

Facing the Music: Managing Law Enforcement's Response to Violent Urban Music in the Next Decade.

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#### Abstract

This study explores the methods mid-sized California law enforcement agencies will use to mitigate the negative influence of violent urban music by the years 2002. Violent urban music, particularly "gangsta rap", is spawning artists who glorify criminal behavior, advocate violence against the police, promote the sexual degradation of women, and extol the virtues of drug and alcohol abuse. The line between reality and fantasy is becoming blurred as popular rap artists are arrested for murder and assault. Violent urban music artists are becoming role models and influencing a vast audience of impressionable young people. Music companies are shirking the issue of responsibility for the content of the music by claiming that artistic freedom allows for an artist to say anything they want in their messages. Rap artists claim to only be telling the reality of life for disaffected youth in California's inner cities. The study examines methods law enforcement will use to determine the impact of violent urban music on their community and how the negative portrayal of police officers in the music will affect a department's performance. The study also discusses ways a law enforcement agency can respond to public perception about the problem. Conclusions, recommendations, and further research are incorporated in a separate stand alone narrative report. Appendices include endnotes and bibliography regarding the text.

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# MANAGING LAW ENFORCEMENT'S RESPONSE TO VIOLENT URBAN MUSIC IN THE NEXT DECADE

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**JOURNAL ARTICLE  
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PEACE OFFICER STANDARDS AND TRAINING  
SACRAMENTO, CALIFORNIA  
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**This Command College Independent Study Project is a FUTURES study of a particular emerging issue in law enforcement. Its purpose is NOT to predict the future, but rather to project a number of possible scenarios for strategic planning consideration.**

**Defining the future differs from analyzing the past because the future has not yet happened. In this project, useful alternatives have been formulated systematically so that the planner can respond to a range of possible future environments.**

**Managing the future means influencing the future--creating it, constraining it, adapting to it. A futures study points the way.**

**The views and conclusions expressed in the Command College project are those of the author and are not necessarily those of the Commission on Peace Officer Standards and Training (POST).**

**FACING THE MUSIC:**

**Managing Law Enforcement's Response  
To Violent Urban Music  
In The Next Decade**

by

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Command College Class XVII

California Commission on  
Peace Officer Standards and Training

Sacramento, California

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The attached journal article was written by a graduate of the Command College, the Commission on Peace Officer Standards and Training (POST), California.

Technical details, information sources, and data analyses are contained in a separate technical report document (148 pages) that may be obtained by submitting a request to:

The Center for Leadership Development  
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## Introduction

Since the dawn of civilization music has played a major role in shaping, developing, and enriching human culture and society. Today, however, as California moves toward the year 2000, the tone of popular contemporary urban music is taking on a new sound. The sound is that of a gunshot's explosion, the rhythm is that of a police siren's wail, and the beat is that of a gangster's adrenalized pulse rate after a drive-by shooting. This new, aggressive style of music plays notes that reflect a disheartening portrait of urban life and have serious implications for law enforcement professionals, young people, and the communities where they live and work.

News stories documenting the violent nature of modern urban music and its artists are becoming more and more commonplace. Consider the ramifications of the following headlines for a police department and the community it serves:

"Rap singer arrested in shooting of cop" <sup>1</sup>

"When gangsta rappers turn to serious gunplay, is it life imitating rap?" <sup>2</sup>

"Teen Violence: Wild in the Streets" <sup>3</sup>

"Art or anarchy? Gunplay spurs rap debate" <sup>4</sup>

Violent urban music and videos, particularly "gangsta rap", are spawning artists who glorify criminal behavior, advocate violence against police, promote the sexual degradation of women and extol the virtues of drugs and alcohol. Law enforcement is now beginning to deal with the fallout and aftermath of violent song lyrics as rap artists are arrested <sup>5</sup> and disturbances break out at concerts.

Police officers in Seattle, Washington saw the make-believe imagery of violence become all too real. In January 1993, a rap concert instigated a terrifying shoot-out. During the concert, rapper Ice Cube whipped the crowd into a frenzy with music and lyrics describing racism, police violence and gunplay. As the show ended, 1,400 people spilled out onto the streets. A few fistfights led to a general melee and then to gunshots. At least five gunmen fired off 60 shots. Four people were wounded and nine arrested.<sup>6</sup>

Many fans now go to rap concerts with the expectation of violence and trouble. Since the mid-1980's at least two dozen rock or rap fans have died in concert-related violence and over a hundred more have suffered serious injuries.<sup>7</sup>

While many people can see a direct relationship between rioting (whether the disturbance is a result of a rap concert or not) and the need for a police response, others may wonder what real relationship exists between contemporary urban music and law enforcement. Others would acknowledge the potentially disruptive or harmful side effects caused by the influence urban music has, or could have, on young people; however, they would argue that even if true, it is not a police officer's job to regulate morals or judge the quality of this emerging urban art form.

Yet by the early 1990's, California police and sheriff departments have clearly chosen the community-oriented policing model as the standard by which law enforcement effectiveness will be measured. Community-oriented means just that, putting police officers in touch with the pulse of the citizenry they serve. It means police officers taking ownership of problems in the community, then working with citizens to find tangible, long-term solutions to those problems. If a community finds, through its own set of values and standards, that hard-core urban music has a potentially detrimental influence on youth and young adults, then it is reasonable for the local police agency, within the boundaries of its profession, to assist the community in finding solutions and acting as positive role models.

"On rap videos, you see people drinking malt liquor like orange juice,' says 19-year-old Marcus Finnessey, an anti-liquor activist in East Oakland. 'And when kids see a rap artist, they want to be like them. We don't look at a police officer (for a role model); we look at Ice Cube and other rappers.'" <sup>8</sup>

The importance of examining the relationship between contemporary urban music and law enforcement is no more apparent than in the area of violent hard-core songs which advocate the killing of police officers. On international, national, and state levels this issue has been the intense focus of media attention since June 1992. That summer several law

enforcement officials and organizations became embroiled in a battle and letter-writing campaign against Time-Warner Corporation over the lyrics to the song "Cop Killer." Released in March 1992 by rapper Ice-T on his *Body Count* album, the song contained lyrics, images and an underlying message that provoked a police response:

*I got my 12-gauge sawed off  
And I got my headlights turned off  
I'm 'bout to fire some shots off  
I'm 'bout to dust some cops off  
Die, die, die, pig, die!*

There was swift outrage from a variety of sources. On a national level President George Bush attacked those "who use film, records, or television or video games to glorify cop killing-- it is sick." Vice-President Dan Quayle called the song "irresponsible" and urged its withdrawal. Sixty-one members of Congress sent a letter expressing "a deep sense of outrage at Time-Warner's defense of Ice-T."

Time-Warner defended Ice-T and strongly stood by its commitment to freedom of expression. Time-Warner explained that there are other interpretations to the song and that it is a song which legitimately expresses anger and outrage against police violence and racism. The company said that standing behind the artist and song was a matter of principle because free expression and open debate are the only viable means of affecting change in a democratic society.

In an April 1993 interview Ice-T expressed his feelings about police to SPIN magazine, "When you grow up in the ghetto, the cops are the enemy. You've got reason to be afraid of the cops. We looked at cops as the ultimate gangsters -- they were like a gang. We wouldn't run from each other but we'd run from them."

This wasn't the first letter-writing campaign by police officials against inflammatory urban music. Five years earlier, hard-core rap group N.W.A. (Niggers with Attitude) and their record company, Priority Records, received a letter from an FBI official claiming that N.W.A.'s song *F--k Tha Police* from its platinum 1988 album "Straight Outta Compton" advocated violence against police officers:



*F--k tha police coming straight from the underground  
A young nigger got it bad 'cause I'm brown  
I'm not the other color some police think  
They have the authority to kill a minority  
F--k tha police (Chorus repeated several times)  
F--kin' with me cause I'm a teenager  
With a little bit of gold and a pager  
Searching my car, looking for the product  
Thinking every nigger is selling narcotics*

Rap groups like The Geto Boys are part of the "gangsta rap" art form that is growing in popularity despite its violent elements and glamorization of the criminal gangster lifestyle. Their 1990 album, *The Geto Boys*, distributed by a division of Time-Warner Communications, features a song called "Assassins". After a girl is "ready" and starts getting "sweaty," the singer wants to "Kill that bitch like Freddy!" and follows with "I dug between the chair and whipped out the machete/Shescreamed, I sliced her up until her guts were like spaghetti." Later the song suggests that the only way to stop her nerves from "jumpin" is to "stab the girl in the tits" and "just cut her to bits."<sup>9</sup>

Another side of the backlash against harsh hard-core rap music is coming from the black community. Bell Hooks, a black feminist writer and professor of women's studies at Oberlin College in Ohio says that "a lot of misogynous rap is similar to crack. It gives people a false sense of urgency, a sense that they have power over their lives when they don't."<sup>10</sup> Even some rappers said they too were disturbed by the turn the genre has taken in the last several years in glorifying gunplay and drug use and its negative attitudes toward women. Black ministers in New York, Dallas, Los Angeles and Detroit have also begun to challenge lyrics that they say are immoral and self-destructive.

It is not just police officers and women who fall under urban hard-core rap's musical mantle of murder, mayhem, and misogyny. Gay bashing has been a popular and prevalent topic in some rap songs. "'The Big Daddy law,' says Big Daddy Kane, 'is anti-faggot.' Public Enemy's Flavor Flav has gone on record with antigay remarks, and Ice Cube rhymes 'true niggas ain't gay.' The 'true niggas' Cube raps about are gangstas, the AK-47 toting, 40-

swilling embodiments of urban manhood whose image sells millions of albums to black and white listeners. Gangstas -- real ones, or the kind created out of thin air by a rapper's lyrical finesse -- have become the street preachers of urban reality. And according to hard-core rappers, there's no room in that reality for being gay." <sup>11</sup>

Rap music evolved from an urban inner-city culture of violence. Growing up in urban areas where crime and violence are daily occurrences, many rappers reflect their violent heritage musically. They break traditional social norms and rules because they see no other way of bringing attention to the plight of inner-city youth living in gang and drug-infested neighborhoods. Urban artists feel powerless in effecting change via conventional means, so they try to express their beliefs and change attitudes through their music. According to Robin Kelly, writing in The Nation magazine, "The erosion of justice, combined with an intensification of poverty and joblessness, logically leads to a refusal to respect the law. In an era when the mainstream media, conservative policy specialists and some social scientists are claiming that the increase in street crime can be explained by some pathological culture of violence bereft of the moderating influences of a black middle class, L.A.'s rappers keep returning to the idea that joblessness and crime are directly related." <sup>12</sup>

In the 1990's, contemporary urban music is reflecting deep changes in American youth and society perhaps better than any other medium. When the April riots broke out in Los Angeles, the people who were least surprised were those who listen to rap music. Rap artists state that had law enforcement officials paid attention to the messages behind the lyrics of rap songs they would not have been surprised either.

The extent to which violent urban music contributes to youth violence is still a hot item of debate. What is not open to debate is the fact that youth violence in the 1990's has become a plague that is spreading across the country. Attorney General Janet Reno says youth violence is the "greatest single crime problem in America today." Between 1987 and 1991 the number of teenagers arrested for murder in the United States increased by 85 percent according to the Department of Justice. During the same time frame, juvenile

arrests for weapons violations increased 62 percent. One of five weapons arrests in 1991 was a juvenile arrest. Black youths were arrested for weapons violations at a rate three times greater and were the victims of homicide at a rate six times higher than whites.<sup>13</sup>

The Associated Press reported that 5,356 people under the age of 19, or almost 15 youths a day, were killed by gunfire in 1991. Gunshot wounds are the fifth leading cause of accidental death for children under the age of 14 and the leading cause of death for black teen-age boys.<sup>14</sup>

Rap stars are becoming involved in violence and shootings, as the situations they sing about become true-to-life escapades. On June 22, 1993, 25-year-old DeSean L. Cooper, already on probation for a weapons violation and known to hip-hop fans as J-Dee of Da Lench Mob, was arrested and charged with murder in an execution-style shooting death.

During the first week in November, 1993, two big-name rappers were arrested in connections with shootings. Gangsta rapper Tupac Shakur, 22, was arrested in Atlanta and charged in the shooting of two off-duty police officers after a rap concert.

A day after Shakur's arrest, Flavor Flav, 34, of the rap group Public Enemy, was arrested for attempted murder after firing at a neighbor he accused of fooling around with his girlfriend. His record company says Flav is seeking treatment for addiction to crack.

On November 19, 1993, just days before release of his highly anticipated debut rap album, *Doggystyle*, rapper Snoop Doggy Dogg, 22, was indicted in Los Angeles Superior Court for murder in the August 25th shooting of a man by his bodyguard. Snoop Doggy Dogg was freed on \$1 million bail while awaiting arraignment.

The fanfare and hoopla surrounding the release of Snoop's *Doggystyle* raise new concerns over the direction gangsta rap music will take in the future and the scope of its influence. The album is expected to be one of the fastest-selling recordings in history. "Long anticipated, it is a cinematic, deadpan depiction of a ghetto world where the men sling dope and tote firearms, and the women are bitches or 'hoes'. In the cities and suburbs, kids love Snoop Doggy Dogg because they think he's 'real'." <sup>15</sup>

However, Snoop Doggy Dogg is not everyone's version of an ideal role model for young people. Growing up in Long Beach, California, Snoop was a member of the Insane Crips gang. Only a few weeks out of high school, he spent three years in and out of prison for possession of cocaine for sale and subsequent parole violations. Then he came to realize that making rap music might be more profitable, and was certainly more legitimate, than a life of crime. His first single with Dr. Dre was from the movie soundtrack of *Deep Cover*, which included the chorus "187 (murder) on an undercover cop."

In California, police officers refer to the criminal history of an individual who has been previously arrested as a "rap sheet". It is somehow a bitter irony or some kind of cruel hoax or warped paradox of life in the 1990's that rap artists are becoming even more popular if they have a rap sheet to go along with their rap music. The line of demarcation between life and art is becoming more and more faint. A close-up photograph of Snoop Doggy Dogg glares out from the cover of Newsweek magazine (November 29, 1993), its headline asking, "When is rap 2 violent?" Many more questions are being raised about the influence of rap music on youth.

But for rap music -- particularly for the school known as gangsta rap, which has found of pot of gold in selling images of black-on-black crime to mainstream America -- the confluence of the arrests raises disturbing questions: what is the relationship between the violence on the records and the violence in the communities, between capital rhymes and capital crimes? In broader terms, how does art -- particularly art often consumed by very young listeners -- influence life? <sup>16</sup>

In California, it will be the local police and sheriff departments that ultimately end up dealing with the violent or criminal consequences of the negative impacts of the music. What is being done to counteract the negative influences of the music and to improve the quality of role models in the community? Are Californians content to have their children grow up learning social values and mores from a group of gangsters turned songwriters? What responsibility does a local police department have for the education of the young people in its community?

The warning bells are just starting to toll as the concern over violent urban music and its impact on police, youth, parents, and teachers begins to grab headlines. The line between what is real life and what is art is becoming blurred for young people. As parents and teachers fall short in providing social value training to young people, as young people view rappers with rap sheets as role models, and urban music carries messages of violence, hatred toward police, misogyny, glorification of drug and alcohol abuse, and glamorization of the criminal lifestyle, it is no wonder that police agencies look toward the future with great trepidation.

