was designed to maintain control of the compliance-gaining situation, to prevent escalation of conflict, and to achieve Schank and Albeson's (1977) four goals: information seeking, to gain control of the individual, to gain control of the context through legitimate power or authority, and to elicit the individual's compliance (Thompson, 1983, 1984, 2007, 2009).

Verbal Judo: A Tactical Communication

Verbal Judo is a dynamic, transactional, tactical communication process used by law enforcement during a compliance gaining context (de Turke, 1985; Infante, et al. 2010; Neulip, 1989; Thompson, 1983, 1984, 2007, 2009). Verbal Judo advocates the officer (who is role playing), and persuades the individual (easy, sneaky, or difficult). An individual is an active participant with positive and negative choices within the compliance-gaining situation. The officer is concerned with maintaining control of the individual, keeping conflict at a minimum, and achieving Schank and Alebeson's (1977) four goals. In other words, both the officer and the individual play active roles, both verbally and non-verbally, in the transactional communication process through simultaneous directional and reciprocal interaction even though legitimate power remains with the officer (Cody & McLaughlin, 1989; French and Raven, 1960).

Verbal Judo: A Culture

Verbal Judo is defined for the purpose of this study as a culture. Porter (1972) construes culture as an aggregate of a large group of people's beliefs, values, knowledge, experience, concepts of self, spatial relations, status hierarchies, role expectations, and time concepts. Culture is seen in language and behavioral activities, and it becomes a model of living or way of life for the individuals within a society (Infante, et al. 2010; Porter, 1972; West & Turner, 2007). Officers learning the Verbal Judo culture first encounter learning the language (verbal and non-verbal tactics with specified connotative and denotative terms) of Verbal Judo communication by viewing training videos and practicing Verbal Judo communication tactics. Officers need to assimilate and accept the new language. They need to practice role playing and acculturate themselves to the verbal and non-verbal language, behavioral activities, terminology, and values of Verbal Judo.

Verbal Judo culture focuses on communication as an officer's greatest asset and unfortunately this asset has been ignored by law enforcement agencies. Indeed, Keathley and Haas (2010) determined that communication training was lacking among officers in order to perform his/her job on a professional level. The officers felt that the concentration of job training was on weapons and force training instead of communication training. In contrast, Verbal Judo emphasizes a non-verbal and verbal communication strategy and how officers can apply it within the compliance-gaining context to maintain control, obtain goals, and deescalate conflict.

The present study driven by Kim's (2000) Cross-Cultural Adaptation Theory (CCAT) explains the process of how people adapt to a new culture/environment (Infante et al., 2010; Kim, 2000). According to Infante et al. (2010), this new "environment refers to any cultural experience that is different from that person's home experience (i.e., the culture within which the person was raised)" (p. 411). Previous research on cultural adaptation has been linear by nature with the culture applying influence on the individual who is passive during the process (Infante et al., 2010; West & Turner, 2007). In contrast, CCAT utilizes both an inductive and deductive non-linear approach. This is obtained through the deductive aspect that all people experience adaptation and the inductive aspect to account for the individual's lived story (Infante, et al. 2010; Kim, 2000). According to Kim (Infante et al. 2010; Kim, 2000) CCAT proposes to chronicle for the influence of the new culture and the active individual's previous culture as well as both cultural patterns (macro level factors) and a person's personality and background (micro level factors). In addition, the theory accounts for the individual's short and long term adaptation to the new culture. It is appropriate for the study to be driven by the CCAT theory because officers are learning sections such as communication tactics of the new Verbal Judo culture. Officers learn to marry the new Verbal Judo communication tactics into their present

communication patterns while maintaining a professional demeanor within the compliance-gaining context.

Verbal Judo Terminology

The following terms represent major Verbal Judo tactical communication strategies within the Verbal Judo culture:

Listen, Empathize, Ask, Paraphrase and Summarize (LEAPS). The officer is directed to be unbiased and open while listening (within contextual reason) to the individual. The officer understands that an individual can lie and does not always say what he/she means. An officer is instructed to see through the eyes of the individual. The officer does not have to agree with the individual but attempts to understand the situation from the individual's perspective. LEAPS requires the officer is to ask and seek information from the individual for goal attainment within the compliance-gaining context. Specific language deflectors such as "I 'preciate that, but..." or "I understan' that, but..." are used to keep the individual on track. The officer then paraphrases what information the individual has spoken to the officer and he/she delivers it back to the individual. This Verbal Judo tactic makes the officer seem empathetic towards the individual's situation. The officer then summarizes what was said by the individual (Thompson, 2009).

Art of Representation. RE-spect represents the professional respect given to an individual by the officer. RE-spect is considered a role playing tactic where the officer uses his/her professional face while acting out a professional role called Showtime within the compliance-gaining context. A role is a strategic pattern of behavior in a particular context and Showtime allows an officer to cope within communication contexts to individuals, especially a person that he/she does not think highly about. RE-spect given to the individual has nothing to do with the officer's private attitudes and opinions of the individual. In this role called Showtime, the officer

says specific words such as please, thank you, and sir and speaking in a professional tone. Additionally, the officer paraphrases in a polite manner what the individual has said. Although we mention just one role above, an officer will use countless different roles to create and recreate his public officer persona within the compliance-gaining context (Gundersen, 1984; Thompson, 1983, 1984, 2007, 2009).

"8" Step Car Stop and "5" Step Hard Style. Both of these strategies employ a set number of tactics for a law enforcement officer to use in the specific compliance-gaining context. The "8" Step Car Stop is a traffic stop guide with an eight ordered item list that an officer must complete within the compliance-gaining context. Officers incorporate the "5" Step Hard Style to control situations in which compliance-gaining communication has failed due to a SAFER violation by the individual (Thompson, 2009).

Security, Attack, Flight, Excessive Repetition, and Revised Priorities (SAFER). SAFER is associated with the "5" Step Hard Style in that these can be areas where communication fails. One area where communication fails is when the individual is on drugs and the cognitive thought processes of the individual is altered; thus, communication is impossible due to cognitive impairment. If the individual breaches the SAFER areas, then the officer employs the "5" Step Hard Style procedure to gain control of the situation with the last tactic being physical force in accordance with the Verbal Judo principle that force is a last option (Thompson, 2009).

Visual Ethnography

In Tennessee, Verbal Judo is taught to officers through a module that incorporates videos into a two day class. This paper analyzed two of the videos (secondary sources) from the Tennessee module using visual ethnography. Scholars advocate that the origins of visual ethnography can be traced to visual anthropology. Anthropologists first began using the

photograph as a visual research tool that naturally progressed to documentary films and ethnographic film methods (Collier, 1967; Harper, 2003; Levin & Cruz, 2008; Lister & Wells, 2001; Pink, 2001; Ryan, 1997; Stasz, 1979). Scholars condone using visual methods when the context determines them to be appropriate (Collier 1967; Harper 2003; Levin & Cruz, 2008; Lister & Wells, 2001; Pink 2001; Ryan, 1997; Stasz, 1979). Pink (2001) noted that photographs and film along with field notes are incorporated into the visual ethnographic research study but stressed that the data must be derived from the participants not through the lens of the researcher. Pink (2001) proposes that film/videos preserve cultural interactions allowing the researcher to analyze the original copy. The Verbal Judo training videos fit that context for two reasons. First, the videos were produced through the lens of Doc, the Verbal Judo founder, addressing Pink's (2001) point of view concern. Second, Doc chose to use video as a tool for teaching Verbal Judo making visual ethnography analysis appropriate.

The present study attempts to provide a deeper understanding of effective communication training tactics Verbal Judo incorporates during car stop compliance-gaining situation. The research question for this study asks: How do Verbal Judo non-verbal and verbal communication tactics affect conflict in a compliance-gaining context between the officer and an individual who has been stopped by law enforcement?

Method

Data Collection Procedures

The study conducted a visual ethnography of two Verbal Judo training videos, "8" Step Car Stop and "8" Step with Difficult Person. The videos employed the "8" Step Car Stop tactic for a traffic violation. (The "5" Step Hard Style was nor relevant to the study as the SAFER priorities were not breached.) The videos were obtained from Craig Hamilton who is a verbal

Judo instructor for the Tennessee Governor's Highway Safety Office (GHSO). The GHSO (2011) website defines itself as: "Tennessee's advocate for highway safety. GHSO works with law enforcement, judicial personnel, and community advocates to coordinate activities and initiatives relating to the human behavioral aspects of highway safety" (pp. 1). GHSO offers free training to Tennessee law enforcement officers in many areas including communication and human behavioral aspects of highway safety with grants from the National Highway Traffic Safety Administration (NHTSA). Notably, the Verbal Judo class fits into this human behavioral area that GHSO is trying to change (Tennessee Traffic Safety Resource Service, 2010).

Both "8" Step with Difficult Person and the "8" Step Car Stop were developed by Thompson for law enforcement communication training within the United States. The "8" Step with Difficult Person is in mpg format, lasts for 3:08, and is 17.8 MB in size. The "8" Step Car Stop is in mpg format, lasts for 1:47, and is 17.8 MB in size. The training videos are about an officer pulling over a motorist, have the same vehicles, background, foreground, and set up with same audio. Both videos have the same actors who go through role playing within the different compliance-gaining contexts. The officer is role playing RE-spect while the individual acts an easy person role in one and a difficult person role in the second. The "8" Step with Difficult Person is about double in length because the officer is using more Verbal Judo tactics/language with excessive repetition for compliance-gaining with a challenging and uncooperative individual.

Data Analysis Procedures

The study incorporated Leeuwen and Jewitt's (2001) six levels of film analysis of the two Verbal Judo training videos. The six levels consist of frame, shot, scene, sequence, generic stage, and work as a whole. Dividing a video into six segments leads to better data control over video

timelines.

Frames (still shots taken from the videos) were notated where a specific action occurred. For example, the title fades in on frame 00:01 in the "8" Step with Difficult Person video. Regarding the shot, both videos had sections where the camera's position changes. The camera pans to an officer close-up and then back out to incorporate the individual in the shot again. The scene for the two videos appears to take place at the exact same location on the same night with the same perspective. The actors in the training videos are Caucasian men 45+: Doc (officer) and another Verbal Judo instructor known as Mr. Wampershaw (individual). The sequences in the videos begin with the officer approaching the individual's car on the side of the road at night and moves throughout the car stop compliance-gaining context. Both vehicles appear white and the motorist's car might be an unmarked police car. The videos seem to be shot in the city because there are no stars visible, no nature sounds, and there is some kind of apartment building in the background. Finally, both videos appear to be grainy which may be attributed to MPEG compression for this work as a whole. Some of the text on the lower right hand side of the film shown during the title frame (of both videos) is pixilated and can't be read. The videos instruct students in Verbal Judo culture term "8" Step Car Stop with one video concentrating on an easy car stop (easy person) the other on an difficult car stop (difficult person). The "8" Step Car Stop has the following attributes: MPEG format, 01:47 and 17MB and the "8" Step with Difficult Person attributes are: MPG format, 03:08 and 17.8 MB.

Parker's Seven Steps in Critical Discourse Analysis

Gee (1990) states that, "Discourses are ways of being in the world, or forms of life which integrate words, acts, values, beliefs, attitudes, and social identities, as well as gestures, body positions, and clothes," (p. 120), and other non-verbal related items. The study utilized Parker's

critical discourse method (Flick, 2006; Parker, 1992) incorporating an extra level with Jefferson's (1983, 1984, 1987, 1992) transcription notation method. The critical discourse analysis method was developed by Parker (1992) with a concentration on power within the compliance-gaining context (Flick, 2006). Discourse analysis is a systematic scrutiny of language enabling the researcher to closely examine how topics and themes are discussed including some themes such as *compliance-gaining* and omitting others like the lack of correct grammar (Burman & Parker, 1993; Gee, 2005; Gill, 1996; Phillips, 2002; Potter, 1996).

Parker's seven steps in critical discourse (Flick, 2006; Parker, 1992) include two data collection steps, three data analysis steps, and one removal of researcher from data. The Jefferson transcript notation method was incorporated into Parker's step two and is called step two B. The researcher first transcribes the text from the video and then records free association notes in step two. Next in the data analysis steps, nouns are methodically itemized in step three with the researcher keeping a distance from the text in step four. The researcher then methodically itemized the people in the videos which include Parker's role positions mentioned in the data collection. The researcher reconstructed the assumed rights of people that are mentioned in the data in step five and finally maps the relationships and networks into patterns and themes.

Jefferson Transcript Notation Method

Data collection and analysis incorporated verbal and non-verbal visual analysis using the Jefferson transcript notation method to account for the emphasis that verbal Judo places on verbal and non-verbal communication (Thompson, 2009). Because discourse analysis emerged from conversation analysis it is appropriate to incorporate Jefferson's transcription notation method developed by Jefferson (Atkinson & Heritage, 1979; Jefferson, 1983, 1984, 1987, 1992).

This measure covers topics such as speech delivery, utterances intervals (within and between), overlapping speech, accelerated and slowed speech patterns, body language such as head and hand movements, and others. The next section describes specific Verbal Judo language patterns and compliance-gaining tactics that the study analyzed, using critical discourse analysis and the transcript notation method.

Data Analysis

"8" Step Car Stop and the "8" Step with Difficult Person were examined using Parker's seven steps of critical discourse analysis (Flick, 2006; Parker 1992). Step One*:* beginning transcription. The researcher transcribed both videos before incorporating the Jefferson transcription method (Jefferson, 1983, 1984,1987, 2007) the researcher wrote down verbatim what the individual and officer said (incorporating minimal non-verbal communication) in separate table cells even when the speech overlapped. For example, Step One transcription for the "8" Step Car Stop video dated 10/12/2010 is shown in Table 1 (see Attachments 1 and 2 for complete video analysis).

Table 1

Step One: Transcription

Motorist:	Shoot! ((sniffs))
Cop:	((Slight Pause. Cop walks up to the car. Stays behind the driver and points a flash light into the vehicle.)) Good Evening Sir, Deputy Thompson, San Bernardino County Sheriff Department Now Sir the reason I stopped you, I noticed you driving a vehicle without a er license plate. Is there some justification reason perhaps for that tonight sir?

The researcher then wrote "free association notes" (Flick, 2006; Parker 1992). The researcher reviewed the first initial transcription and added a Field Notes column. Again the "8" Step Car Stop file dated 10/12/2010 example is shown below including Field Notes Section of Table 2 located in the far right column.

Table 2

Step Two: Free Association Notes

	Content	Field Notes
Motorist:	Shoot! ((sniffs))	
Cop:	((Slight Pause. Cop walks up to the car. Stays behind the driver and points a flash light into the vehicle.)) Good Evening Sir, Deputy Thompson, San Bernardino County Sheriff Department Now Sir the reason I stopped you, I noticed you driving a vehicle without a er license plate. Is there some justification reason perhaps for that tonight sir?	This happened to me when I was pulled over. I was totally blinded by the light in my eyes. Are the officer's measuring pupil response? I think they are. Officer has given address to Motorist and a reason for pulling over Motorist.