Of vital concern to law enforcement agencies over the next decade is how the violent nature of contemporary urban music will negatively impact tomorrow's youth and what role law enforcement will play in trying to manage this problem. A futures study was undertaken to provide an in-depth examination of this emerging critical issue for California law enforcement managers and executives through a look at alternative future scenarios and their potential impact upon a pseudo police agency. The study's primary issue question was:

**What methods will mid-sized California law enforcement agencies use to mitigate the negative influences of violent urban music by the year 2002?**

**Figure 1** Primary Issue Question

Additionally, three sub-issues were identified as related to the main issue:

1. How will law enforcement determine the extent of the impact of violent urban music on the community?
2. How will violent urban music's portrayal of police officers affect the department's performance?
3. How will a police department respond to public perception of the magnitude and severity of violent urban music?

By operating proactively and counteracting the negative consequences of violent urban music, the police manager of the future will not have to operate reactively in what could be an openly hostile environment. It is time to face the music . . .

## FUTURES RESEARCH PROJECT

This futures research project begins with the initial identification of, and introduction to, a substantive issue. Then potential trends and events impacting the issue area are developed and a computer program generates potential iterations or "futures". Scenario building then paints visual pictures of the future for a better sense of what could happen tomorrow. A specific scenario is selected in the second portion and becomes the focus of a strategic plan. This plan includes an examination of key stakeholders and alternative strategic policy development. In the third part of the study a transition plan is put in place to outline how to get from the present day to the desired future state.

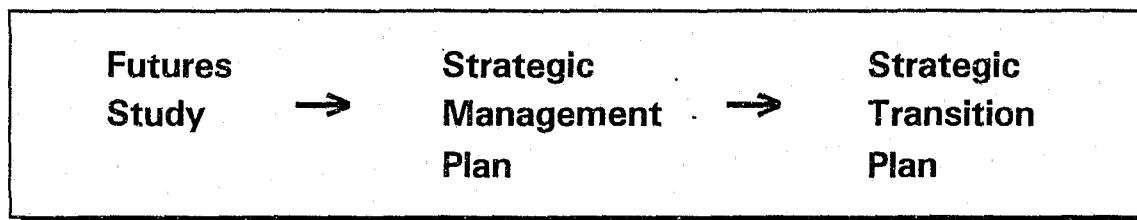


Figure 2 The Futures Research Process

Because the study is futures-oriented, its format and structure is different than that of traditional research reports and studies. Instead of being anchored in the past with stale data and antiquated ideas, the futures study attempts to learn from the past, evaluate the present, and focus on the future.

It is vitally important that law enforcement, which is steeped in tradition and "just the facts" mentality, realize up front the limitations on the knowledge of the future and the necessity for proceeding forward even in the face of uncertainty. A basic assumption in futures research, simply stated, is that the future is not fixed. A variety of events and trends may occur which can result in an array of possibilities or alternatives for the future. Each alternative future must be explored and efforts made to realize those that seem most desirable and avoid those which are undesirable.

For this study, a panel of experts was assembled. Through a facilitated group process ten of the most important events and ten of the most important trends were identified that

had the potential to significantly impact the issue area of violent urban music and law enforcement. Events are defined as discrete, one-time occurrences. Trends are changes in variables that take place over an extended period of time.

The panel then forecasted the probability, and positive or negative impacts, of each identified event and trend occurring during a ten-year window into the future. Then a process was devised whereby a comparison took place of the impact of each event upon every other event and upon all ten trends to see if, by the occurrence of one event, there was impact on any of the other events and trends.

The ten events and ten trends identified were:

#### EVENTS

1. Acts of violence and rioting on public school campuses
2. Racial rioting strikes major California cities
3. Public school compulsory education requirements abolished
4. Public school teachers strike due to violence on campuses
5. Crack cocaine use legalized in California
6. Riots in major California cities by the "have-nots"
7. California eliminates all welfare programs
8. U.S. Supreme Court restricts right to free speech in music lyrics
9. Artistic freedom protest march staged at State Capitol by artists
10. Rap/urban music becomes part of curriculum at middle schools

#### TRENDS

1. Quality of K-12 education in California schools
2. Level of anger/violence expressed in urban music
3. Level of self-esteem held by California youth
4. Strength of the nuclear (traditional) family unit
5. Degree of assimilation of societal values by youth
6. Cultural diversity of California's population
7. Availability of firearms by teenagers
8. Level of disaffection experienced by young people
9. First Amendment appeal cases by urban music artists
10. Law suits by police groups against music industry

All the information gathered to this point was then input into a computer program. The program evaluated the ten events and ten trends over a period from the years 1992-2002 and then created one hundred possible future scenarios based upon the results. One of these scenarios was chosen to be the focus of a strategic management plan that would

develop strategies for bringing about a desired future. In this case, a future which avoids, or at the very least, mitigates the "worst case" scenario about to be described.

A pseudo mid-sized California law enforcement agency, the Oaktown Police Department, was created and used as a model for the scenario. The scenario is written in a narrative format and captures the thoughts of an Oaktown police officer in the year 2002.

### "Worst Case" Future Scenario

The year is 2002. Looking outside the window of his fortified bunker, the Oaktown police officer sadly shook his head from side to side. In the distance, he could see plumes of smoke rising from another part of Oaktown that was going up in flames. The damage, death, and destruction he had lived with over the past two years would haunt him for years. While many people had eagerly anticipated the dawn of a new century, no one anticipated the rioting and civil unrest that would strike California at its heart. The state had been at war for two years and things still had not returned to normal, whatever "normal" was anymore. Downtown Oaktown looked like a scene from a bad dream. The officer wondered to himself how anyone could have let this happen. He began to reflect on the events of the last ten years . . .

The officer remembered how angry and insulted he was when he first heard the words to the song "Cop Killer" by Ice-T back in 1992. He was still new to police work then and didn't understand why anyone would want to try to make money from a song about killing police officers. However, that wasn't the only song that came out that year that portrayed violence against law enforcement. It was a disturbing trend, but if the music sold and made money for the record companies, that was all anyone seemed to care about. Dollar sales were all that mattered.

Things had not improved by the end of 1993. It seemed Oaktown's young adults had whetted their appetite on Ice-T's arrogant, defiant musical style and that now their hunger was insatiable. Violent lyrics, derogatory messages, and anti-authority themes were part of most of the rap music young people listened to that year. The number of police law suits being filed against the artist and production companies had dropped off substantially from the previous year.

The one bright hope was that Hammer High School, recognizing the influence rap music was having on inciting, advocating, or at least glorifying violent criminal behavior, had decided to incorporate a block of instruction on rap music and its culture as part of the music appreciation classes that each student was required to take. The theory was that by discussing the lyrics and messages of the music in a classroom environment, teachers could balance the negative messages youth were receiving from the unfiltered sound of their boom boxes. There was even talk of incorporating the rap music course into part of the DARE (Drug Abuse Resistance Education) training classes being taught by police officers at the sixth grade level.



As the officer thought back to 1993, he remembered thinking how he would have liked to have been part of that training program. He recalled how the classes had been cut back years ago due to lack of funds. Neither the school board nor police department could continue the training in all of the sixth grade classes. He wondered if it would have mattered anyway as other events continued to unfold in the late 1990's.

By 1995, the political climate in California had begun to turn more liberal. Tolerance of individual differences was the order of the day. Some police officers were concerned the wrong messages were being sent to those engaged in criminal behavior. Governor Dee Dee Bernstine entertained a group of rap artists at the State Capitol in Sacramento on a warm day in July. The group had staged a demonstration and march to assert their rights to freedom of expression in music. While the march was effective in gaining publicity for their cause, it may have been overkill because the mood of the state was moving away from regulation of any behavior, whether anti-social or not.

In 1995 there seemed to be several encouraging signs to point towards concerning the health and welfare of the state. The overall quality of education for children had been improving rapidly since 1990. Young people were assimilating more societal values than in 1990 and their ability to respect themselves and others was also on the rise. The gun control measures that Attorney General Beatrice Bixler pushed through were effective in removing some weapons from the street. The availability of firearms was down and dropping rapidly. The officer and his buddies had not been thrilled when Bixler won the AG's seat, but they did give her credit for decreasing the number of guns that were present on the streets.

It was 1998 that the proverbial excrement really began to hit the fan for the officer and his fellow police officers in Oaktown, California. He thought back to that fatal day in May when newly elected Governor Wesley Browning signed the bill legalizing crack cocaine in California. May 15, 1998 was now known affectionately as "May Day" by the officers at the station house. Soon everyone would be crying "May Day, May Day" as a disastrous series of events began unfolding locally and across the state. Several key indicators foreshadowed the events of the next few years that if they had been read at the time, might have lessened the negative consequences. The trend that had continued to increase unchecked since 1990 was the degree of frustration, anger, and violence present in the lyrics of rap music. Law enforcement paid little heed to the music and lyrics. The attitude of "it's not my job to be the morals police or to teach values to young people" would have serious repercussions. The quality of education began to dip, individual self-esteem declined, the traditional family had begun to totally fall apart, and the disaffection felt by youth was increasing again after its low mark in 1997.

The last year of the century did not end on a good note. An emergency measure was passed in a last-minute legislative session which eliminated all public welfare programs in California. While this had been discussed off and on for years, the continuing budget crunch was the final straw that broke welfare's back. Along with this, two other trends continued

to bother law enforcement officials. The quality of education took a big drop between 1998-1999. The level of frustration expressed in contemporary music was over double its level in 1990. Rap music was getting angrier and more hostile. Children were not getting proper formal education. The two were not going to mix well.

It took two more years before all hell broke loose. While the people of California celebrated the beginning of the 21st century in the year 2000, they ignored the warning signs of things to come. In 2001, large racial riots struck major cities throughout California. That year the rioting moved onto school campuses and effectively brought an end to the public education system in California as it had been known. The availability of firearms had tripled in two years and the underground market for weapons trading was booming. It seemed like everyone on the street was armed. The values, morals, and self-esteem of young people had plummeted. Racial tensions had eventually exploded as the "melting pot" finally boiled over.

As an initial step in the strategic planning process a micro mission statement was created for the Oaktown Police Department as it directly relates to the issue area and future desired state:

Micro Mission Statement:

The Oaktown Police Department's mission is to strive toward understanding the messages of frustration present in popular music, work toward defusing violent and provocative musical themes, foster positive role model images for youth, improve relationships between the department and the community through mutual education, understanding and support, and, to the extent possible, eliminate violence associated with inflammatory song lyrics.

After creation of the micro mission statement, an examination of the environment and an evaluation of the agency's capability to deal with that environment took place. Potential opportunities and threats in the external environment and the agency's internal strengths and weaknesses were analyzed.

Any group or individual who might be affected by, or might attempt to influence the issue under consideration, is said to be a stakeholder. These stakeholders can be groups or individuals either inside or outside the law enforcement agency who have a vested interest in the issue and its solution. A group of stakeholders and their assumptions about the issue

of violent urban music was identified. Local ethnic minority groups, gang members, the American Civil Liberties Union (ACLU), local young people, rap recording artists, music producers and companies, parents, politicians and elected officials, the news media, police officers, POST, and women's groups (i.e, the National Organization of Women) were identified as significant stakeholders for the issue under study.

The stakeholders and their assumptions, the internal and external assessments, and mission statement were then synthesized to generate alternative strategies for achieving the desired future, which is avoiding the scenario just described. Fourteen alternative strategies were developed. Each was examined as to its feasibility/desirability and its pros and cons.

Of all the strategies examined, the highest-rated strategy identified through a group process and data collection was the alternative advocating law enforcement co-opt the power of rap/inflammatory music. Rather than fighting, resisting, or doing battle with rap music and its proponents, this strategy intends to rechannel the power, energy, and anger back at the music and artists themselves. Rather than meet force with force, police officers vs. angry youth, this strategy promotes the concept of the law enforcement agency co-opting rap music. This means absorbing or assimilating the power of the music into the police organization.

In other words, if police officers were to sponsor rap concerts, subsidize music artists, encourage young people to listen to non-violent rap music (as opposed to "gangsta rap" or that which portrays violence against police officers), and do things which would "legitimize" the music, this would take away some of the appeal, and conversely some of the power, of inflammatory songs and lyrics. As rap music becomes more "legitimate", "traditional", and "conventional", it is theorized that it will begin to lose some of its power and appeal with young people who look for controversy and illegitimacy in their music. This strategy also involves police agencies sapping the strength of rap music through education and training. Police officers could educate middle school or high school students about music by teaching a course on rap music, on the realities of life on the street, and offer positive advice on how

to get things accomplished through appropriate systems instead of advocating violence as the answer to all of society's problems. Police officers could get their own recording label and sponsor rap artists with positive messages. By co-opting rap music police officers can be change agents who break down the walls between young people and the police. They can break the stereotypes which dominate the lyrics of rap music. Where rappers celebrate gunplay and misogyny, police officers can teach, even sing about, family values, tolerance, racial harmony, and cultural sensitivity to young people who feed on a steady diet of violence, racial polarization, sexual discrimination, and anti-police sentiments. DARE training for sixth grade students could incorporate a musical segment, with a goal of counteracting the negative and inflammatory messages of violent urban music. With a video unit already in place inside the police department, and with access to local cable television, police officers could generate their own public service messages, even create their own "cop rap" music videos.

The next highest rated strategy was one dealing with enhancing police involvement with, and understanding of, ethnic minority groups within the community. This strategy embraces the concepts of community-oriented policing and advocates mutual understanding and support from both law enforcement and the community. It would involve cultural awareness and sensitivity training for police officers. Community members would be encouraged to ride along with police officers and a citizen's academy program would be initiated to instruct citizens about their local police department. Police officers would receive instruction and listen to rap music during their training so as to be better educated about inflammatory music. Ignorance breeds contempt, and this strategy aims to deal with it from both sides. The goal of this strategy would be through a fairly long drawn-out process to build enough trust and credibility between the community and department that rap musicians would no longer be able to make money by using anti-police themes in their music because buyers would not believe the music and rap would lose its credibility and supposed authenticity.

The preferred strategy for reaching the identified mission and dealing with the issues raised in the study of violent urban music and its negative influences is for *the police department to co-opt the power of rap music through enhanced interaction with all segments of the community*. This strategy has the best combination of desirability, feasibility, cost-effectiveness and stakeholder support of any of the other alternative strategies. It retains all the advantages and ingredients of the number one strategy identified through the group process described earlier, while adding several key elements from the number two strategy. The final preferred strategy then becomes a blended synthesis of the top two strategies. The agency will begin immediate steps to co-opt elements of the rap music phenomena and draw its power away from the masses. Components of the strategy already discussed will be retained. The key elements of the second strategy, which will be incorporated into this preferred strategy, involve those parts dealing with long-term solutions to mutual police/community support and understanding problems through concepts of community-oriented policing, civilian ride alongs, and institution of a citizen's academy. The impact of the preferred strategy will then have both a short-term and long-term component. This double-barrelled approach to the issue area is the preferred strategy.

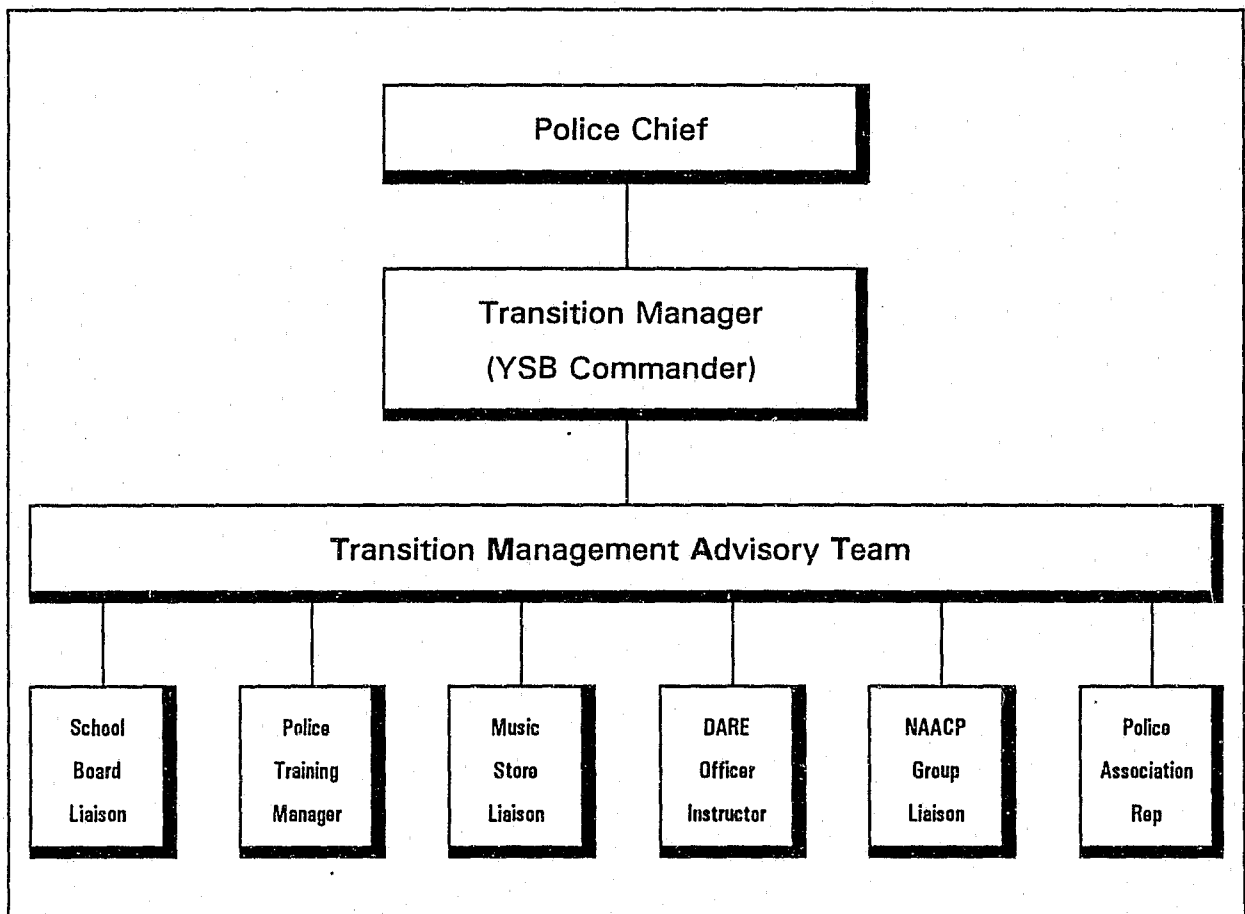
Oaktown Police Department and the community can build commitment, support, and understanding for each other through this plan. A decade from now people will be glad something was done to avoid the worst case scenario. This issue is not going to go away by use of standard adversarial and confrontational police tactics. This strategic management plan proposes a unique, non-traditional workable approach to dealing with an issue through co-option of violent urban music.

Because of the many outside groups and their competing interests, a separate transition management structure will be necessary for ensuring the success of the strategic plan and managing the change for how to get from the present to the future.

The police chief has a clearly defined role in the management structure. As head of the organization he assumes full responsibility for overall coordination of the change effort

and for explicitly communicating the leadership decisions made about the nature of the transition management structure. The chief takes the lead in defining the needs of the present state of the department and clarifies the need for change. Other roles include selecting the transition manager, resolving conflicts, and acting as a resource to the transition manager and team.

The transition manager is given the authority and responsibility from the police chief for getting the job done. The Oaktown Police Chief has selected the Youth Services Bureau Commander as the project's transition manager. The manager maps out the strategies and actions necessary to carry out the change by identifying resources, coordinating activities, and monitoring progress. The transition manager will oversee strategy, communicate to the news media and public about the status of the transition, and act as the focal point for information. Actively involved in managing the obstacles which occur during the transition state, the transition manager has ownership of the change process and will lead the organization through the transition. For purposes of this study involving mitigating the negative influence of violent urban music, a second component will exist in the management structure of the transition. This group, titled the Transition Management Advisory Team, will consist of representatives of the major constituencies affected by the change. They will operate in a task force format. It is believed that this combination approach to the transition management structure will be more effective than either method (transition manager or constituency group) would have been by itself. The transition manager will not have all the insight into the special needs and concerns of each representative group during the transition. The team alone would be unable to dictate to the police department how best to manage its internal transition state without the involvement of a high-level member of the department. It would not be wise for the police department to say on the one hand it wants to implement a new program to bring the community, schools, and police into a partnership working together to reduce violent behavior and then at the same time design a transition management structure that did not involve these constituency groups in some way or



**Figure 3** Transition Management Organizational Chart

another. This combination approach takes the best of both worlds and melds them into the most effective structure available for managing this transition.

A unique challenge will be forming the TMAT into a cohesive team that will work toward a common goal. A diversity of viewpoints, experiences, and education will be present among those selected as part of the team. Team-building workshops and responsibility charting activities will help meet that challenge.

One final potential problem area involves the lack of acceptance or buy-in of the strategic plan by police officers, supervisors, and managers. Some managers avoid change or may not see the value in expanding the DARE curriculum. Getting them involved early in the process can be effective in obtaining their support. A strong evaluation and feedback system must be in place to catch potential problems sooner rather than later.

## CONCLUSION

This futures research project set out to identify an emerging issue of critical importance to the field of California law enforcement. The project's intent was to provide policy makers with the ability to make informed choices and decisions today about an issue that will impact law enforcement tomorrow.

Through an intensive environmental scan and literature review the subject area of violent urban music was identified. The subject area has been around since the late 1980's, however, it was not until Ice-T's "Cop Killer" song in March of 1992 that the issue really began to surface onto the American scene. In the past eighteen months, the issue has continued to generate headlines as the music has become more intense and the line between fantasy and reality has blurred. It is no longer a subject to be taken lightly or swept under the rug. Ten years from now, law enforcement officials will be grateful something was done and action was taken today.

The issue that was explored in this study was:

**What methods will mid-sized California law enforcement agencies use to mitigate the negative influences of violent urban music by the year 2002?**

Based upon the project findings, it was determined that the most effective strategy for dealing with violent urban music is to co-opt the power of the music through enhanced interaction with all segments of the community. The study found that music has always been used as an outlet for the expression of values, beliefs, and opinions. Today it is also being used as an outlet for hostility, rage, anger, and years of pent-up frustrations. The study determined that the future holds nothing better in store. Some of the issues cropping up in the lyrics of today's songs will not go away tomorrow simply by censoring the artists or preventing the songs from being distributed. The music may be gone, but the attitudes, beliefs, and feelings will remain. The problems are real, even if the music can at times be vulgar, repulsive, and hateful. As law enforcement saw in 1992, rioting is becoming more accepted as a form of social protest. Many cities other than Los Angeles experienced



violent protests and demonstrations from the fallout of the Rodney King decision. As the violent outbreaks of anger and frustration become, in a sense, more socially acceptable in the future, there will be an increase in violent expressions of emotion from anyone or any group feeling oppressed or disadvantaged.

Three sub-issue questions were posed as important to the main issue question:

1. How will law enforcement determine the extent of the impact of violent urban music on the community?

The study found that increased interaction between the police department and the community will help gauge the impact of the violent music on the city. Cultural awareness training would benefit the police officers, as would education about contemporary urban music; its reasons for being and the messages behind the music.

2. How will violent urban music's portrayal of police officers affect the department's performance?

The study concluded that officers take offense to songs which advocate violence against police officers. While still difficult to accurately measure, the study found instances of decreased morale and productivity. Officer safety concerns were given added emphasis because of the large number of handguns on the street and the aggressive music which advocates killing officers.

3. How will a police department respond to the public perception of the magnitude and severity of the problem of violent urban music?

The study showed that modern urban music is violent, misogynistic, it glorifies criminal behavior, drugs and alcohol, and encourages violence at schools. The findings show that public perception of the music is increasing and recommended the department respond to these perceptions through training and education. The study determined that co-opting the power of urban music would lessen its future impact.

The time for action is now. As can be seen from studying the alternative scenario presented in this project, the future looks bleak without police agencies designing

intervention strategies to deal with the issue of violent urban music and its negative influences. Law enforcement must demand more responsibility and accountability from artists and their recording companies. The rights of the artists to freely express themselves in their songs must be balanced with the degree of responsibility they have for their audiences. Law enforcement must continue to become involved in training classes and programs at the schools. Incorporating a rap music awareness block of instruction would be beneficial in the DARE program. Finally, law enforcement must stand up to the media and entertainment conglomerates when they cross the boundaries between good taste and exploitation. Boycotts, letter-writing campaigns, and public service announcements are all appropriate forums for law enforcement to use to call attention to songs which promote racial disharmony, advocate violence against the police, denigrate women, and glorify criminals and gangsters.

Policy analysis does not end with a list of ideas or plans. The policy maker must have a bias for action if anything is going to be done. Implementation schedules and feedback loops must be established. Law enforcement has the opportunity to counteract the negative influences and messages going out to California's youth under the guise of urban music.

"The past cannot be changed, the future is still in your power."  
-Hugh White

## FUTURE IMPLICATIONS

Managing the future means planning for the future. If law enforcement does not plan for its future and take ownership of its tomorrow, someone else will. Rather than being left at another's mercy or risking the suffering or rewards of the hands of fate, a better opportunity for future success exists by taking responsibility for planning tomorrow's future today.

California law enforcement in general, at both the management and rank-and-file level has not listened to, or has ignored, violent urban music. By not listening to the music, they do not hear the message; by not hearing the message, they do not understand its meanings and the police do not comprehend the reasons for what is happening (violence, gangs, drugs, anti-police rhetoric). Instead, the department ignores the message and arrests the messenger.

It is hoped that a document such as this can begin to open eyes and minds to the future. In the larger game of life, law enforcement cannot afford to be the one left standing when all the seats are taken and the music stops playing . . .

*We always follow the wrong people. We follow movie stars. Now we follow rappers who haven't even graduated from high school and don't read books. Well, we can't do that anymore. Our leaders have to start at home. It has to be our parents, our neighbors, people in our community.*

-- Doctor Dre, Yo! MTV Raps Today<sup>17</sup>

## ENDNOTES

- <sup>1</sup> "Rap singer arrested in shooting of cop," San Francisco Examiner (September 13, 1992).
- <sup>2</sup> "Shootin' Up the Charts: When gangsta rappers turn to serious gunplay, is it life imitating rap?," TIME (November 15, 1993) 81-82.
- <sup>3</sup> "Teen Violence: Wild in the Streets," Newsweek (August 2, 1993) Cover story, 40-48.
- <sup>4</sup> "Art or anarchy? Gunplay spurs rap debate," USA Today (November 3, 1993).
- <sup>5</sup> "Rappers' run-ins with the police," USA Today (November 2, 1993).
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**MANAGING LAW ENFORCEMENT'S RESPONSE  
TO VIOLENT URBAN MUSIC  
IN THE NEXT DECADE**

**TECHNICAL REPORT  
BY  
WILLIAM R. GRESHAM  
COMMAND COLLEGE XVII  
PEACE OFFICER STANDARDS AND TRAINING  
SACRAMENTO, CALIFORNIA  
JANUARY 1994**

**This Command College Independent Study Project is a FUTURES study of a particular emerging issue in law enforcement. Its purpose is NOT to predict the future, but rather to project a number of possible scenarios for strategic planning consideration.**

**Defining the future differs from analyzing the past because the future has not yet happened. In this project, useful alternatives have been formulated systematically so that the planner can respond to a range of possible future environments.**

**Managing the future means influencing the future--creating it, constraining it, adapting to it. A futures study points the way.**

**The views and conclusions expressed in the Command College project are those of the author and are not necessarily those of the Commission on Peace Officer Standards and Training (POST).**

**FACING THE MUSIC:**

**Managing Law Enforcement's Response  
To Violent Urban Music  
In The Next Decade**

by

William R. Gresham

Command College Class XVII

California Commission on  
Peace Officer Standards and Training

Sacramento, California

January 1994



This Command College Independent Study Project takes an in-depth look at an emerging future issue of critical importance to California law enforcement. While not intended to be an absolute or perfect prophesy of the future, it is intended to provide guidance and direction to law enforcement managers today, so that they might be better prepared for, and able to deal with, tomorrow's future.

The futures study process begins with the initial identification of, and introduction to, a substantive issue. Then potential trends and events impacting the issue area are developed and a computer program generates potential iterations or "futures". Scenario building then paints visual pictures of the future for a better sense of what could happen tomorrow. A specific scenario is selected in the second portion and becomes the focus of a strategic plan. This plan includes an examination of key stakeholders and alternative strategic policy development. In the third part of the study a transition plan is put in place to outline how to get from the present day to the desired future state.

Managing the future means planning for the future. If law enforcement does not plan for its future and take ownership of its tomorrow, someone else will. Rather than being left at another's mercy or risking the suffering or rewards of the hands of fate, a better opportunity for future success exists by taking responsibility for planning tomorrow's future today.

The views and opinions expressed in this paper are strictly those of the author and are not necessarily those of the California Commission on Peace Officer Standards and Training.

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California Commission on Peace Officer Standards and Training

*To the memory of Raymond W. Gresham*

*my father, my friend*

*(1927 - 1993)*

## EPIGRAPH

" The past cannot be changed, the future is still in your power."

-Hugh White

"If a man will begin with certainties, he shall end in doubts;  
but if he will be content to begin with doubts, he shall end in certainties."

-Bacon

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Kudos go to the California Commission on Peace Officer Standards and Training for bringing the Command College vision to reality back in 1984. Now, seventeen classes later, the law enforcement managers who have completed the POST Command College experience (now well over three hundred) are better prepared to meet tomorrow's challenges. I am proud to be one of those who has seen the future. Thanks to POST Senior Consultant Russ Kindermann for his help and support throughout the past two years. Thanks also to the staff and faculty of the Command College and Cal-Poly Pomona for making this a worthwhile experience.

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- WRG  
Fairfield, CA

## Introduction

Since the dawn of civilization music has played a major role in shaping, developing, and enriching human culture and society. From the earliest cave dweller who created the first 'rock music' by pounding out a beat with animal bone drumsticks, to the sophisticated high-tech song samplers and artists of the 1990's, musicians have created music and written lyrics to express opinions, beliefs, and reflect attitudes about the culture of their day. Music has also been used to provoke controversy, stir protest, and appeal to emotions.

Today, however, as California moves toward the year 2000, the tone of popular contemporary urban music is taking on a new sound. The sound is that of a gunshot's explosion, the rhythm is that of a police siren's wail, and the beat is that of a gangster's adrenalized pulse rate after a drive-by shooting. This new, aggressive style of music plays notes that reflect a disheartening portrait of urban life and have serious implications for law enforcement professionals, young people, and the communities where they live and work.

News stories documenting the violent nature of modern urban music and its artists are becoming more and more commonplace. Consider the ramifications of the following headlines for a police department and the community it serves:

"Rap singer arrested in shooting of cop" <sup>1</sup>

"When gangsta rappers turn to serious gunplay, is it life imitating rap?" <sup>2</sup>

"Teen Violence: Wild in the Streets" <sup>3</sup>

"Art or anarchy? Gunplay spurs rap debate" <sup>4</sup>

Violent urban music, particularly "gangsta rap", is spawning artists who glorify criminal behavior, promote the sexual exploitation and degradation of women, advocate violence against police officers, and extol the virtues of drugs and alcohol. Law enforcement is now beginning to deal with the fallout and aftermath of violent song lyrics as rap artists are arrested <sup>5</sup> and disturbances break out at concerts.