Step Two B: the researcher incorporated the Jefferson Transcription Notation Method (Jefferson, 1983, 1984, 1987, 2007) into both video transcription documents to account for verbal and non-verbal discourse. This was an ongoing and revisited process throughout the fall semester of 2010 to correct and update the information. "8" Step with Difficult Person dated 11/10/2010 with Jefferson transcription example below in Table 3.

Table 3

Step Two B: Jefferson Transcription Notation Method (see Appendix A for key)

	Timespan	Content	Field Notes Additional Notes
1	00:00-00:05	((Cop walks to the Motorist's car one second per foot step from his patrol vehicle. Cop holds out the flash light and shines it into the driver side window at the motorist. Just before the cop reaches the driver side window, his right hand goes near his holster. You can't really see if he unhooks the holster or not.)) ((Motorist looks at watch that is on his left hand and looks back at the cop through his rear view mirror.)) At frame 00:01 the title of the training video fades in: "8" Step with Difficult Person	Cop seems to be hiding fact his right side is touching gun holster.
2	00:06 - 00:14	.hhh hhhhhh ((Exhales heavily)) (0.2) >Good Evening sir Deputy Thompson- ((Motorist nods head yes but does not turn head toward cop, instead motorist stares straight ahead.)) >>>San Bernardino County Sheriff's Department.- [Sir the reason] I stopped ya is (.01) [^{O}III$^{O\uparrow}$:TTS]	This happened to me when I was pulled over. I was totally blinded for a second. Are they measuring pupil response? Motorist's body language matches voice.

Step Three: Itemized Nouns

Step Three: methodically itemized nouns (Flick, 2006; Parker, 1992). The researcher systematically listed the nouns of each video. While doing this process, certain action words (verbs) were included (see Appendices B and C for each complete video word itemization). Some nouns occurred in both videos: motorist (man, white), cop (man, white), hands, driver window, car and cop car. In-vivo nouns included in both: San Bernardino Sheriff Department, evening, driver's license (materials), documents (materials), contraband, knives (contraband), and guns (contraband). The "8" Step with Difficult Person video had double the amount of in-vivo nouns that included nouns not listed in the "8" Step Car Stop*:* asshole (cussing), Jesus (cussing), plane, minutes (time/late), dope head, gunrunner, community relations, and game (cop pulling motorist's over is just a game). In addition, there were more action words in the "8" Step with Difficult Person video, some of them were: late (time), hurry, I told you, and chose.

Step Four: Distance and Step Five: Role Positions Itemized

Distance was achieved when researcher attended a communication conference in November, 2010. Upon returning, individual/role positions were methodically itemized for Step Five (Flick, 2006; Parker, 1992). Both videos had the same role positions with the exception of the "8" Step with Difficult Person video where the Individual was a difficult person (i.e. non compliant at first with the officer). The role positions of the individual are as follows: individual (has no power in compliance-gaining context but has choices), white man, 45+, to stop car for police officer, to give driver's license, registration, and insurance papers to officer (state law), represents the general public within the context, not required to be professional (can say anything to officer). The role positions of the officer are: officer with legitimate authority (persuading the individual), white man, 55+, stop individual's car, get individual's information: documents and check them out, can give individual a ticket, maintain traffic safety, maintain public safety,

maintain officer safety, maintain individual safety, represents all law enforcement (symbol), and represents agency where officer is employed.

Step Six: Assumed Rights of People Reconstruction

Step Six: The researcher reconstructed assumed rights of people in the videos (Flick, 2006; Parker 1992). Assumed rights of the person are: individual (choices with consequences), little or no power within the compliance-gaining context, driving is a privilege, has right to produce documents (driver's license, insurance and registration) for driving privilege (state law), be unprofessional (cuss, say what he wants to), and has civil rights. The rights of the officer are: officer with legitimate authority (authoritative power given by public to enforce laws), authority by law enforcement agency per state law (lawful legal traffic stop), right to give ticket, remain professional, play a role (not become emotionally involved), has right to last act including force within the compliance-gaining context. Notably the officer's civil rights are suspended within in the compliance-gaining context because they are civil servants protecting and serving the rights of the individual and the public.

The researcher mapped both verbal and non-verbal themes and patterns for *Step Seven* using the Jefferson Transcription Notation Method (Flick, 2006; Jefferson, 1983; Jefferson 1984; Jefferson 1987; Jefferson 2007; Parker, 1992). In both videos, verbal and non-verbal patterns were used numerous times: LEAPS (17 times), SAFER (5 times), RE-spect (Showtime) tactic of the Art of Representation (16 times with the word Sir being spoken 49 times), driving is a privilege (officer authority to ask individual to produce documents in each video), and overlapping of speech by officer and individual.

In the "8" Step with Difficult Person the difficult individual produced more themes: disrespectful language and tone (not acting professional), games played by officer resulting in

bad community relations, time constraint, and deflectors implemented by officer. The individual was verbally abusive using disrespectful language including words such as asshole, and accused the officer of thinking he (the individual) was a "dope head, gunrunner ,or crook." The individual accused the officer of playing games, profiling his "expensive car" and handing out tickets like trophies. The individual often raised his voice in anger and spoke at the same time as the officer expressing his displeasure. Lastly, the individual was late catching his plane and was very concerned with time. Deflectors such as "I 'preciate that, but…" were incorporated by the officer into lessening the resistance of the difficult individual.

The non-verbal patterns noted in Step Seven of both videos are: officer speeded up voice and slowed voice down depending on what words he wanted to emphasize. For example in the address, the officer speeds up when saying the words *San Bernardino County Sheriff's Department* while slowing down on the pronunciation of his name *Deputy Thompson* (see Appendix A for the Jefferson Transcription Notation Method Key). Both the officer and the individual used non-verbal communication such as shaking of the hands and head that matched their verbal communication (49 times).

Results

In depth film analysis using the Jefferson transcription notation method (Jefferson, 1983, 1984, 1987, 2007) produced both verbal and non-verbal themes across Parker's seven steps of discourse analysis (Flick, 2006; Parker, 1992). Particularly, Steps Three, Five, and Seven in both videos support the themes by dissecting the transcription in different ways. In Step Three one of the nouns itemized was driving as a privilege. It was also considered a role in Step Five where the individual had to hand over documents because of that driving privilege. These two steps emerged as a pattern to be noted in Step Seven that within the compliance-gaining context the

officer had the power to ask the individual to produce such documents due to the driving privilege (state law). Verbal Judo tactics (verbal and non-verbal) such as LEAPS, SAFER and the art of representation were incorporated throughout the videos to gain compliance during the context.

How do Verbal Judo non-verbal and verbal communication tactics affect conflict in a compliance-gaining context between officer and an individual who has been stopped by law enforcement? In the "8" Step Car Stop, the individual was compliant and the officer obtained his goals with relative ease with the car stop. The officer's use of Verbal Judo RE-spect and LEAPS tactics maintained the low conflict in the context. In contrast, in the "8" Step with Difficult Person video conflict was high from the beginning of the encounter. The officer was confronted by a highly agitated, verbally abusive, and non compliant individual who was running late to the airport and had a fear of missing his flight. This difficult individual required many more repetition of LEAPS and RE-spect tactics by the officer to gain compliance; yet the conflict did not escalate. For almost the entire video the individual raised his voice to the officer while the officer either kept his voice level or lowered his voice in response.