Children and influential young adults are being bombarded with a barrage of songs which seem to sanction, or, at the very least, encourage, antisocial behavior. What impressions are being created for young people who listen to violent urban music?

Contemporary urban music is reflecting disturbing changes in American youth and society better than any other medium. With the advent of the Music Television (MTV) channel, the Black Entertainment Network (BET), and other music video channels on television, modern recording artists are now able to access a variety of formats and vehicles (CDs, cassette tapes, video tapes, radio, television) for delivering their music.

The music video is a popular choice for artists because it transcends so many of the other media forms. Music videos are a kind of conglomeration of radio, television, film, and record all rolled up into one small package that fits into a video cassette player. The videos are like television because they tell stories, yet can be watched sporadically without missing much. They are like radio because the listener can do other things while the video or song plays. They are like films because the videos can be watched in groups. Videos are like records because nearly every music video starts out as an audio tape, record, or CD.

Research studies point out potentially harmful effects of violent music videos. Drs. Susan Reilly and Sharas Rehman of Miami University in Oxford, Ohio concluded that students became somewhat more desensitized to violence after viewing only a few violent videos. Dr. Rehman found similar results in a study of over one hundred college students at Pennsylvania State University.<sup>6</sup>

Police officers in Seattle, Washington saw the video violence become all too real. In January 1993 a rap concert instigated a terrifying shoot-out. During the concert, rapper Ice Cube whipped the crowd into a frenzy with music and lyrics describing racism, police violence and gunplay. As the show ended, 1,400 people spilled out into the streets. A few fistfights led to a general melee and then to gunshots. At least five gunmen fired off 60 shots. Four people were wounded and nine arrested. Many blamed Ice Cube for inciting the crowd with his volatile lyrics and taunts.<sup>7</sup>

While many people can see a direct relationship between rioting (whether the disturbance is a result of a rap concert or not) and the need for a police response, others may ask what real relationship exists between contemporary urban music and law

enforcement. Others would question the need for a study of this issue and wonder as to its importance or significance. There are some who would acknowledge the potentially disruptive or harmful side effects caused by the influence urban music has or could have on young people; however, they would argue that even if true, it is not a police officer's job to regulate morals or judge the quality of this emerging urban art form.

Yet California law enforcement in the early 1990's has clearly chosen the community-oriented policing model as the standard by which police department effectiveness will be measured. Community-oriented means just that, putting police officers in touch with the pulse of the citizenry they serve. It means police officers taking ownership of problems in the community, then working with citizens to find tangible, long-term solutions to those problems. If a community finds, through its own set of values and standards, that hard-core urban music has a potentially detrimental influence on youth and young adults, then would it not be reasonable for the local police agency, within the boundaries of its profession, to assist the community in finding solutions and acting as positive role models to its youth.

"On rap videos, you see people drinking malt liquor like orange juice,' says 19-year-old Marcus Finnessey, an anti-liquor activist in East Oakland. 'And when kids see a rap artist, they want to be like them. We don't look at a police officer (for a role model); we look at Ice Cube and other rappers.'" <sup>8</sup>

It is interesting to note that California law enforcement agencies are already involved in teaching children about values, social norms, and self-esteem through the DARE (Drug Abuse Resistance Education) program taught to many sixth-graders throughout the state. This program is taught in the school classroom by police officers with little criticism, opposition, or thoughts that socialization and value training are not appropriate topics for law enforcement officers.

Parents are quick to blame schools for not teaching their children values. Schools are just as fast to turn things around and blame parents and the decline of the nuclear family as the reasons children are not learning basic values and social skills. Law enforcement has

taken the position that it can fill part of the void in the social education of children through training programs like DARE, thus avoiding the petty arguing, fault-finding and blaming over roles and responsibilities that often occurs between parents and teachers.

The relevance, timeliness, and importance of examining the relationship between contemporary urban music and law enforcement is no more apparent than in the area of violent hard-core songs which advocate the killing of police officers. It has reached the point where law enforcement agencies are becoming involved in the boycotting of music companies that produce songs which advocate the killing of police officers.<sup>9</sup>

On international, national, and state levels this issue has been the intense focus of media attention since June 1992. That summer several law enforcement officials and organizations became embroiled in a battle with Time-Warner Corporation over the lyrics to the song "Cop Killer" by rapper Ice-T from his album *Body Count*, which had been released in March. Some of the song's lyrics stirring up the controversy included:

*I got my 12-gauge sawed off  
And I got my headlights turned off  
I'm 'bout to fire some shots off  
I'm 'bout to dust some cops off  
Die, die, die, pig, die!*

There was swift outrage from a variety of sources. On a national level President George Bush attacked those "who use film, records, or television or video games to glorify cop killing -- it is sick." Vice-President Dan Quayle called the song "irresponsible" and urged its withdrawal. Sixty-one members of Congress sent a letter expressing "a deep sense of outrage at Time-Warner's defense of Ice-T."

Time-Warner defended Ice-T and strongly stood by its commitment to freedom of expression. Time-Warner said that it deplores all violence, against law enforcement officers or anyone else. It claimed it would never produce or endorse an attempt to encourage or incite violence against police. Time-Warner explained that there are other interpretations to the song and that it is a song which legitimately expresses anger and outrage against police violence and racism. The company said that standing behind the artist and song was

a matter of principle because free expression and open debate are the only viable means of affecting change in a democratic society.

Actor Charleton Heston spoke out against "Cop Killer" at a Time-Warner shareholders meeting and brought with him a group of police officers who had been shot in the line of duty. He told those in attendance that "since the CD was successful, you tried to claim the moral high ground" by defending artistic freedom of expression. Heston demanded the album stop being sold and that its profits be donated to families of slain officers.

Chrysler Corporation announced it would not renew its \$30 million Rediscover America advertising campaign agreement with Time-Warner because of the Ice-T controversy, saying "it will not support the escalation of sex and violence."

On state and local levels, police organizations and their supporters pulled pension funds out of Time-Warner stock and lobbied letter-writing protest campaigns against the conglomerate. Oliver North's conservative group, Freedom Alliance, called for state attorney generals to prosecute Time-Warner for distributing the song.

In his defense, Ice-T told *Rolling Stone* magazine in a lengthy interview that he was trying to reawaken America's revolutionary roots. Ice-T believes that the radicals who sparked the American Revolution had done the same thing he was doing. "This country was founded on the things I talk about. I learned it in school. Paul Revere was running around saying, 'The redcoats is coming,' so he was basically saying 'Here come the pigs, and a fuck-up is going down.' We had a revolution or else we would be under the queen at this moment. And 'The Star-Spangled Banner' is a song about a hell of a shootout with the police. You can call them troops, whatever you want, but basically they're police from the other side. I bet back during the Revolutionary War, there were songs similar to mine. If you want to look at it, I guess the cop killer is the first soldier in the war who decides, 'Hey, it's time to go out there and be aggressive, and I'm moving against them'." <sup>10</sup>

Ice-T told SPIN magazine in an April 1993 interview that police officers are the

enemy. "When you grow up in the ghetto, the cops are the enemy. You've got reason to be afraid of the cops. We looked at cops as the ultimate gangsters -- they were like a gang. We wouldn't run from each other but we'd run from them."

The Law Enforcement Alliance of America delivered petitions to Time-Warner asking it to pull four violent, inflammatory songs from the *Body Count* album: "Cop Killer" -- Ice-T advocates murdering police officers, "Smoked Pork" -- Ice-T murders two police officers with dialogue so graphic that it is not even printed in the liner notes, "KKK Bitch" -- Ice-T sodomizes Vice-President (then Senator) Al Gore's 12-year-old niece and violates women everywhere, and "Mamma's Gotta Die Tonight" -- Ice-T sets his mother on fire alive in her bed with lighter fluid, then finishes her off with a Thanksgiving carving knife.<sup>11</sup>

On July 28, 1992, Time-Warner and Ice-T agreed to stop selling the controversial song, "Cop Killer." The company recalled the album with the intent of re-releasing it with a replacement song. The rest of the album remained unchanged.

This wasn't the first letter-writing campaign by police officials against inflammatory urban music. Five years earlier, hard-core rap group N.W.A. (Niggers with Attitude) and their record company, Priority Records, received a letter from an FBI official claiming that N.W.A.'s song *F--k Tha Police* from its platinum 1988 album "Straight Outta Compton" advocated violence against police officers:

*F--k tha police coming straight from the underground  
A young nigger got it bad 'cause I'm brown  
I'm not the other color some police think  
They have the authority to kill a minority  
F--k tha police (Chorus repeated several times)  
F--kin' with me cause I'm a teenager  
With a little bit of gold and a pager  
Searching my car, looking for the product  
Thinking every nigger is selling narcotics*

The issue is no longer restricted to California or even the United States. Inflammatory music and its impact for law enforcement has also made international headlines. USA Today reported on August 16, 1993 that police in Jamaica are cracking

down on anti-police music. Singers who preach violence against the police during a performance may be arrested, according to Trevor McMillan, who takes over as Kingston's Chief of Police on September 1, 1993. McMillan says that if someone preaches violence, and its against the law, then that person must be dealt with.

Another side of the backlash against harsh hard-core rap music is coming from the black community . Bell Hooks, a black feminist writer and professor of women's studies at Oberlin College in Ohio says that "a lot of misogynous rap is similar to crack. It gives people a false sense of urgency, a sense that they have power over their lives when they don't." <sup>12</sup> Even some rappers said they too were disturbed by the turn the genre has taken in the last several years in glorifying gunplay and drug use and its negative attitudes toward women. Black ministers in New York, Dallas, Los Angeles and Detroit have also begun to challenge lyrics that they say are immoral and self-destructive.

In July 1992 MCA Music Entertainment Group withdrew rap group FU2's "No Head, No Backstage Pass" single from retail stores. Unlike the "Cop Killer" debate that arose from police organizations, the attack on this song came from MCA employees themselves. The lyrics graphically depict the violent sexual assault of a teenage female groupie:

*I'll drink champagne, she'll drink Ripple  
Scream when I put the safety pins through her nipples  
I know it sounds harsh, but the bitch is gonna love it  
Hurt me, hurt me, push it harder, shove it* <sup>13</sup>

Rap groups like The Geto Boys are part of the "gangsta rap" art form that is growing in popularity despite its violent elements and glamorization of the criminal gangster lifestyle. Their 1990 album, *The Geto Boys*, distributed by a division of Time-Warner Communications, features a song called "Assassins". After a girl is "ready" and starts getting "sweaty," the singer wants to "Kill that bitch like Freddy!" and follows with "I dug between the chair and whipped out the machete/She screamed, I sliced her up until her guts were like spaghetti." Later the song suggests that the only way to stop her nerves from "jumpin" is to "stab the girl in the tits" and "just cut her to bits." <sup>14</sup>



About two years ago country singer Holly Dunn recorded a song, "Maybe I Mean Yes" which included the lyrics, "When I say no I mean maybe. Or maybe I mean yes." It stirred up a whirlwind of protest from women's groups because the song appeared to justify, encourage, or make fun of date rape. The record company decided the protests had some merit and it pulled the song from radio stations. Dunn said that even though the song wasn't intended to be offensive, there was a possibility it could be misinterpreted. She wasn't angry with the record company for giving in to the protests. Remarkably, the record company was Warner Bros (The same company that defended Ice-T's freedom of artistic expression, yet apparently felt Holly Dunn had no artistic values worth fighting for). This type of double standard in the music business continues and the question of whether freedom of expression means freedom from responsibility goes unanswered.

If misogyny makes money, the possibility for profits can easily override any sense of responsibility a music company might have had. Consider this excerpt from TIME magazine entitled, "Taking the Bad Rap":

*This is the bitch that did the whole crew  
She did it so much we made bets on who  
The ho would love to go through  
And she lets you videotape her  
And if you got a gang of niggers  
The bitch'll let you rape her*

When most people hear lyrics like these from the hit song *One Less Bitch* by the rap group N.W.A., they either blush, cringe or call for the censor. But when Bryan Turner hears the song, he can almost hear the cash register ringing. Turner, 36, is co-founder of Priority Records, the label that has carried N.W.A. (Niggers with Attitude) and other "gangsta" rappers. Formed eight years ago, Priority has built a financial fortune and a reputation as the music industry's House of Raunchy Rap.

At a time when many record labels are shying away from controversial performers, Priority is eagerly pursuing what some regard as the most foulmouthed, misogynistic and incendiary rap groups in the hood.<sup>15</sup>

It isn't just police officers and women who fall under urban hard-core rap's musical mantle of murder, mayhem, and misogyny. Gay bashing has been a popular and prevalent topic in some rap songs. While modern urban music gets blamed for everything from cop

killings to juvenile delinquency, its stand on gays is not so quickly dismissed. Many rappers have not hesitated to let the hatred and intensity of their feelings come out on their records. "The Big Daddy law,' says Big Daddy Kane, 'is anti-faggot.' Public Enemy's Flavor Flav has gone on record with antigay remarks, and Ice Cube rhymes 'true niggas ain't gay.' The 'true niggas' Cube raps about are gangstas, the AK-47 toting, 40-swilling embodiments of urban manhood whose image sells millions of albums to black and white listeners. Gangstas -- real ones, or the kind created out of thin air by a rapper's lyrical finesse -- have become the street preachers of urban reality. And according to hard-core rappers, there's no room in that reality for being gay." <sup>16</sup>

Matt Foreman, executive director of the New York Gay and Lesbian Anti-Violence Project believes hip hop's lyrics have a deep effect on young people. Comparing it to studies that show correlations between depictions of violence on television and actual violent crimes, he says, "What we know empirically is that young people, those under 18, are disproportionately the perpetrators of antigay violence. The popular media has a direct impact on the way young people act. It's absurd to think that a music group that can influence fashion across the country in profound ways doesn't have an affect on behavior. Kids will dress like them, go out and buy clothes, but they're not listening to the lyrics?" <sup>17</sup>

Exactly to what degree and in precisely what manner violent urban music contributes to youth violence and the overall role it plays is still a hot item of debate. What is not open to debate is the fact that youth violence in the 1990's has become a plague that is spreading across the country. Attorney General Janet Reno says youth violence is the "greatest single crime problem in America today." Between 1987 and 1991 the number of teenagers arrested for murder in the United States increased by 85 percent according to the Department of Justice. During the same time frame, juvenile arrests for weapons violations increased 62 percent. In 1991, juveniles accounted for 17 percent of all violent crime arrests. One of five weapons arrest in 1991 was a juvenile arrest. Black youths were arrested for weapons violations at a rate three time greater than white youths and were the victims of homicide at a rate six times higher than whites.<sup>18</sup>

The Associated Press reported recently that when polio killed 3,152 adults and children in 1952 it caused a massive world-wide effort to curb the disease, yet just released figures show that 5,356 people under the age of 19, or almost 15 youths a day, were killed by gunfire in 1991. On average it costs more than \$14,000 per wounded child for treatment, or enough to pay for a full year of college at some schools. Gunshot wounds are the fifth leading cause of accidental death for children under the age of 14 and are the leading cause of death for black teen-age boys according to Lawrence A. McAndrews, president of the National Association of Children's Hospitals.<sup>19</sup>

Again, questions are raised, "What impact does this violence have on young people?" What does this mean for law enforcement personnel who will have to deal with the side effects of this onslaught of violence, misogyny, and criminal glorification? Are children growing up surrounded by a culture of violence which is then reinforced in the mass media, reflected in the music videos they watch, and given legitimacy in the songs of contemporary urban artists? Does a causal connection exist between violent song lyrics and violent acts?

David Cook, a hip-hop music columnist for BAM, the Bay Area Music magazine, expresses it this way, "There's no doubt that the opinions expressed by rap artists reflect attitudes held in society at large. The question is to what degree rap formulates and inspires certain viewpoints. Taking on roles and exaggerating them is nothing new to hip-hop. What is new is the amount of people listening and the type of people controlling the presentation. Today, many hip-hoppers create material that is detrimental to their communities."<sup>20</sup>

Even experts are divided on the issues. Many studies and statistics show that these relationships do exist; however, no one has yet to prove beyond a shadow of a doubt that a direct linkage exists. Those individuals wanting scientific proof that they can touch and which can be held in their hands have so far been disappointed. While some may find this study also lacking in absolute proof, its merits are nonetheless worthwhile and its aim is not to prove beyond any reasonable doubt. In fact, because this issue has only recently emerged onto the scene of urban Americana, is it now more important than ever that a futures study

such as this one be conducted. It will not predict the future in an absolute sense, but it will give the future some meaning today, by analyzing and quantifying data derived through a futures forecasting model and applying it to scenarios of tomorrow. Today, law enforcement has the opportunity to lead rather than follow and choose for itself the path it takes. This study hopes to help map out that path ten years into the future.

By operating in a proactive mode and taking an involved role in counteracting the negative impacts and consequences of contemporary violent urban music, the police manager of the future will not have to wait to act or react to what could be an increasingly hostile environment. It is time for law enforcement to face the music . . .

# FUTURES STUDY

## Research Methodology

Part One of this project, the Futures Study, creates a foundation of futures research and data on an issue of critical importance to California law enforcement. The Futures Study begins with the identification of an area of concern and follows with an environmental scan and literature review of the issue area. A structuring of the issue and related sub-issues then occurs. Ten future events and ten trends are identified and analyzed. Forecasts of the likelihood of occurrence of these events and trends and their potential impacts on the issue area are examined. Finally, several alternative scenarios of the future are generated with the aid of a computer program and explored through a narrative format.

Because this project is futures oriented, its format and structure is different than that of traditional research reports and studies. Instead of being anchored in the past with antiquated ideas and data, this futures study attempts to learn from the past, evaluate the present, and focus on the future.

Futurists do not predict the future or make statements that something will happen in the future. Instead, their focus, and the emphasis of this project, is on forecasts of possible forthcoming developments. The future is seen as malleable, open to outside influences and adaptive to change. Decisions made today about issues which can impact the future will affect the outcomes of tomorrow.

It is vitally important that law enforcement, which is steeped in tradition and a "just the facts" mentality, realize from the onset the limitations on the knowledge of the future and acknowledge the necessity for proceeding forward even in the face of uncertainty. A basic assumption in futures research, simply stated, is that the future is not fixed. No one knows for sure exactly how it will unfold. A variety of events and trends may occur which can result in an array of possibilities or alternatives for the future. Each alternative future must be explored and efforts made to realize those that seem most desirable and avoid those which are undesirable.

## Environmental Scanning

A Futures File is an environmental scanning tool used to collect, sort, and retrieve information on current and future events and trends impacting broad concerns or issues. It is a way of thinking about and collecting information on the future through a scanning of daily local and national newspapers, professional journals, news magazines, and technical journals. It is based upon the STEEP (Social, Technological, Economic, Environmental, and Political) system to categorize and catalog the information.

An environmental scan was conducted from mid-1992 through the end of November 1993, during which time a substantial amount of information was assembled and collected for use in justifying the need for studying the issue of contemporary urban music and its future impact on law enforcement. This scan resulted in the creation of a Futures File to organize the material and information collected.

A separate, but equally important process, was also conducted. An extensive literature review was undertaken to delve into the context of the issue as seen by the disciplines of sociology, psychology, and cultural anthropology.

Both the Futures File and literature review were instrumental in defining the issue area, understanding the importance of the issue, establishing the need for the futures study and narrowing the scope of the study.

### Literature Review and Futures File

From a historical perspective, Western music is a relatively new phenomenon. Although humans appeared on the planet some 500,000 years ago, written history dates back only about 7,000 years. "Music notation first appeared around 4,000 years ago, but it is only in the last 1,000 to 2,000 years that modern music systems began to be understood. The most familiar music -- Western music of the last 500 years -- represents something less than one-tenth of 1 percent of the entire history of humankind." <sup>21</sup>

What distinguishes music from other types of noise or sounds is that music is a language. Just like spoken words form a language, a group of sounds are recognized as

music because these sounds are organized in a way that only music is arranged. Although it has been said that music is a universal language, that is not totally accurate. "An African Pygmy will know and like the complex rhythms of Pygmy music, but will fail to understand either Western classical music or rock 'n' roll." <sup>22</sup>

Experience tends to be the greatest teacher and developer of an individual's tastes, attitudes, and beliefs. People generally acquire their attitudes through experience. Experience dictates their level of understanding of the world around them. Instead of being born with certain likes and dislikes, people learn to feel and respond to objects in positive and negative ways. For example, sometimes when a new song is heard, an individual's initial reaction is not to care for it. However, after hearing it several times on the radio or seeing the video several times on television, the song becomes familiar to the individual. After repeated listenings to the music, it can happen that the individual thinks the song is great and goes out to buy the album. Mere exposure to the object is one of the simplest ways of forming an attitude. Psychological evidence exists that if people encounter an object often enough, they generally form a positive attitude toward it.

If one accepts the proposition that experience is the best teacher, then one can begin to understand the massive influence the media has on shaping attitudes, creating beliefs, and reinforcing ideas and stereotypes. The media, through television, music, and movies, as well as printed matter, can bring experiences to an individual that are outside the boundaries of the person's typical or normal life exposures. In fact, people can live vicariously through encounters with the mass media. "The power of the media lies primarily in the fact that they portray what is beyond the experience of many viewers; and thus, images of social life can replace experience as our source of knowledge about the social environment." <sup>23</sup>

Studies have shown that even after attitudes have been formed about a specific song or a particular kind of music, there are certain types of music which can energize aggression (Zillman, 1983). "Excitation transfer is the process which occurs when an energized condition combines with an aversive event to produce an overly aggressive reaction. Two

conditions are necessary before the excitation transfer takes place. First, the individual must already be predisposed to engage in aggression. Second, the true cause of the arousal must be relatively ambiguous." <sup>24</sup>

Those who argue instead that television and media violence act as a catharsis cite ancient Greek history and its dramas as examples that plays have long been used as pressure-relief outlets for pent-up emotions and aggressiveness. "An ancient view of drama is that the action on the stage provides the spectators with an opportunity to release their own strong emotions harmlessly through identification with the people and events depicted in the play. This idea dates back at least as far as Aristotle, who wrote in *The Art of Poetry* that drama is 'a representation . . . in the form or actions directly presented, not narrated; with incidents arousing pity and fear in such a way as to accomplish a purgation of such emotions.'" <sup>25</sup>

Aristotle's concept of catharsis was derived from the Greek word for purgation and survives still today in the continuing debate over television violence. In 1964, Leonard Berkowitz published an article in *Scientific American* detailing his research and findings on the effects of observing violence. He concluded that the observation of aggression is more likely to induce hostile behavior than to drain off hostile inclinations; that, in fact, motion picture or television violence can stimulate aggressive behavior.

Berkowitz also found that adults are less strongly influenced by watching violence than children because they are aware that the film is make-believe. If a young child sees repeatedly that screen heroes gain their ends through aggressive actions, the child may conclude that aggression is a desirable behavior. Writing in 1964 he stated, "Fortunately screenplays do not consistently convey that message, and in any event the child is exposed to many other cultural norms that discourage aggression." <sup>26</sup> One cannot help but wonder if Berkowitz would say the same things today. With the deluge of violence in movies, music and television and the increase in teen violence in the United States, things have changed dramatically since his conclusion thirty years ago.



In reviewing the literature on media effects, Comstock (1977) concluded that violent stories with the following characteristics were most likely to elicit aggression "when the violence in the story is presented as (1) rewarded, (2) exciting, (3) real, and (4) justified; when the perpetrator of the violence is (5) not criticized for his behavior and is presented as (6) intending to injure his victim."<sup>27</sup> Based on these findings David Phillips published research in 1983 which presented the first systematic evidence indicating that homicides increased by almost 12.5 percent after heavyweight championship prize fights. Prize fights met all six of the characteristics that Comstock concluded would rouse aggression.

Psychologist Albert Bandura has done extensive research in the area of learning by observation or modeling behavior. His social learning theory states that people learn by observing others and that such observations can add to the observers repertoire of behavior. Models who perform behaviors that may or may not be in the observer's repertoire and that are socially unacceptable many also influence the behavior of the observer. Movies and television present numerous instances of behavior that may be modeled by others. His studies have shown that "live models and movies, even cartoons, are all capable of bringing about imitative behavior in child observers."<sup>28</sup>

Violent urban rap artists defy conventional wisdom regarding the assimilation of society's rules and values. "Socialization is a learning process whereby children are not only instructed in the rules and values honored by society but are also taught to accept these rules and values as intrinsically good and proper. People refrain from breaking social rules because they have come to believe that there is really no other acceptable way of acting. In short, they have internalized the rules."<sup>29</sup>

Rap artists operate from a totally different perspective. They break traditional social norms and rules because they see no other way of bringing attention to the plight of inner-city youth living in gang and drug-infested neighborhoods. They feel powerless in effecting change via conventional means, so they try to express their beliefs and change attitudes through their music.

According to Robin Kelly, writing in *The Nation* magazine, "The erosion of justice, combined with an intensification of poverty and joblessness, logically leads to a refusal to respect the law. In an era when the mainstream media, conservative policy specialists and some social scientists are claiming that the increase in street crime can be explained by some pathological culture of violence bereft of the moderating influences of a black middle class, L.A.'s rappers keep returning to the idea that joblessness and crime are directly related."<sup>30</sup>

Popular music, however, has always revealed what people are thinking and feeling. It has not always reflected mainstream thought and it has often had its controversial moments. The shock and hysteria over Elvis Presley's debut in 1956 was replaced by the protest songs of Bob Dylan in the 1960's. The decades of the 1970's and 1980's saw different contemporary musical styles come and go. Folk, disco, heavy metal, and funk gave way to rap music in the 1980's.

Rap or hip-hop is the latest style of music to enter the mainstream of American culture. It is a rhythmic, rhymed chanting to a driving beat. Like rock 'n' roll, the influence of rap can now be found in all parts of the nation's media. According to industry estimates, between 1984 and 1988 stores have sold \$240 million worth of rap records and tapes. In 1990 rap music sales exceeded \$100 million. Fans have spent \$50 million to see rap groups in concert. Dozens of rap acts had six-digit sales in 1991. Seventeen rap albums sold more than half a million copies and thirteen others sold at least a million. In Europe, American rap artists fill huge arenas and spawn imitators. On television the Pillsbury Doughboy makes rapstyle sales pitches and Barney Rubble sells Flintstone cereal by imitating a rap DJ. Fox Broadcasting Company's New Years Eve 1992 show was almost exclusively the domain of rap performers. Rap music inspired ABC's Hammerman cartoon and Vanilla Ice rapped with the Teenage Mutant Ninja Turtles. Two movies each grossed more than \$50 million in 1991, *New Jack City* starring Ice-T and *Boyz N the Hood* starring Ice Cube. In 1992 six films starring rappers were released. During New York Knicks basketball games rap music plays during the warmups. During the 1992 Superbowl, rap dominated the halftime show.<sup>31</sup>

The rap music phenomenon is not restricted to California, or even the shores of America. "Rap, which began as a fierce and proudly insular music of the American black underclass, is now possibly the most successful American export this side of the microchip, permeating, virtually dominating, worldwide youth culture."<sup>32</sup>

In Japan, hip-hop clothes, caps, and skateboards make fashion statements. "Keichiro Suzuki says, 'I like black people and their music because they're cool.' So cool is it to be black that a lively business is booming in tanning salons with names like 'Neo-Blackers' and mail-order skin-darkeners like 'African Special' (\$315 for a one-month supply)."<sup>33</sup>

In the 1990's, contemporary urban music is revealing deep changes in American youth and society as well as any other means. When the April riots broke out in Los Angeles, the people who were least surprised were those who listen to rap music. Rap artists state that had law enforcement officials paid attention to the messages behind the lyrics of rap songs they would not have been surprised either. Are messages of anger and frustration ignored?

Rap's sound can be aggressive and its message a call to rebel against authority. Some parents and critics have attacked the music's sexual explicitness, macho swaggering, and association with violence. When the movie made by the rap group Run--D.M.C., *Krush Groove*, was released, violence broke out at several theaters. Now violence seems to be a part of some concert performances of rap music, as well.<sup>34</sup>

Rap music evolved from an urban inner-city culture of violence. Growing up in urban areas where crime and violence are daily occurrences, many rappers reflect their violent heritage musically. Many fans go to rap concerts expecting violence and trouble.

Anti-obscenity activist Tipper Gore long ago pointed the connection between brutal themes in today's music and the increasingly unstable and menacing atmosphere at major concerts. Destruction of property has become commonplace with damages totalling millions of dollars, while the risk of riots has never been higher. The music's most devoted fans have begun to internalize and act out its aggressive messages. In 1988, Steve Hochman wrote in the Los Angeles Times: 'Remember when the biggest problem with rock concerts was ticket scalpers? . . . There's now another, sadly inescapable concern facing rock fans: personal safety.' Since the mid-1980', at least two dozen rock or rap enthusiasts have died in concert-related violence; more than a hundred others have suffered serious injuries.<sup>35</sup>

In examining an abbreviated history of rap and hip-hop music from 1986 through 1993, there is overwhelming evidence that this expectation has been realized. Large numbers of concertgoers and rappers have been the victims of wanton violence, shootings and stabbings.

1986

A fight injures forty people at a Run-D.M.C. concert in Long Beach, California.

1987

During an August rap concert in Long Beach, California, about thirty persons were hurt and four others arrested for gang-related fights.

In November in New Haven, Connecticut, a man was stabbed to death during a melee that followed a rap concert. After the stabbing incident officials changed the method of assigning seats. The decision they made was to treat the issue as a law enforcement problem but not to discontinue the concerts.

Scott LaRock is shot to death while trying to stop threats against co-rapper D-Nice.

1988

At Long Island's Nassau Coliseum, a man was stabbed to death by muggers who ripped a pendant from his neck during an Eric B. & Rakim, Boogie Down Productions rap concert. Fourteen other mugging victims were stabbed, beaten, or slashed with razors.

1990

A shooting disrupts a Run D.M.C./EPMD concert at the Marquee in New York City.

A shooting and fights end an Ice Cube/Too Short concert at Anaheim's Celebrity Theater.

Rapper Slick Rick is arrested for possession of illegal weapons, shooting his cousin and wounding a bystander, and is sentenced to prison.

1991

Rapper Baby Girl of Hoes Wit' Attitude is wounded in an East Hollywood drive-by shooting.

Rapper Bushwick Bill of the Geto Boys shoots out his eye while attempting suicide. Rival rap groups shoot at each other outside the Palladium nightclub in Los Angeles. Rapper Charles Trahan of the group The Young & Restless is wounded in a drive-by shooting in Miami.

Nine fans are crushed to death when crowds rush a packed gym at City College of New York for a benefit rap/basketball game.

### 1992

Shots are exchanged between rival gangs at an Eric B. & Rakim concert at the Ritz in New York City.

An argument between a local rap group and Dr. Dre of N.W.A. leads to a disturbance at the Black Radio Exclusive convention in New Orleans.

### 1993

In January, after a concert by rapper Ice Cube in Seattle, four people were wounded, nine arrested, and more than 50 gunshots were fired in the streets during a wild melee.