Both individual's verbal and non-verbal communication and the officer's verbal and non-verbal communication matched their roles within the compliance-gaining context of each video. In the "8" Step with Difficult Person video the difficult individual used unprofessional language and hand gestures to emphasize his agitation with being pulled over. In Table 4, the officer does not react to the individual's raised voice and verbal abuse but remains at the same calm level, often lowering his voice in response to the individual's raised one.

Table 4

Non-reaction of Officer to Individual Agitation using the Jefferson Transcription Method. (For a complete analysis of each video see Attachments 1 and 2.)

	Timespan	Content	Additional Notes
4	00:34-00:48	>Sir, I (o.o1)Sir I can see you're upset listen to me= **L.E.A.P.S** **REspect** ↑ I AM >>>UPSE[T.] [d]o you [have a driver's] license on you this evening Sir?- [III' mm aaa] ((Motorists looks at watch on left wrist. Watch is not visible. Looks back up at officer.)) >I'm about five min >>In about five minutes= ((Motorist looks back down at watch.)) Non-verbal I'm going to be late for my ↑PLANE.(0.1) Ok? = YOU Don't Need >>to do <This- ((Motorist uses both hands together to emphasis his meaning. He shakes them once leaving them for one second and crosses them in front of himself.)) Non-verbal I know it's a big game with you- ((Cop shakes his head yes.)) Non-verbal but it's not a game with me >> ↑I ↓ understand what you are doin'.	
	00:49-01:02	(o.05) Sir I can see you're upset [I can 'preciate] that. [You guys are] - collecting tickets- ((Motorist pulls both hands toward his torso, two time with each arm)) Non-verbal [like they're TROPHIES] [and If you're in a hurry Sir] ((unintelligible))= >>>I AM IN A HURRY.= >>↓Listen to me. I need a Driver's License please >>I've Given You a Lawful Legal reason for the car stop. I'd like to [see the driver's license please. Tha] t's part of your responsibility- [YEAH,↓ YEah,- Yeah,= yeah, yyyy] to drive in >>>California.	Deflection VJ Technique Motorist turns head quickly to left toward cop when cop says Lawful legal. Note: Cops voice gets softer when Motorist's Voice gets Louder.

Conclusion and Discussion

Each video represents Verbal Judo tactics used by seasoned law enforcement professionals for the express purpose of training fellow officers the strategies and terminology of Verbal Judo. Officers must learn to incorporate new and different Verbal Judo tactics into their current communication patterns within the compliance-gaining context. CCAT emphasizes that this is a learning module used to aid the officer in the process of adapting to certain Verbal Judo terminology, language, and tone (verbal and non-verbal communication tactics). CCAT also allows for future research with newly appointed officers who have had Verbal Judo training and

how they acculturate themselves to Verbal Judo culture.

It is highly likely that the officer lacks a professional communication training background for his/her job. Those agencies like GHSO (grant funds from NHTSA) provide communication training to officers for free but consider the money well spent. GHSO is ahead of the curve, investing in communication training that prevents incidents like the Rodney King beating, the following lawsuit, and riots that were directly related to the incident.

Verbal Judo communication tactics appear to prevent the escalation of conflict to higher levels. This can be seen in both videos on different conflict levels. The "8" Step Car Stop was a low conflict situation and the officer's professional demeanor maintained the low conflict while achieving goal attainment within the compliance-gaining context. In the "8" Step with Difficult Person although the individual was non compliant, verbally abusive, and difficult, the use of the Verbal Judo communication tactics LEAPS and RE-spect kept the individual from going to a higher level of conflict. The officer worked towards goal attainment using repeated Verbal Judo strategies and was finally given the documents by the individual even though the individual was still upset. At the conclusion of the compliance-gaining context, the officer was able to let the individual go without a ticket. The officer rewarded the individual by not using punishment tactics and the individual quickly changed his demeanor with the conflict resolved. He apologized and made of excuses to the officer for being so rude.

Because each state and county laws are different in and many of those laws are not black and white, an officer may have a gray area where they can decide when and where to use punishment. A limitation to the "8" Step with Difficult Person (even though it is a training video filmed by actors), one might say that it's because the individual did not get a ticket that the conflict deescalated. This paper argues that this variable does not matter to the compliance-

gaining context because repeated use of Verbal Judo tactics before the final reward accounted for numerous possibilities of the escalation of conflict.

Another limitation was only two training videos analyzed in the present study due to time constraints. The Verbal Judo training module used by Tennessee contains six more training videos incorporating Verbal Judo tactics and twenty six videos where Verbal Judo was not incorporated into the compliance-gaining context. The training videos need to be analyzed to produce a base-line for comparison against actual videos using Verbal Judo techniques from law enforcement agencies.

Those videos lacking Verbal Judo strategy show escalating violence and provide a baseline in the opposite direction of Verbal Judo SAFER violations. The videos were taken from law enforcement agencies or copied from TV programs and were incorporated into the Training Module by either Thompson or Hamilton in the 1990s. They include high conflict situations such as the beating of a female officer by a male individual twice her size in front of his young daughter (victim). Another video contains the death of an officer by the individual. All of these videos should be analyzed for a future triangulation study involving the Verbal Judo culture.

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Appendix A

Jefferson Transcription Notation Method *Step 2 B*:

Jefferson Transcription Notation Method Key

°	Talk following the degree sign means it is soft
° °	Talk between the degrees mean low, soft voice than other talk around them
↑	Voice Raises
↓	Voice Lowers
>	Voice speeds up (>> speeds up quick >>> speeds up really quick)
<	Voice slows down (<< slows down slowly <<< slows down slower)
-	No pause between same speaker dialogue
=	No pause between different speaker dialogue
(o.0)	Seconds of pause
[ ] [ ]	Two individual Voices are talking at the same time. The brackets indicate the words are said at the same time.
Word	Caps in Dialogue mean emphasis
WOrd	Wo is emphasized in Dialogue
WORD	Entire word is emphasized in Dialogue
(.)	Indicates a micro pause. Not the end of a sentence.
?	Punctuation marks are not used grammatically. The question mark indicates a rising in intonation.
<u>Wo</u>rd	Underlining indicates a form of stress or emphasis.
hh	Indicates hearable breathing the more h's the more breathing
.hh	Inhalation is used with dot before hh
((text))	Text between double paranthesis has been added by the transcriber to indicate an event.

Appendix B

Parker *Step 3*:

Itemizing Nouns *"8" Step Car Stop*

Nouns	**Other Words**
motorist (man, white) cop (man. white) night stars (none) moon (none) badge sheriff's uniform Mag Flash Light car cop car hands driver window (rolled down) wind shield (front of car)	Thank you by cop (5) Thank you by motorist (6) Sir (12 cop, 8 moto) Mr. (2 cop) Please (1 cop) Ok (emphasized out) (11) May I (I cop)
Invivo Nouns	**Action Words**
Deputy Thompson (1 cop) San Bernadino County (2 cop) evening (1 cop) tonight (1 cop) reason (2 cop) car (2 moto) (1 cop) driver's license (materials) (3 cop) registration (paper) (1 cop) insurance (paper) (1 cop) guns(contraband) (1 cop) knives (contraband) (1 cop) contraband (contraband) (1 cop) console (1 moto) documents (materials) (1 cop) safety (2 cop)	Purchased (1 moto) Drive Careful (1 cop)

Appendix C

Parker *Step 3*:

Itemizing Nouns *"8" Step with Difficult Person*

Nouns	**Other Words**
motorist (man, white) cop (man. white) night stars (none) moon (none) badge sheriff's uniform Mag Flash Light car cop car hands driver window wind shield (front of car) watch	rancho kookomombo sheriff's (cussing) get off (win game) (1 moto) famous for this stuff (playing games) (1 moto) Thank you by cop (1) Thank you by motorist (8) Sir (27 cop) Mr. (2 cop) Please by cop (4) Ok (emphasized by cop) (7)
Invivo Nouns Deputy Thompson (1 cop) San Bernadino County Sheriff's Department (1 cop) evening (2 cop) evening (bad) (1 moto) blocks (streets) (1 cop) seventh (street) (1 cop) reason (4 cop) car (expensive) (2 moto) (1 cop) game (4 moto) driver's license (materials) (7 cop, 6 rep. used to get dl, 2 by moto 1 it) minutes (five late) (2 moto) plane (verb late) (1 cop) flight (miss) (1 moto) reputation (bad) (1 moto) tickets (it = ticket) (5 moto) trophies (=ticket) (1 moto) responsibility/obligation (driver) (2 cop) privilege (driving) (1 cop) California (2 cop) name (of cop) (1 moto) car stop (legal) (2 cop) registration (paper) (1 cop) insurance (paper) (1 cop) problem (contraband) (1 cop) gun(contraband) (1 cop) knives (contraband) (1 cop) contraband (contraband) (1 cop) crook (u Think am I?) (1 moto) dope head (u Think am I?) (1 moto) community relations (bad) (1 moto) Gunrunner (u Think am I?) (1 moto) moment (1 cop) materials (1 cop) these (materials) (1 cop) Jesus (cussing) (1 moto)	Asshole (cussing) (1 moto) record (motorist's) (1 cop) console (1 moto) documents (materials) (1 cop) guys (cops) (1 moto) traffic (1 cop) tonight (1 cop) safety (3 cop) **Action Words** late (time) (1 moto) 55 in 30 (1 cop speeding = time) hurry (1 moto) very carefully (getting stuff from console) (2 cop) I told you (2 moto) chose (2 cop) I (cop)give you (motorist) a break (power in cop's hand) (2 cop) drive carefully (2 cop)

Attachment 1

“8” Step with Difficult Person Video Transcription

Created By:	Doc Thompson
Used for:	Verbal Judo Training
Stored in file:	
Format:	MPG
Duration:	3:08
Size:	17.8 MB
Transcript Entries:	Lorna Keathley
Title of Video:	“8” Step Car Stop
Description:	Verbal Judo is a tactical communication taught to law enforcement. It emphasizes that communication skills are the officer’s number one tool in compliance gaining contexts.

Jefferson Transcription Quick Reference (Key)

o	Talk following the degree sign means it is soft
o o	Talk between the degrees mean low, soft voice than other talk around them
↑	Voice Raises
↓	Voice Lowers
>	Voice speeds up (>> speeds up quick >>> speeds up really quick)
<	Voice slows down (<< slows down slowly <<< slows down slower)
-	No pause between same speaker dialogue
=	No pause between different speaker dialogue
(o.0)	Seconds of pause
[ ] [ ]	Two individual Voices are talking at the same time. The brackets indicate the words are said at the same time.
Word	Caps in Dialogue mean emphasis

WOrd	Wo is emphasized in Dialogue
WORD	Entire word is emphasized in Dialogue
(.)	Indicates a micro pause. Not the end of a sentence.
?	Punctuation marks are not used grammatically. The question mark indicates a rising in intonation.
Word	Underlining indicates a form of stress or emphasis.
hh	Indicates hearable breathing the more h's the more breathing
.hh	Inhalation is used with dot before hh
((text))	Text between double parentheses has been added by the transcriber to indicate an event or a nonverbal action.

SCENE I

Stage Set Up:

A motorist has been stopped by a cop at night. There doesn't appear to be a moon or any stars visible. This might be a city area, maybe a city street. There is some kind of building in the far right hand corner and has a couple of lights (might be an apartment) and other than that the background is black.

In the foreground, the motorist is about 55+ years old, has a gray mustache and balding white hair and doesn't appear to be overweight. The motorist has on a jacket and it appears black.

The cop 45+ has a crew hair cut and what looks like grey hair. The cop is from the Sheriff's office and has on a brown starched uniform with sleeves to the elbow. There is some kind of badge directly on a starched crease down the left side of the shirt. The cop has a patch on the left shirt sleeve. The cop appears to have on green or black pants with a uniform belt. He is holding what looks like a Mag Flash light –black and about 12-16 inches long.

Both the motorist's and the cop's cars are white. The motorist's car might be an unmarked police vehicle. The cop car lights illuminate a reddish/purplish haze on the motorist's left hand side of the car.

The screen shot does not include the motorist's entire car. In the foreground, just the driver area cut to the front window is viewable, driver mirror, and back left hand of the motorist's car. The scene does not show the hood of the motorist's car. You can see most of the cop's car but the cop does block it during the video. The film has a low hum, maybe of traffic.

Notes:
Cop's dress is impeccable. I see military creases. Film seems degraded and grainy.

The cars both look like police issue - the motorist's is unmarked.

	Timespan	Content	Field Notes	Additional Notes
1	00:00-00:05	((Cop walks to the Motorist's car one second per foot step from his patrol vehicle. Cop holds out the flash light and shines it into the driver side window at the motorist. Just before the cop reaches the driver side window, his right hand goes near his holster. You can't really see if he unhooks the holster or not.)) ((Motorist looks at watch that is on his left hand and looks back at the cop through his rear view mirror.)) At frame 00:01 the title of the training video fades in: "8" Step with Difficult Person	Cop seems to be hiding fact his right side is touching gun holster.	
2	00:06 - 00:14	.hhh hhhhhh ((Exhales heavily)) (0.2) Nonverbal >Good Evening sir Deputy Thompson- ((Motorist nods head yes but does not turn head toward cop, instead motorist stares straight ahead.)) Nonverbal >>>San Bernardino County Sheriff's Department.- [Sir the reason] I stopped ya is (.01) [^{o}IIII$^{o\uparrow:}$TTS] $^{o\uparrow}$ IIITTS$^{\uparrow}$ It's not a good evening. ((Motorist moves head slightly to the right)) Nonverbal >I paced you Sir 55 in a 30 [over the last four blocks]= [((Motorist Shakes head no.))] Naaahhh.- when I was down ta seventh.=	This happened to me when I was pulled over. I was totally blinded for a second. Are they measuring pupil response? Motorist's body language matches voice. ((Motorist shaking head no)) Nonverbal	
3	00:15-00:33	< You no what?You know- >Sir is there sum ummm [justified] reason for that this- [Listen] ((unintelligible))= You rancho kooko mombo sheriffs have a reputation furrr (0.02) stopping cars like mine. >I know what you're doing out here. This is a <GAME for you guys. This is an absolute ↑GAAAAMMME - ((Motorist looks directly at the cop and shakes left hand repeatedly. Reminds me of Italy.)) Nonverbal	Motorist's voice seems agitated. What's this language? Some form of cussing? Cop remains calm and appears	