On June 22, 25-year-old DeSean L. Cooper, known to hip-hop fans as J-Dee of Da Lench Mob, was arrested and charged with murder in the execution-style shooting death of a 23-year-old Los Angeles man. Cooper was already on probation for a prior weapons violation at the time of his arrest.

During the first week in November two big-name rappers were arrested in connections with shootings. Gangsta rapper Tupac Shakur, 22, was arrested in Atlanta and charged in the shooting of two off-duty police officers after a rap concert at Clark Atlanta University.

A day after Shakur's arrest, Flavor Flav, 34, of the rap group Public Enemy, was arrested for attempted murder after firing at a neighbor he accused of fooling around with his girlfriend. His record company says Flav is seeking treatment for addiction to crack.

On November 19, just days before release of his highly anticipated debut rap album, *Doggystyle*, rapper Snoop Doggy Dogg, 22, was indicted in Los Angeles Superior Court for

murder in the August 25th shooting of a man by his bodyguard. The victim, Phillip Woldemariam, was an alleged member of the Venice Shoreline Crips. Snoop Doggy Dogg was freed on \$1 million bail while awaiting arraignment. Snoop was already out on bail for other weapons-violations charges.

The fanfare and hoopla surrounding the release of *Doggystyle* raises concerns over the direction "gangsta rap music" will take in the future and the breadth of its influence. The album is expected to be one of the fastest-selling recordings in history. "Long anticipated, it is a cinematic, deadpan depiction of a ghetto world where the men sling dope and tote firearms, and the women are bitches or 'hoes'. In the cities and suburbs, kids love Snoop Doggy Dogg because they think he's 'real'." <sup>36</sup>

However, Snoop Doggy Dogg is not everyone's version of an ideal role model for young people. Growing up in Long Beach, California, Snoop was a member of the Insane Crips gang. Only a few weeks out of high school, he spent three years in and out of prison for possession of cocaine for sale and subsequent parole violations. Then he came to realize that making rap music might be more profitable, and was certainly more legitimate, than a life of crime. His first single with Dr. Dre was from the movie soundtrack of *Deep Cover*, which included the chorus "187 (murder) on an undercover cop" and was perhaps Snoop's attempt at musical commentary on his earlier drug arrest.

Snoop Doggy Dogg will be able to earn back his \$1 million bail because his debut album entered *Billboard's* chart at Number 1, having sold 800,000 copies in its first week of release. That gives *Doggystyle* the third-highest weekly sales total of any album.

In California, police officers refer to the criminal history of an individual who has been previously arrested as a "rap sheet". It is somehow a bitter irony or some kind of cruel hoax or warped paradox of life in the 1990's that rap artists are becoming even more popular if they have a "rap" sheet to go along with their "rap" music. The line of demarcation between life and art is becoming more and more faint. A close-up photograph of Snoop Doggy Dogg glares out from the cover of *Newsweek* magazine (November 29,

1993), its headline asking, "When is rap 2 violent?" Many more questions are being raised about the influence of rap music on youth.

But for rap music -- particularly for the school known as gangsta rap, which has found of pot of gold in selling images of black-on-black crime to mainstream America -- the confluence of the arrests raises disturbing questions: what is the relationship between the violence on the records and the violence in the communities, between capital rhymes and capital crimes? In broader terms, how does art -- particularly art often consumed by very young listeners -- influence life? <sup>37</sup>

In California, it will be the local police and sheriff departments that ultimately end up dealing with the violent or criminal consequences of the negative impacts of the music. What is being done to counteract the negative influences of the music or to improve the quality of role models in the community? Are Californians content to have their children grow up learning social values and mores from a group of gangsters turned songwriters? What responsibility does a local police department have for the education of the young people in its community?

To add to the complexity of this study, this issue has numerous stakeholders and interest groups. Each group of stakeholders has their own particularly interest in the music issue and their own special interest groups. The police, the public, record producers, media conglomerates (i.e. Time-Warner), recording artists, parents, teachers, and legislators all have a stake in this issue.

The issue also involves conflicting values and interests. For example, the song "Cop Killer" delves into some of the root values of American democracy, the right of freedom of speech versus the right of the government to be free from insurrection; freedom of expression versus censorship. The question, "Does freedom of speech mean freedom from responsibility," also remains unanswered. As can be seen, some terms of the debate have still not even been clearly defined and, because of the ongoing debate over violence and the media, it is unlikely that this issue will be readily resolved anytime in the near future by expert knowledge.

The issue of law enforcement's response to violent urban music in the coming decade is an issue for today: timely; topical; and necessary. While media attention is just now beginning to focus on the relationship between urban music and its influence on young people, no futures studies have been attempted on the subject. While it is clear that the debate is still being waged as to how much influence the music and the media has on young people, the environmental scan and literature review provide convincing evidence that more study is necessary. Up to this point, the subject of modern urban music and "gangsta rap" has been met with ignorance and ambivalence, receiving only cursory attention from law enforcement. A goal of this project is to begin to change that outlook.

This ground-breaking effort will try to go where no studies have gone before, attempting to find answers and offer solutions before it is too late. This futures study cannot answer every question relative to police and contemporary urban music. There are simply too many issues to be addressed and too many concerns to be answered. No single study could possibly begin to deal adequately with the complexities and nuances of all the issues. Therefore, this study will be limited in focus and will concentrate on the issues surrounding law enforcement's response to violent urban music in the future. This project aims to help answer some questions through in-depth analysis of a single key issue and several related sub-issues. In the next section the issue and sub-issues will be identified.

It is hoped that a document such as this can begin to open eyes and minds to the future. In the larger game of life, law enforcement cannot afford to be the one left standing when all the seats are taken and the music stops playing . . .

*We always follow the wrong people. We follow movie stars. Now we follow rappers who haven't even graduated from high school and don't read books. Well, we can't do that anymore. Our leaders have to start at home. It has to be our parents, our neighbors, people in our community.*

-- Doctor Dre, Yo! MTV Raps Today<sup>38</sup>



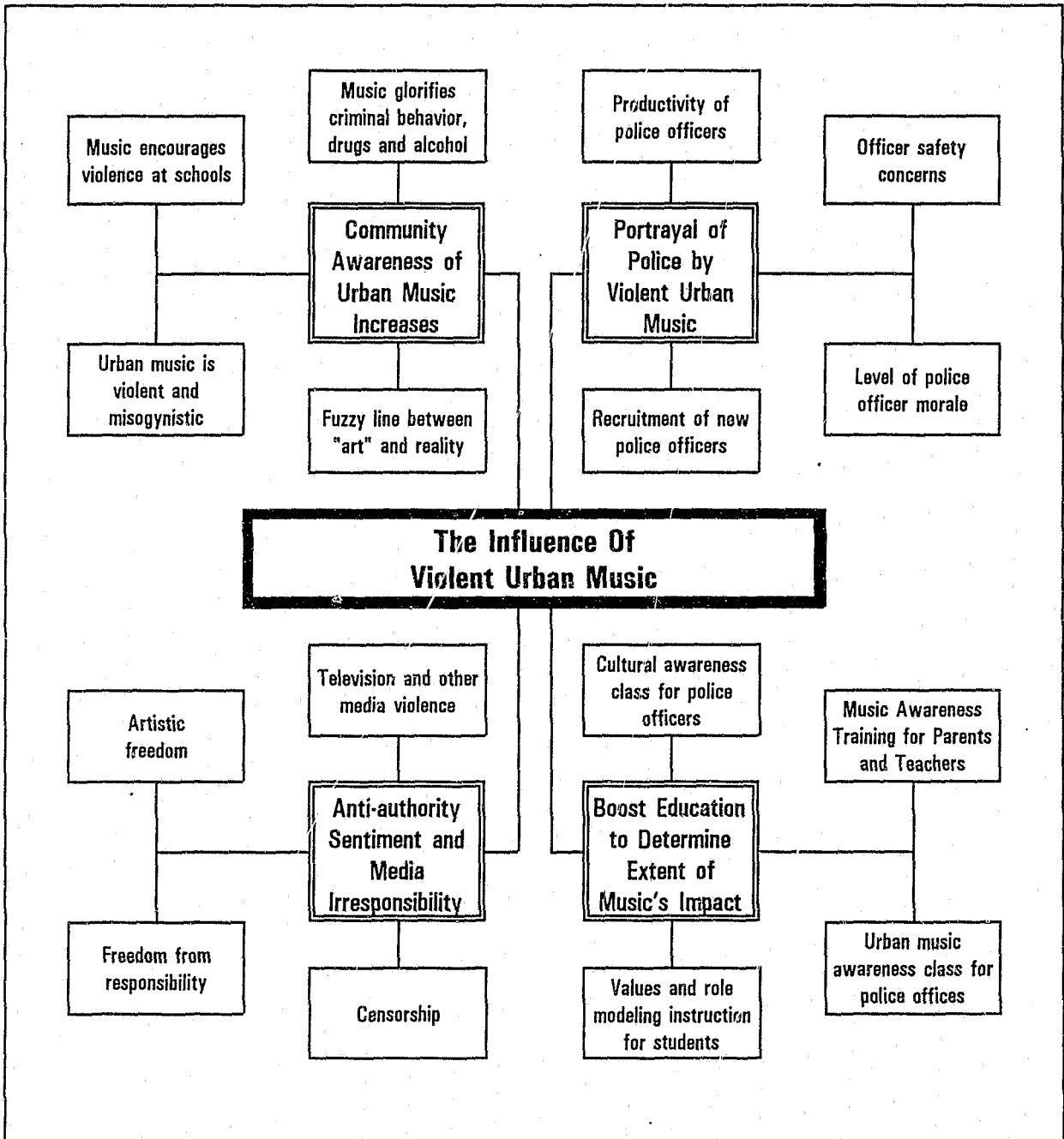
## Defining The Issue

The warning flags are being raised as the concern over violent urban music and its impact on police, youth, parents, and teachers begins to grab headlines. The line between what is real life and what is art is becoming blurred for young people. As parents and teachers fall short in providing social value training to young people, as young people view rappers with rap sheets as role models, and urban music carries messages of violence, hatred toward police, misogyny, glorification of drug and alcohol abuse, and glamorization of the criminal lifestyle, it is no wonder that police executives look toward the future with great trepidation. Of vital concern to law enforcement agencies over the next decade is how the violent nature of contemporary urban music will negatively impact tomorrow's youth and what role law enforcement will play in trying to manage this problem. The focus issue can be stated as follows:

**What methods will mid-sized California law enforcement agencies use to mitigate the negative influence of violent urban music by the year 2002?**

To assist in depicting impacts caused by violent urban music in the future and as an aid to sub-issue identification, an impact network was created (Figure 1). The impact network is a simple technique to trace the causal structure of an issue or a specific future development and is used to examine the consequences as to what might happen if a particular issue developed. The impact network is used to identify impacts derived from the substantive main issue. It graphically depicts the interrelationships and consequences of issues or trends related to the main issue. The main issue is placed in the center of the network. Primary or first level impacts are those that are a direct extension of the main issue and that may suggest sub-issues to study. Secondary impacts then network off the primary issues. Issues can have several levels of tertiary impacts which flow from the secondary impacts.

**FIGURE 1 Impact Network**



The impact network identified four primary impacts resulting from the main issue:

1. Community awareness about violent urban music increases
2. Portrayal of police officers in urban music is increasingly negative
3. Need for education in the community to measure extent of impact increases
4. Media's lack of responsibility in promoting anti-authority music increases

From a synthesis of the environmental scan undertaken, the literature review completed, and the analysis of the impact network, the researcher identified three sub-issues for inclusion in the project. This is not to say that there were not others, however, in order to limit the scope of the study, only three were chosen. It was determined through a researcher estimate process that the sub-issues chosen were the most significant to the community, and most appropriate and applicable to a law enforcement environment in conjunction with the main futures issue under study. The three sub-issues as identified were:

1. How will law enforcement determine the extent of the impact of violent urban music on the community?
2. How will violent urban music's portrayal of police officers affect the department's performance?
3. How will a police department respond to public perception of the magnitude and severity of violent urban music?

Once these sub-issues were established and finalized, the process of identifying and forecasting future events and trends began. A complete set of futures research will have both trends and events present in the study. This project examined in detail ten events and ten trends that significantly impacted the issue area. Before delving into the graphical analysis of the events and trends identified and examining the data generated from them, a brief discussion of how these events and trends were developed using a group process is in order. It is also important to clearly recognize the differences between trends and events.

### Nominal Group Technique

The Nominal Group Technique (NGT) was chosen as the vehicle with which events and trends would be generated and analyzed. The NGT is a widely accepted group process for generating data and lists. It combines both silent individual work with group process and includes at least two rounds of voting on candidate events and trends which are identified during the session. One key to success when using the NGT panel process is to gather together a diversity of people and opinions.

An ethnically diverse group of individuals was assembled to assist in collecting and evaluating the needed project data and research. Each individual panelist was carefully chosen for their analytical abilities, problem solving skills, and interest in or knowledge about the issue area of contemporary urban music and its relationships to law enforcement and the community. The ten people comprising the panel included a married couple who own and operate a local hip-hop shop specializing in the sale, promotion, and advertising of rap music. They are also involved in producing the music of local rap artists and have formed their own company to that end. A police officer in the group has been a school resource officer assigned to a local high school for two years. Another officer who attended the group meeting is a detective who specializes in gangs and gang-related crimes. The ten NGT panel members are identified below:

1. John Dugan, police officer for the City of Fairfield, former School Resource Officer at Armijo High School in Fairfield for 2 years.
2. Paula Watson, community service officer for Vacaville Police Department, specialist in youth crime and gangs.
3. Lamonica Samuel, co-owner of Hip Hop Sports and Music in Fairfield.
4. Ron Samuel, co-owner of Hip Hop Sports and Music in Fairfield, security guard for Oakland Coliseum music concerts.
5. Liz Gresham, police officer for the City of Fairfield, member of the Special Operations Unit which targets drug and high-crime areas.
6. Connie Newsom, local trophy and engraving business owner.
7. Mike Hill, City of Fairfield police sergeant, former member of L.A.P.D.
8. Eddie Guanill, Solano College student, student intern for Suisun Police Department.
9. Frank Mihelich, police officer for the City of Fairfield, detective with youth gang expertise.
10. Vivienne Perkins, concerned mother and resident of Fairfield.

After a brief introduction to the issue area of how to manage the police response to violent urban music in the next decade and a discussion of the three sub-issues present, the NGT panel received instruction on how to distinguish the differences between events and trends.

### Events

Events generally fall into two categories, being either discrete, one-time occurrences or trend-based events which are single points on a trend graph. An event is a single measurement at one point in time, perhaps best illustrated by the example of a headline in a newspaper (i.e., "Bill Clinton elected President"). Event statements should be clear and well-defined. A historian looking back from the future to today should be able to easily tell whether or not the event happened or didn't happen. Events are singular, best analyzed by themselves, and do not occur very frequently.

The NGT panel was then asked to think about some possible future events that, if they occurred, would impact the issue area. They were asked to extend their levels of analysis beyond the mental boundaries and geographical confines of the meeting room. The researcher illustrated the process of concentric thinking that began the analysis in Fairfield, but was expanded to include events that could potentially occur in Solano County, the Bay Area, California, the West Coast, the United States, North America, or on a global basis. Group members were also given the STEEP (social, technological, environmental, economic, political) model to use as an analytical tool that would paint with a broad brush across various disciplines and perspectives.