		and you just WAIT until we drive by in these > high expensive ↑CARS and you get OFF doing this don't you?= ((Motorist turns head and makes eye contact with Cop.)) ((Cop remains still and appears to not react to elevated voice of Motorist. Can't really see what cop is looking at.))	unreactive. Nonverbal
4	00:34-00:48	>Sir, I (o.o1)Sir I can see you're upset listen to me= **L.E.A.P.S** **REspect** ↑ I AM >>>UPSE[T.] [d]o you [have a driver's] license on you this evening Sir?- [III'mm aaa] ((Motorists looks at watch on left wrist. Watch is not visible. Looks back up at officer.)) >I'm about five min >>In about five minutes= ((Motorist looks back down at watch.)) Nonverbal I'm going to be late for my ↑PLANE.(0.1) Ok? = YOU Don't Need >>to do <This- ((Motorist uses both hands together to emphasis his meaning. He shakes them once leaving them for one second and crosses them in front of himself.)) Nonverbal I know it's a big game with you- ((Cop shakes his head yes.)) Nonverbal but it's not a game with me >> ↑I ↓ understand what you are doin'.	
	00:49-01:02	(o.05) Sir I can see you're upset [I can 'preciate] that. [You guys are] - collecting tickets- ((Motorist pulls both hands toward his torso, two time with each arm)) Nonverbal [like they're TROPHIES] [and If you're in a hurry Sir] ((unitelligible))= >>>I AM IN A HURRY.= >>↓Listen to me. I need a Driver's License please >>I've Given You a Lawful Legal reason for the car stop. I'd like to [see the driver's license please. Tha] t's part of your responsibility- [YEAH,↓ YEah,- Yeah,= yeah, yyyy]	Deflection VJ Technique Motorist turns head quickly to left toward cop when cop says Lawful legal. Note: Cops voice gets softer when Motorist Voice gets Louder.

		to drive in >>>California.	
5	01:03- 01:09.5	((Motorist gets his driver's license out of his hand. Not sure where he got it from.)) ((Motorist's left arm and hand goes outside window and offers the cop what looks like a driver's license and just before the cop gets it with his index and middle fingers on his left hand that also is holding the flashlight, the motorist pulls it back into the car. The cop's right hand is till near his gun.)) (0.2)You know ↑WHAT?! I don't what if I don't GIVE you my driver's license? What if I take YOUR name instead?- ((Camera zooms goes in and focuses only on the cop. The cop is visible from the waist up. The car is barely visible to the left bottom screen. Looks like a rounded triangle. The cop car is in the background, still flashing lights.))	Nonverbal
6	01:09.6- 01:22	<<Ok sir Look. California is very clear about- [that >>I gave you a lawful legal reason] for the car stop.- [You guys are famous for this Stuff] = You have every obligation [under the law sir] to produce a driver's license.- [This is RIDIC↓ulous.] That's part of the privilege of driving.= ((when cop says obligation his eyebrows raise up about an inch and his chin lowers, making him appear to emphasize obligation. His head also moves up about an inch.)) Yeah, I [hear you. OK.] [Now, Now I'm]((unintelligible)) Driver's license. >>May I see it please, Sir?= SURE, here <<YA ↑GOOO!- ((Motorist hands cop his driver's license. Cop takes it with his left hand. Cop is still holding the flashlight in the left hand as well.))	Cop explains why to motorist.
7	01:23 - 01:35.5	<<Oookaay.= >>You're goinna write it aren't ya?= Mr. Wampershaw?.= >>YESSSSS= Everything accurate on the driver's license? [((unintelligible))] Sir? [>>Absoooooluuutely]= ((Camera pans back out to include motorist in the lower left hand of the scene.)) You're goinna write this ticket aren't you?=	

		>>Sir do you have your registration and insurance [>>with you in the car]- [ahhhhhhhhhhhhhhh] >>>and if so where do you keep it?= I keep it in the con↑SOLE.- ((Motorist eyebrows are drawn in together for this sentence. His voice is very angry.))	
8	01:35.6- 01:47	Ok. Sir very care>>>ful don't be reaching for it Yet. ((Motorist reaches for document. Motorist raises both eyebrows in response.)) Do you have >>>anything in there that might cause me a problem? [guns, knives] contraband? **S.A.F.E.R.** [<< Not a thing] (0.5) NOTHIN'. = >>>Anything like that?= NOO↑OOOO!= Ok great= [Do you THINK I'm a crook?]- Tone from motorist is even more angry and hard. Nonverbal [Would you reach for it]- No Sir.= **L.E.A.P.S** [Would you reach for it] ahhhh very carefully for me sir- **L.E.A.P.S** [Do you THINK I'm a dope head?] Jeessss↓ussss. This is really [ridiculous.] [>>>Very carefully sir.]= **L.E.A.P.S** ((Motorist reaches over to retrieve documents when he says Jesus.))	Nonverbal Cop's hand is not viewable but his arm indicates he is near his gun. Nonverbal
9	01:48-2:00.5	((Frame 01:48 Camera pans to Cop. Concentrates on cop only.)) You know your not helping the community relations problem. Do YOU UNDERSTAND THAT?= Yes sir. I can see you're upset and I ↓<'preciate that sir.= ((Cop moves Mag Light into crook of arm with right hand. Puts right hand back immediately near the holster. Cop looks at driver's license when he says sir.)) >>>↑There it is= <<OOK. Thank you=	VJ Deflection Technique Nonverbal

		((Motorist hands the cop his documents. Cop puts flashlight underneath his left arm with his right arm when the motorist turns away and reaches for the documents in the console and accepts document in left hand. The cop immediately puts his right hand is still near the gun holster.)) [Is everything accurate] on THESE Sir? [There <<Ya Go] <<<o↑F COURSE IT'S ACCURATE!=	Nonverbal ((Cop motions left and right putting emphasis with documents))

10	02:00.6-
	02:14
		Sir for your safety and mine= **S.A.F.E.R.**
		((Cop moves arms and makes an emphasis with documents. When cop says your he moves his head up and down about an inch.)) Nonverbal
		
		>>> I'm gonna ask you to stay in the vehicle while I go back and EVAluate these materials=
		((Cop moves documents to right and left when he says evaluate.)) Nonverbal
		ok=
		I'll be back with you in a moment=
		Ok=
		>>> as quickly as I can=
		All right. <<Yeah. <<<Thanks. <<<<<Thank YOU
		
		((Cop walks forward facing backing up towards his vehicle looking back two times. One step per second (0.7)))
			VJ Tactical Peace Phrase
			
			L.E.A.P.S

11	02:15	((Looks at cop in the rear view mirror)) Nonverbal Asshole!	
	SCENE II		
12	02:16-02:47	((Cut swipe to the left. Cop is returning to the motorist's vehicle. Flashlight underneath left arm. Documents in left hand. Right hand located near gun holster. One step per second.)) I'm goinna miss that flight I know it. (o.2) Ok. Mr. Wapershaw?= YESSS= I have run <<ahhhh your name and record and it >>comes up [clean s]ir. = [unhuh]- >>> I TOLD YOU. I TOLD YOU THAT!. ok. I see that you are in a hurry and you have been coopera - ((Cop inverts documents on coopera))	**L.E.A.P.S**

		you know you've been very cooperat i[ve with] me tonight. [Yeah] [yeah] . ((Motorist nods head up and down on both yeahs.)) >>So I'm gonna give yOU (o.1) these documents back Sir= ((Cop hands over documents to Motorist who gets them with both hands. OkKK Ok. Here's your license= Thank you= I'm gonna give you a break. >>>I chose to give you a break this evening.= WH↑AT?= ((Motorist turns head to the left towards the cop.)) Nonverbal (O.1) Yes Sir,>> I chose to do that= You're not gonna write the TICKet?= No Sir= Well <<THAT surprises me= >>>No Sir. You have a clean record - and [we've] had our chat and I and I hope [<<chatting] is enough Ummm.(o.1) [Oh my GOD] [((Motorist whistles))] Nonverbal	**Motorist voice matches body language.** Nonverbal **REspect** **REspect**
13	02:48	I Will ask you >>however [to do] drive carefully- [Jesus] in our county. Remember Sir (o.1) [your safety is important to me.] [Deputy I'm mmm I'm REALLY] Sorry. III was Wrong. I shouldn't have come off like that. III appreciate you guys out here. I'm just late for the plane. I really apologize for ↓talkin' to you like that. ((Motorist uses right hand for emphasis throughout. He shakes it to left and right.))] Nonverbal We All ↓have days like that Sir. >>>I know exactly Please do drive [carefully.]- **REspect** [Thank you.] Thank you. Particular[ly pulling out] into traffic. [Thank you] Thank you Thank You Thank you ((Cop walks backward towards his car and video fades to black.)) Nonverbal	**REspect** **L.E.A.P.S**