#### Identification of Events

The panel was then given time to work individually and silently at generating a list of events which could occur in the future. A round-robin recording of the events then took place. By going around the table several times and asking each panel member to name one of their events, a list of potential events was generated. This unedited list of 23 events is listed on the following page:

- California runs out of water
- Rap/urban music becomes part of curriculum at middle schools
- Racial rioting strikes major California cities
- U.S. Supreme Court restricts right to free speech in music lyrics
- The national unemployment rate hits 20 percent
- 4,000 concertgoers killed in terrorist bombing at Oakland Coliseum
- Brain implant controls violent criminal behavior caused by inflammatory lyrics
- Massive earthquake results in 50% of California's land mass falling into the Pacific
- California eliminates all welfare programs
- Public school compulsory education requirements abolished
- Obscenity laws eliminated
- Record companies profits drop 75 percent
- Public school teachers strike due to violence on campuses
- Artistic freedom protest march staged at State Capitol by artists
- Acts of violence and rioting on public school campuses
- Stock market crashes
- Local and state police are consolidated into a National Police Force
- Cure for AIDS is discovered
- Crack cocaine use legalized in California
- Riots in major California cities by the "have-nots"
- Gun control measure passes banning privately owned firearms
- Third-party candidate elected President of the United States
- Minority (ethnic or woman) candidate elected President of the United States

Once all the events were written down on large flip-chart paper, each event was discussed for purposes of clarification. Like items were consolidated to avoid duplication. Again working silently and individually, each panel member picked from this initial list the ten most important events which could occur in the future that would have impact on the

**TABLE 1    Top Ten Events**

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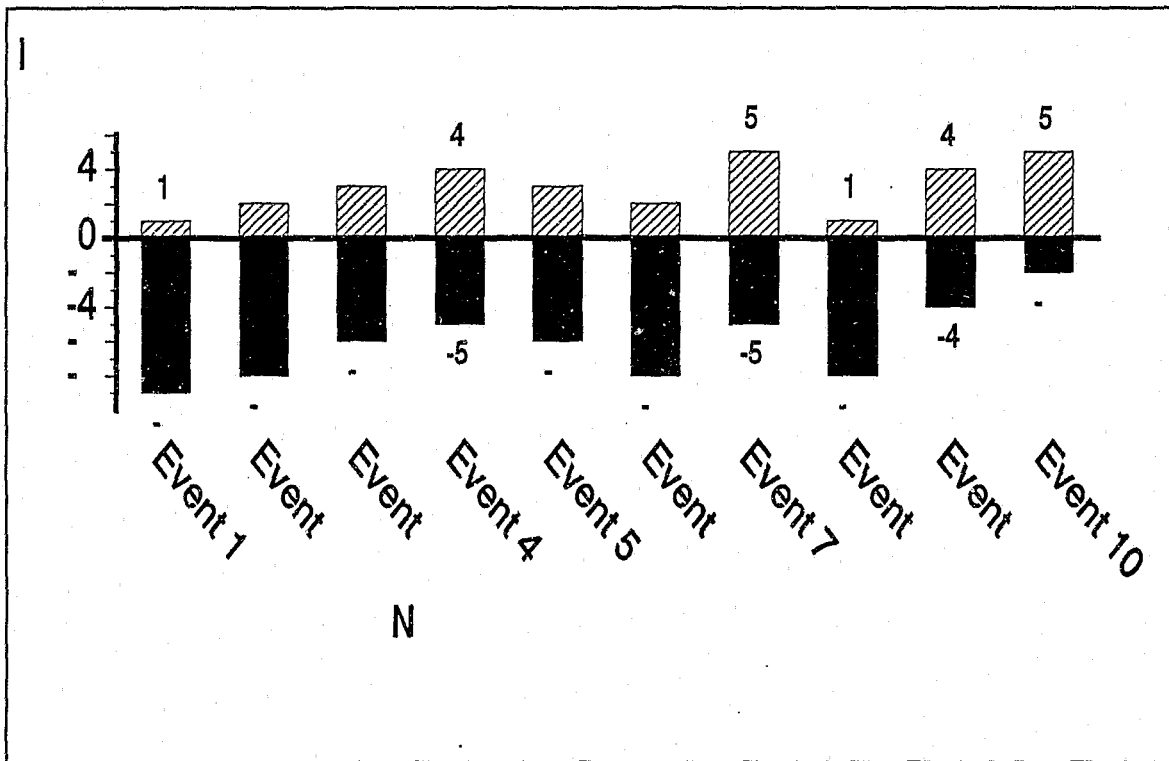
- 1. Acts of violence and rioting on public school campuses**
  - 2. Racial rioting strikes major California cities**
  - 3. Public school compulsory education requirements abolished**
  - 4. Public school teachers strike due to violence on campuses**
  - 5. Crack cocaine use legalized in California**
  - 6. Riots in major California cities by the "have-nots"**
  - 7. California eliminates all welfare programs**
  - 8. U.S. Supreme Court restricts right to free speech in music lyrics**
  - 9. Artistic freedom protest march staged at State Capitol by artists**
  - 10. Rap/urbanmusic becomes part of curriculum at middle schools**
- 

issue area. Using criteria which included those events most likely to occur and those with the potential for having the most influence on the violent urban music issue, the panel then rank-ordered their selections and assigned point values to the events (10 points for their number 1 event, 9 points for their 2nd event, 8 points for third, etc.).

After this voting process, the results were tabulated and a preliminary listing of the top ten events was produced. The top ten events were discussed among members of the panel and then a final vote occurred. The NGT panel members rank-ordered the ten events and again assigned point values to each event. The results were tabulated and a final listing of the top ten events was produced. These rank-ordered events are shown in Table 1.

Through use of the NGT panel process the top ten events were identified and prioritized. Each panel member had input into the list and there was a high degree of acceptability of the outcome among individual panel members. Working through this group process is how the top ten events were ultimately selected. The reasons for these selections

**FIGURE 2 Positive/Negative Impacts on Issue if Events Actually Occur**



rather than for any of the other ones are not such that the other events are unimportant, rather, that this list represents the panel's consensus after two rounds of voting on the top ten most important items. Each of the other events has some importance and relevance to the issue at hand, but the list was limited to ten for purposes of this futures research project.

Forecasting the Events

The NGT panel had a second major process to complete after identification of the top ten events. Known in the futures research discipline as the Modified Conventional Delphi (MCD) process, this technique is one that is well known and widely used in the area of futures studies. Using a ten year window into the future (1992-2002), the panel was charged with the task of forecasting the interval probability of each event occurring in five years (1997) and ten years (2002). Data was collected regarding the cumulative probability as to what year the event might first occur in the ten year future window. Using a scale of 1-10, each event was also rated as to whether the event, if it occurred, would have a positive, negative, or both impacts on the issue area (Figure 2).



**TABLE 2 Event Evaluation Form**

| EVENT STATEMENTS | PROBABILITY OF OCCURRENCE   | PROBABILITY OF OCCURRENCE ( 0-100% )                   |                   | IMPACT ON THE ISSUE AREA IF THE EVENT OCCURRED |                     |    |
|------------------|---|--|-------------------|--|---------------------|----|
|                  | FIRST EXCEEDS ZERO (IN YEARS)                                     | 5 YEARS FROM NOW                                       | 10 YEARS FROM NOW | POSITIVE ( 0 - 10 )                            | NEGATIVE ( 0 - 10 ) |    |
|                  | E-1   | Acts of violence and rioting on public school campuses | 0                 | 50%  | 70%                 | 1  |
| E-2              | Racial riots strike major California cities                       | 1  | 35%               | 60%  | 2                   | -8 |
| E-3              | Public school compulsory education requirements abolished         | 1  | 15%               | 25%  | 3                   | -6 |
| E-4              | Public school teachers strike due to violence on campus           | 1  | 25%               | 40%  | 4                   | -5 |
| E-5              | Crack cocaine use is legalized in California                      | 1  | 20%               | 25%  | 3                   | -6 |
| E-6              | Riots in major California cities by the "have-nots"               | 0  | 25%               | 30%  | 2                   | -8 |
| E-7              | California eliminates all welfare programs                        | 1  | 10%               | 15%  | 5                   | -5 |
| E-8              | U.S. Supreme Court restricts right to free speech in music lyrics | 3  | 10%               | 15%  | 1                   | -8 |
| E-9              | Artistic freedom protest march staged at State Capitol by artists | 0  | 55%               | 60%  | 4                   | -4 |
| E-10             | Rap/urban music becomes part of curriculum at middle schools      | 0  | 70%               | 75%  | 5                   | -2 |

LEGEND: Panel Medians N = 10

The gathering of this data was facilitated by using blank Event Evaluation Forms. Table 2 shows the format of the Event Evaluation Form which was used by the NGT panel during the process. The numbers displayed on Table 2 are the panel medians for each category indicated. This table is helpful for quickly and easily visualizing the panel medians for each event at a glance.

After each panel member completed a blank Event Evaluation Form the results were quickly tabulated with the aid of a computer program specifically designed for this project by the researcher. After entering data from each of the ten panel members, the program

automatically rank-ordered the ten scores for each event and then calculated the median and the upper/lower mean deviations from the median for each event in just a fraction of a second. The data was output into a special format for easy retrieval of the numbers.

Table 3 shows a sample portion of the computerized results for each of the ten events. The table shows both the first and second rounds of the voting process (delphi), includes the upper and lower mean deviations from the median, the median estimates for 5 and 10 years into the future, and the year the event might first occur. The median was used rather than the average for the panel because statistically the median tends to be a more accurate reflection of the mid-point of a group's scores and it is less affected by extremes at either the upper or lower ends of the scoring range. The median is a measure of central tendency that divides the ranked scores into two equal halves.<sup>39</sup> Use of the upper and lower mean deviations from the median softens the probability of a small group of individuals, or even a single individual, from skewing the data. These measurements were used consistently on each graph even though there may have been a close consensus on any given event. After a group discussion of the preliminary results, each participant completed a second Event Evaluation Form. This procedure was done individually, as anonymity of each member's scores is the key to the Modified Conventional Delphi process. A second round of data was then collected and tabulated.

These final forecasts were then plotted on individual graphs, one per each of the ten events. Each graphically depicts the upper mean deviation from the median, the median, and the lower mean deviation from the median for each of the ten events, forecasted over the entire ten year future window from 1992-2002.

### Findings on Events

The ten event graphs which follow illustrate the probability of each event occurring at any given point during the ten year period. This number is shown as a percentage estimate on the Y-axis labeled "Probability Percentile". For example, a score of 70 on the Y-axis indicates that particular event has a 70 percent chance of occurrence for the year

**TABLE 3 Events - Delphi Results**

| EVENT 1 |            |          |           |
|---------|------------|----------|-----------|
|         | 1st Yr > 0 | +5 Years | +10 Years |
| High    | 1 / 0      | 60 / 60  | 86 / 87   |
| Median  | 1 / 0      | 50 / 50  | 70 / 70   |
| Low     | 3 / 1      | 31 / 38  | 40 / 41   |

| EVENT 2 |            |          |           |
|---------|------------|----------|-----------|
|         | 1st Yr > 0 | +5 Years | +10 Years |
| High    | 1 / 1      | 67 / 65  | 83 / 84   |
| Median  | 2 / 1      | 30 / 35  | 55 / 60   |
| Low     | 3 / 2      | 16 / 21  | 26 / 29   |

| EVENT 3 |            |          |           |
|---------|------------|----------|-----------|
|         | 1st Yr > 0 | +5 Years | +10 Years |
| High    | 2 / 1      | 33 / 36  | 51 / 52   |
| Median  | 4 / 1      | 10 / 15  | 20 / 25   |
| Low     | 5 / 2      | 6 / 7    | 8 / 11    |

| EVENT 4 |            |          |           |
|---------|------------|----------|-----------|
|         | 1st Yr > 0 | +5 Years | +10 Years |
| High    | 1 / 1      | 56 / 52  | 74 / 65   |
| Median  | 3 / 1      | 30 / 25  | 35 / 40   |
| Low     | 5 / 2      | 11 / 10  | 11 / 14   |

| EVENT 5 |            |          |           |
|---------|------------|----------|-----------|
|         | 1st Yr > 0 | +5 Years | +10 Years |
| High    | 1 / 1      | 37 / 34  | 50 / 47   |
| Median  | 2 / 1      | 20 / 20  | 57 / 60   |
| Low     | 4 / 2      | 7 / 11   | 11 / 13   |

| EVENT 6 |            |          |           |
|---------|------------|----------|-----------|
|         | 1st Yr > 0 | +5 Years | +10 Years |
| High    | 0 / 0      | 40 / 43  | 57 / 60   |
| Median  | 0 / 0      | 20 / 25  | 25 / 30   |
| Low     | 1 / 1      | 12 / 14  | 14 / 16   |

| EVENT 7 |            |          |           |
|---------|------------|----------|-----------|
|         | 1st Yr > 0 | +5 Years | +10 Years |
| High    | 2 / 1      | 37 / 35  | 44 / 50   |
| Median  | 2 / 1      | 5 / 10   | 10 / 15   |
| Low     | 4 / 2      | 1 / 3    | 2 / 6     |

| EVENT 8 |            |          |           |
|---------|------------|----------|-----------|
|         | 1st Yr > 0 | +5 Years | +10 Years |
| High    | 2 / 2      | 20 / 22  | 27 / 29   |
| Median  | 4 / 3      | 10 / 10  | 10 / 15   |
| Low     | 5 / 3      | 4 / 4    | 6 / 7     |

| EVENT 9 |            |          |           |
|---------|------------|----------|-----------|
|         | 1st Yr > 0 | +5 Years | +10 Years |
| High    | 0 / 0      | 60 / 69  | 75 / 77   |
| Median  | 0 / 0      | 50 / 55  | 50 / 60   |
| Low     | 2 / 2      | 17 / 24  | 21 / 34   |

| EVENT 10 |            |          |           |
|----------|------------|----------|-----------|
|          | 1st Yr > 0 | +5 Years | +10 Years |
| High     | 1 / 0      | 80 / 81  | 91 / 89   |
| Median   | 1 / 0      | 60 / 70  | 65 / 75   |
| Low      | 3 / 2      | 16 / 40  | 18 / 42   |

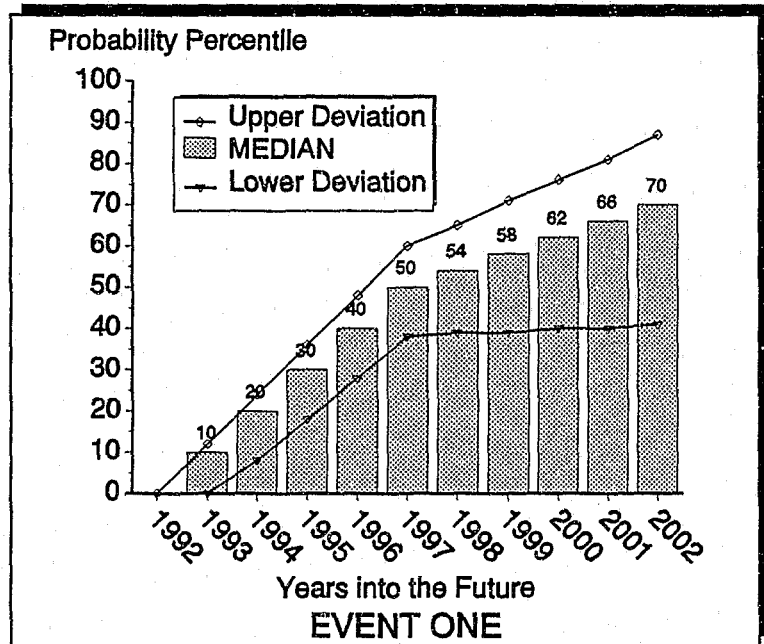
Legend: Panel Medians N = 10 Columns show 2 numbers: Delphi Round 1 / Delphi Round 2

indicated along the X-axis. Each year of the ten year (1992-2002) window is represented along the X-axis. The X-axis represents the chances of occurrence as a percentage figure, thus the axis runs vertically from 0 to 100 percent. Thus, probability of occurrence estimates can quickly be examined for any of the ten events during any single year, or group of years, during the ten year future window. Percentage numbers are indicated on top of each bar for the panel median forecasts for every individual year.