	WORK AS A WHOLE		
		This is a training video used by a Verbal Judo Instructor for the Governor's Highway Safety Office. It is called the 8 Step Traffic Stop and with a Difficult Person. L.E.A.P.S, Sword of Insertion, Deflection Techniques and non verbal communication were used in gaining the motorist's compliance. Cops appears to have a dance with words. Some go really quick when they seem to NOT be as prominent.	

Attachment 2

“8” Step Car Stop Video Transcription

Created By:	Doc Thompson
Used for:	Verbal Judo Training
Stored in file:	
Format:	MPG
Duration:	1:47
Size:	17.8 MB
Transcript Entries:	Lorna Keathley
Title of Video:	“8” Step Car Stop
Description:	Verbal Judo is a tactical communication taught to law enforcement. It emphasizes that communication skills are the officer’s number one tool in compliance gaining contexts.

Jefferson Transcription Quick Reference (Key)

o	Talk following the degree sign means it is soft
o o	Talk between the degrees mean low, soft voice than other talk around them
↑	Voice Raises
↓	Voice Lowers
>	Voice speeds up (>> speeds up quick >>> speeds up really quick)
<	Voice slows down (<< slows down slowly <<< slows down slower)
-	No pause between same speaker dialogue
=	No pause between different speaker dialogue
(o.0)	Seconds of pause

[ ] [ ]	Two individual Voices are talking at the same time. The brackets indicate the words are said at the same time.
Word	Caps in Dialogue mean emphasis
WOrd	Wo is emphasized in Dialogue
WORD	Entire word is emphasized in Dialogue
(.)	Indicates a micro pause. Not the end of a sentence.
?	Punctuation marks are not used grammatically. The question mark indicates a rising in intonation.
Word	Underlining indicates a form of stress or emphasis.
hh	Indicates hearable breathing the more h's the more breathing
.hh	Inhalation is used with dot before hh
((text))	Text between double parentheses has been added by the transcriber to indicate an event or a nonverbal action.

SCENE I

Stage Set Up:

A motorist has been stopped by a cop at night. There doesn't appear to be a moon or any stars visible. This might be a city area, maybe a city street. There is some kind of building in the far right hand corner and has a couple of lights (might be an apartment) and other than that the background is black.

In the foreground, the motorist is about 55+ years old, has a gray mustache and balding white hair and doesn't appear to be overweight. The motorist has on a jacket and it appears black.

The cop 45+ has a crew hair cut and what looks like grey hair. The cop is from the Sheriff's office and has on a brown starched uniform with sleeves to the elbow. There is some kind of badge directly on a starched crease down the left side of the shirt. The cop has a patch on the left shirt sleeve. The cop appears to have on green or black pants with a uniform belt. He is holding what

Notes:
Cop's dress is impeccable. I see military creases. Film seems degraded and grainy.

The cars both look like police issue - the motorist's is unmarked.

looks like a Mag Flash light –black and about 12-16 inches long.

Both the motorist's and the cop's cars are white. The motorist's car might be an unmarked police vehicle. The cop car lights illuminate a reddish/purplish haze on the motorist's left hand side of the car.

The screen shot does not include the motorist's entire car. In the foreground, just the driver area cut to the front window is viewable, driver mirror, and back left hand of the motorist's car. The scene does not show the hood of the motorist's car. You can see most of the cop's car but the cop does block it during the video. The film has a low hum, maybe of traffic.

	Timespan	Content	Field Notes	Other Notes
1	00:00-00:05	((Motorist watches cop walking up to his car in driver's side rear view mirror)) Nonverbal ((Motorist inhales and turns head to the left)) sssshHHOOTTT! - ((sniffs into nose)) Nonverbal (("8" Step Car Stop Title Comes up on the screen in upper left hand corner. In lower right hand corner there is very pixelated text that might say something about training.)) ((Cop walks up at a second a step pace. He has what looks like a Mag flash light in left hand and his right arm is hanging to his right side.)) Nonverbal		Cop = Sheriff. I should have used Sheriff. Didn't occur to me until doing Jefferson on second video.
2	00:06-00:14	((Right at this point and before the cop talks his right hand angles and looks like it goes near his belt. Then the cop moves his body so that the right arm is hidden.We can't see it but I think it is his gun holster. The light shines into the driver's side of the car.)) Nonverbal Good Evening SIR Deputy <Thomp<<SON. >> - **REspect** ((Motorist acknowledges Cop by turning his head left when Cop speaks.)) Nonverbal >>>San Bernardino County Sheriff's Department >>>Now SIR the REAson I stopped you I noticed you driving ((Cop looks to right behind the vehicle while saying driving)) without a uhhh rer ((rear)) license plate is there some >>>justified reason perhaps for that tonight< Sir? = ((The light is shining right into the Motorist's face.)) **REspect**	Maybe while making this video the Cop thought about some states not having a rear license plate and changed his mind on just saying rear license plate. Checking for pupil dilation? DUI?	
3	00:15 - 00:17	>>YYES Sir Officer There IS-	Motorist body	

		((Motorist moves head up and down and then to the right and back to the left to face the officer)) Nonverbal I just PURchased the car from my wife about mmm about three or four days ago= ((used right hand gesture towards officer while saying mmmm about and seems to put hand back down on steering wheel)) Nonverbal ((Cop remains still. Mag light is still on Motorist and his right arm is hidden by his body.	language matches voice.	
4	00:18 - 00:21:5	((Cop's head and flash light both go up about 2 inches when he says I see first time. Both go up about an inch on the second I see.)) Nonverbal ↑ahHH [I see.] [I see.] [IIIII] I haven't got it. [registered] yet.= ((Motorist head shakes to left and right.)) Nonverbal	Cop's body language matches voice. Motorist body language matches voice.	
5	00:21:6 - 00:28	Well let me ask you first for your driver's license. - **REspect** ((Cop says first the flash light goes up and circles about 2 inches.)) Nonverbal >>>Do you have a driver's license on you sir?= **REspect** ((Cop's head shifts to left about 2 inches and goes back.)) Yes I do. - ((Motorist head nods up about an inch when saying Yes.)) Nonverbal >↑Sure. ((Motorist leans to the right and pulls something out of his long sleeve shirt pocket.)) <<Ok. May I see It? **REspect** **L.E.A.P.S** ((Motorist makes noise, like shuffling of papers while getting document out of pocket.)) ((At same time Cop seems to stand taller to view into the car. Positions the flash light to view documents.))	The flash light is an extension of the cop's body. It's matching is movements. Motorist hears Driver's license and goes to get it before Cop requests it. THIS IS DIFFERENT FROM HARD STYLE. COP LETS MOTORIST CONTINUE WITH SAFETY VERBIAGE.	Agent must have classified Target as Easy and non threatening. Agent isn't using deflectors (for your safety and mine...) to gain compliance. Agent has made a judgment call and the Target is complying voluntarily.

6	00:29 - 00:33	There you go sir. = ((Motorist hands a document to the police officer. While doing this the motorist's right hand is extended outside the car towards the officer.)) ((The cop moves the Mag light into the crook of his left arm when Cop says Ok Thank You. He then takes his right hand to accept the document from the Motorist but doesn't leave his position or angle at the car.)) >>Oooookayyyyy thank you. Mr. Wapershaw is it?= **REspect** ((Cop reads the name on the driver's license. We can now assume it's a license because cop seems to accept it as so. Also you can now see Cop's right arm is at a 90 degree with his hand resting on something on his belt.)) Yes sir. = ((Motorist is facing forward at this time.))	THIS IS DIFFERENT FROM HARD STYLE. Hard style he picks the documents up with his left hand and keeps his right hand I think near his gun.	
7	00:34 - 00:37	Do you have your registration and insurance with you or the papers - ((Motorist acknowledges Yes to papers by nodding his head a couple of inches. Motorists is facing cop.)) Nonverbal for this car. You said you just got it?= **L.E.A.P.S**		
8	00:38 - 00:42	Yeah, I have the purchase pap[ers] [ok] wwwRR - ((Motorist reaches for something to the right inside his car when he says papers.)) ↑<<SIR↓ >>before you reach for it where <<might they be in the CAR? ((Cop moves driver's license to a point towards the motorist when he says Sir.)) = **L.E.A.P.S** **S.A.F.E.R.** RIGHT Here in the center console. = ((Motorist does a slight nod to right indication center console. When Motorist says console his eyebrows go up about 1/2 inch and his head moves up a couple of inches.)) Nonverbal	Maybe he could see everything the Target was doing before but was being safe when Motorist was reaching into car.	

9	00:43 - 00:49	Is there anything in that consol sir that might bother me guns, knives, ammunition and other contraband? ((Cop moves driver's license back and forth starting at the word might until the end of the sentence.)) = **L.E.A.P.S** **S.A.F.E.R.** >>>Not at all. ((Motorist shakes head left to right.)) < Not ↓<<at all. Nonverbal Ok, just reach very carefully for it. ((Motorist reaches inside the console for documents. Cop moves his head to get a better view inside the vehicle. Cop is still holding the first document.)) Nonverbal	Back and forth of the driver's license emphasizes contraband. Motorist's body language matches voice.	
10	00:50 - 00:56	((Motorist looks to the right and seems to move the center console lid up. He is leaning toward the right and appears to be looking for the requested papers. There is some rattling noise when the Motorist leans really far to the right. He pulls out something and there's a thud. He draws documents into his lap and there's a shuffling of paper. At 00:55 you can see through the front window there are 3 - 4 several papers in front of the Motorist.)) ((At the same time the cop moves his body back and forth to see what the Motorist is pulling out of his center console. The Mag flash light to help him see but it is still in the crook of his arm. He bends his head down to get a better view of the center console. He moves back and forth quickly less than half a second when the Motorist brings something out of the center console. Cop shifts his weight from left to right foot. His right arm/hand is not visible but appears to be in same position near belt.))	Thud = center console lid fell down.	
11	00:56.5-01:00	There's ttttthe - ((Motorist pulls out papers and the shot moves in towards the cop. Barely at the bottom you see the top of the papers being handed from the Motorist to the cop. You no longer can see the motorist or the papers. Cop is looking at them.)) Receipt and uhhh Temporary registration. - ((Motorist hands papers to cop. Cop takes paper with his left hand.)) Nonverbal OoooKayyyyyyy-		

	01:01 - 01:13	Everything in order. <to your knowledge Sir?= **REspect** **L.E.A.P.S** To my KNOWledge. [Yes Sir. >ye]s sir [OooKayyy] <well >>I tell you what I'm going to do. - ((Cop moves paper in 45 degree angle to look at while saying I tell you what I'm going to do.)) Nonverbal I'm going to return to my vehicle - ((Cop faces motorist when he says return.)) Nonverbal <And >>- ((Cop looks at documents when he says And>> Nonverbal evaluate what we have here <and>> I need to ask you to <Stay. for- Your Safety And Mine >>in the Vehicle until I return.= **S.A.F.E.R.** ((Cop looks at motorist when he says Your Safety.)) Nonverbal ((Camera lens backs up so that the motorist's head is viewable in the shot.)) O[k] ((shakes head up and down.)) Nonverbal << [O]K? = SURE = ((Motorist nods head up and down.)) Nonverbal >> Be back in with you in a moment.= OK= ((Motorist is looking down at something.)) Thank you= ((Right after saying thank you, cop starts walking backwards. At 01:13, the officer moves the angle of his body. The right hand is on what appears to be his holster. His index finger is pointing down and his thumb is half hidden by his holster.)) Thank you.	Motorist's body Language matches. VJ Tactical Peace Phrase	

12	01:14 - 01:16.5	((Cop starts moving backwards to his vehicle, one step a second. On frame 01:14, he removes his right hand off his holster. The mag light is still in the crook of his arm and the Motorist's documents are in his left hand.)) ((The motorist stares down at something while the cop moves backwards towards his police vehicle.))		
13	01:16.6 -01:17	((The scene is wiped to the left by a transition effect.))		
	SCENE II Same Stage Setup			
14	01:17 - 01:12	((Cop moves forward towards the Motorist's vehicle. It appears that he snaps off the button on his holster with his right hand. The Mag light is in the crook of his arm and the documents are in his left hand.)) ((At Frame 01:21 the motorist looks at his rear view mirror.))		
15	01:22 - 01:31.5	Ok. >Mr. WapershAW= **REspect** Yes Sir= everything <Does check out on this= Ohh Great= I'd like to return your documents to you Sir. = ((Cop takes right hand off holster area and gives documents to motorist with right hand. Keeps driver's license with left hand.)) Nonverbal >>Thank you Sir= (Motorist examines the documents)) <Ok and uhhhh your <Driver's License as well.=		
16	01:31.6 - 01:47	>>Thank you sir.= ((Cop puts right hand back near holster area and gives driver's license with left hand to the motorist. The flash light is tucked under his left arm. The beam is shining at the motorist. After the cop give the driver's license to the Motorist. He cradles the flashlight with his left hand.)) Nonverbal Okkay,>>> I want you to get it taken care of as soon as possible and get a plate on that and you'll care of that in the morning - [Sir] [ABS]Olutely.-		

		((Siren going off in the background.)) ↓ Absolu = ((Motorist shakes head up and down.)) ((Still quickly))I'd like to thank you for your cooperation and please Sir and DO drive= [carefully] safety is important to us at Bernardino County.= **REspect** [You bet] [THANK you] ((Motorist shakes head yes)).. Thank you. Thank you. = Thank you sir. **REspect** uhhuh = Good night drive careful= **REspect** Good night Now. ((Motorist shakes head yes. Cop backs up toward his vehicle while facing the motorist's car.)) Nonverbal ((Cop walks backward to his car and the scene fads to black.))		
	Work as a Whole			
		1. This is a Verbal Judo training video for law enforcement. It's short at 1:47. The mpg compression did make it lose some quality. 2. Why was this done at night? (I know that cops have 12 hour shifts. I think maybe it could be that at night time you can't see what's in the car as well? Were they addressing night time as a higher conflict context?)		