### Event One: Rioting and Violence on Public School Campuses

The Modified Conventional Delphi (MCD) panel saw the probability of indiscriminate acts of violence and rioting erupting on public school campuses increasing incrementally by 10 percent each year during the first half of this decade. After reaching a level of 50 percent in 1997, the sharp incline tapers off slightly but still reaches a peak median level of 70 percent by 2002. An interesting point in this graph is that the upper deviation and the median both climbed at proportionally similar rates throughout the period. The lower deviation scores flattened out

**FIGURE 3**  
**E-1 Rioting and Violence on Public School Campuses**



after the fifth year, with the event probability never climbing above 41 percent. The panel scores were surprising to those involved. They were surprised at the strength of the probabilities in both the median and upper deviation estimates. Panel members felt that the inflammatory lyrics of contemporary music would influence school children to the point where chaos occurred and riots broke out on campus. The polarization of racial groups on high school campuses was also discussed as an event that could precede large scale racial riots. The panel felt that this event would have a severely negative impact on the issue area.

### Event Two: Racial Rioting Strikes Major California Cities

As is readily apparent from the graph, the panel median scores indicate a progressively greater chance of race riots as the society moves through the decade. Beginning in 1994, the panel believed there was less than a 10 percent chance of racial rioting; however, by the end of the ten year window in the year 2002, the median had

surpassed even odds of 50/50 and moved up to 60 percent. The upper mean deviation progression is much more dramatic. In only 4 years (1996) the percentage was already close to half (48 percent). From there the slope rose steeply to a peak of 84 percent in 2002. Of any of the events examined by the MCD panel, this one may have the most serious implications for law enforcement and society. Concerns from the panel centered principally

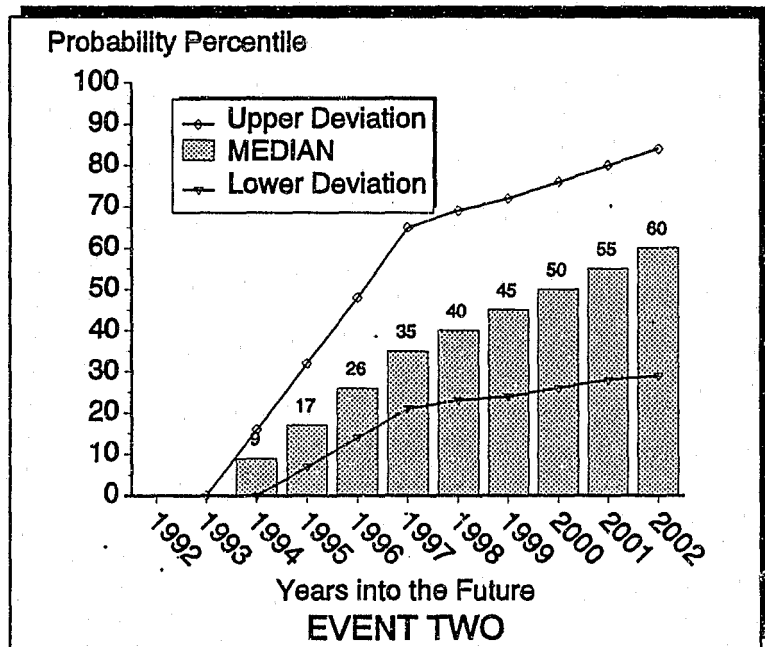
around rap music and its lyrical portrayal of the real world gaps that exist between different racial groups (Hispanic, Korean, Black, White). For example, in Ice Cube's 1991 song "Black Korea" from the album *Death Certificate*, he launches an angry tirade against Korean grocery store owners who own businesses in black neighborhoods. Threatening to boycott "your

little chop suey ass" businesses or burn them down, "So pay respect to the black fist or we'll burn down your store right down to a crisp", the song's volatile message does little to promote racial unity and understanding. The "We are the World" songs professing harmony and integration are being replaced by modern urban song lyrics that are sharply defined metaphors for volatile racial polarization. The panel felt that urban rap music would be a factor in inciting or deterring the chances of racial conflict in the coming decade depending on the message it presented.

**Event Three: Compulsory School Education Requirement Ends**

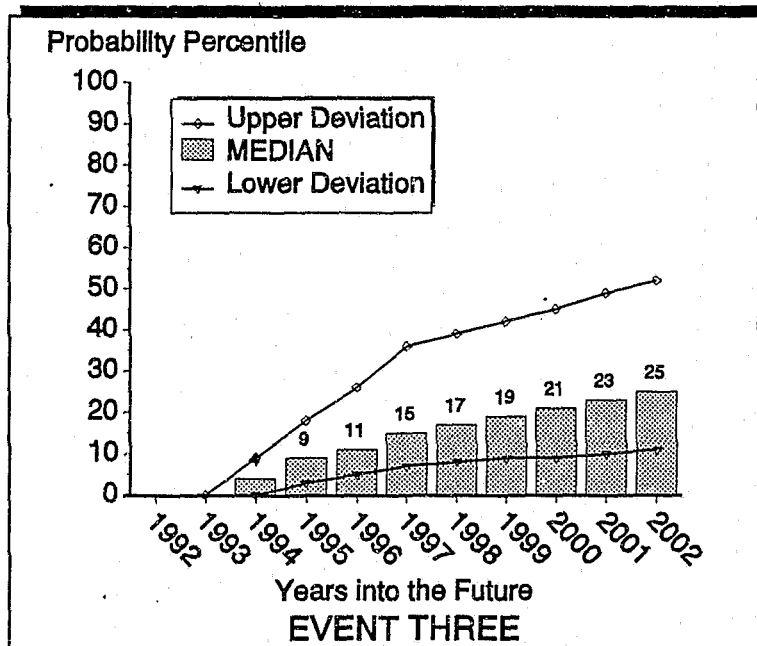
While this event was rated as the third most significant future event that, if it occurred, would have an impact on the issue area by the panel, the median estimates of its

**FIGURE 4**  
**E-2 Racial Rioting Strikes Major California Cities**



probability of happening during the next decade were not significant. Peaking at a maximum level of probability of 25 percent in 2002, the odds indicated only a 1 in 4 chance of this event occurring. There was no consensus reached as to the degree of impact on the issue area. Panel members seeing positive impact occurring through the end of public education felt that parents could then send their children to whatever private school they wanted and argued freedom of choice. They felt a higher level of the quality of education provided would be attained by dismantling the compulsory public education school system. Those seeing negative impact felt that the poor and disadvantaged would have difficult times sending their

**FIGURE 5**  
**E-3 Compulsory School Education Requirement Ends**



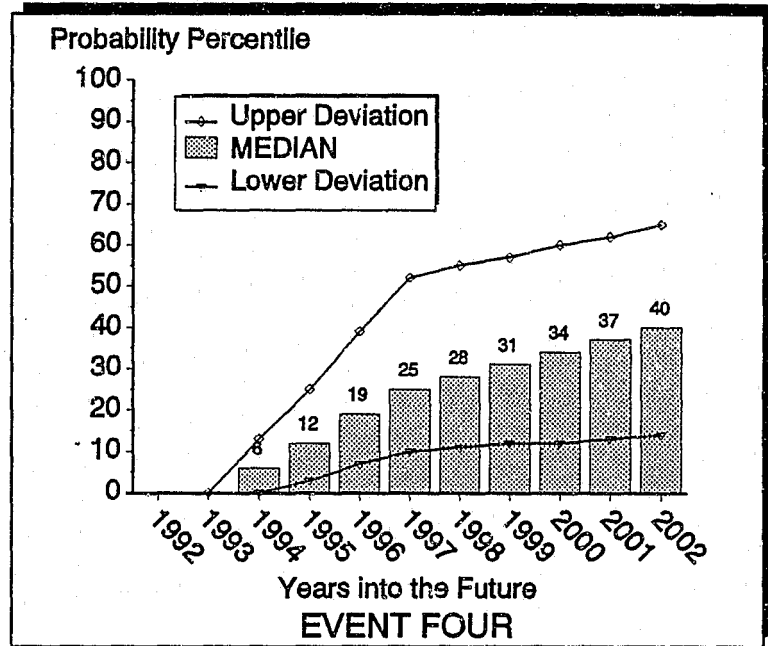
children to private schools. Children might not go to school at all if they had to work to help earn money for their family. In large disadvantaged families, older teenage students might work to earn extra money so that their younger brothers and sisters could attend school. The discussion also focused on the negative impact which would exist on law enforcement if ending public education also ends the Drug Abuse Resistance Education (DARE) and anti-gang classes taught by police officers under the current system.

**Event Four: School Teachers Strike due to Campus Violence**

The MCD panel linked this event directly to Event #1 - campus violence and rioting. However, they felt it was a separate event in that teachers could go out on strike in response to increases in campus violence prior to the situation deteriorating into actual full blown riots. The panel felt law enforcement had a major role in providing campus security and

assuring that teachers could operate in an environment free from violence and abuse. Little consensus was reached by the panel on the impact of teacher strikes. There was close to a 50/50 split as to whether or not there would be positive or negative impact on the issue area. Similarly, there was no clear consensus reached as to the odds of this event occurring. Significant gaps existed between the progression lines for upper, median and lower estimates. These gaps were due to strong feelings among both the high and low voters as to the likelihood of a teacher strike. The median fell short of the 50th percentile of probability odds, rising to only 40 percent by the year 2002. In contrast, the upper median line passed 50 percent in 1996 and continued to rise to a high of 65 percent.

**FIGURE 6**  
**E-4 School Teachers Strike due to Campus Violence**



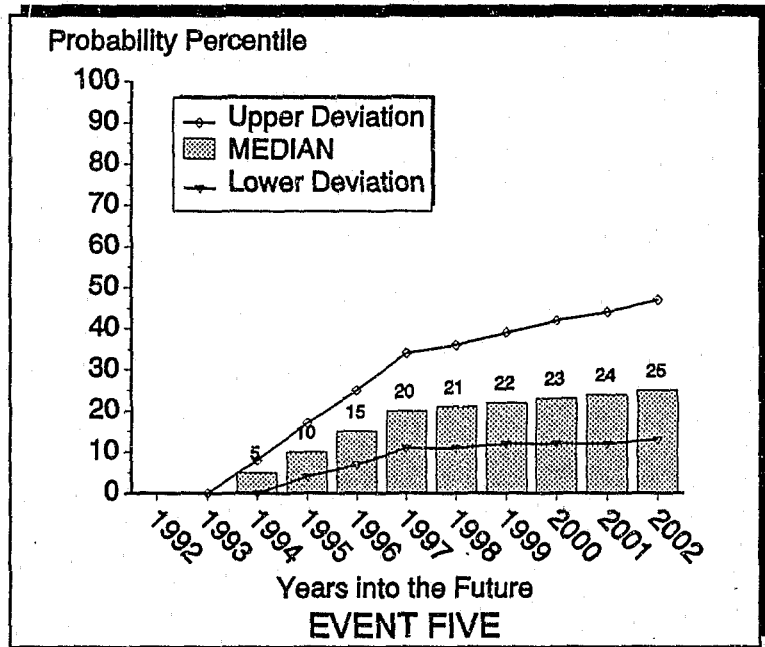
percent by the year 2002. In contrast, the upper median line passed 50 percent in 1996 and continued to rise to a high of 65 percent.

**Event Five: Crack Cocaine use Legalized in California**

While the median estimates of this event occurring in California during the next ten years are not great, a lively discussion ensued as to the significance of the impact it would have on the issue area if it did occur. Panel consensus was that the odds of cocaine or other hard drugs being legalized in California were small because of the politics involved in ever reaching such a decision. The panel also agreed that a wide range of implications would exist if the event ever did happen. Some felt that if drugs were legal, then popular music could not glamorize crack cocaine sales and use as it does now by glorifying deviant and/or criminal behavior. This would have positive change impact. The downside or negative impact on the issue is obviously that legalized drugs would theoretically provide more ready

access to drugs by youth and young adults. Panel members felt that even if the criminal sanctions were removed for possession/use of crack cocaine, this change would have no impact on the fact that cocaine would still have serious health implications for users. As the graph indicates, the median estimates for this event occurring were low, ranging between 20-25 percent for the last six years of the ten year period. Interestingly, only a few months after this event was identified by the NGT panel, rapper Dr. Dre (the ex-N.W.A. member) sang

**FIGURE 7**  
**E-5 Crack Cocaine use Legalized in California**



the praises of marijuana on his album *The Chronic* (named for a potent strain of marijuana). Its cover bears the motto "In Bud We Trust", has been in the *Billboard* Top 10 for over eight months and is already the most popular hard-core rap album in history (2 million and counting).<sup>40</sup> Also, West Coast rappers Cypress Hill's second album *Black Sunday* (featuring songs like "I Wanna Get High", "Hits from the Bong" and "Legalize It") sold a record 260,000 copies in its first week, grabbed the top spot on the *Billboard* chart and became the first No. 1 record in history to celebrate pot smoking explicitly.<sup>41</sup>

**Event Six: Riots in Major California Cities by "Have-Nots"**

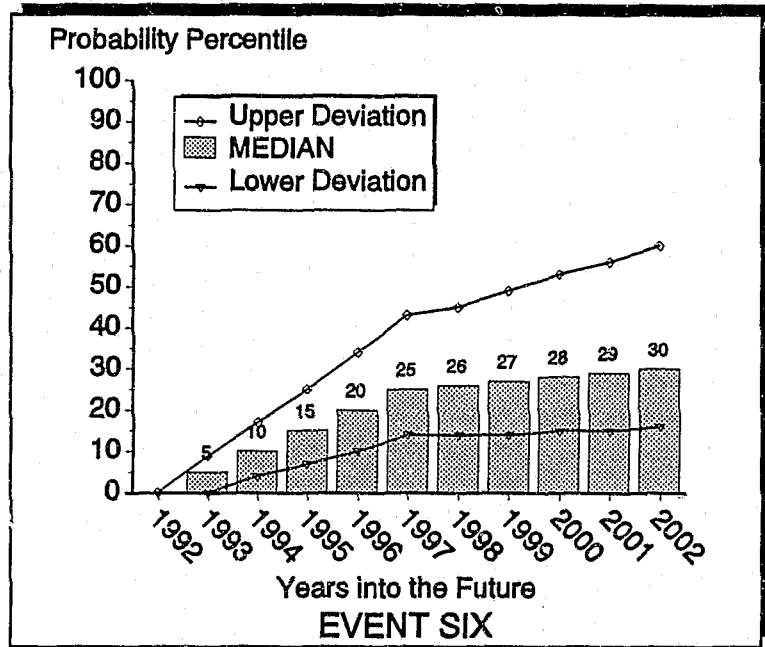
During this period the median odds of economically motivated rioting and looting by the disadvantage, poor, or homeless ("have-nots") increased incrementally by 5 percent per year from 1993 through 1997 to 25 percent. Then a sharp tapering off effect took place and the median estimate rose only another 5 percent during the remaining 5 years of the decade, peaking in 2002 at 30 percent. The panel felt that in another 5 years from now the economy



would improve, thus lessening the chance of occurrence. The upper deviation offers dramatic contrast to these estimates, nearly doubling the median estimates in every year of the ten year period. Interestingly, the lower deviation plotted in at 16 percent in 2002, half again as much as the median estimate previously stated.

Sharp agreement took place in considering the positive/negative impacts which would occur if the event did actually happen. The agreement was overwhelming that significant negative impacts would result from the poor rioting. The panel also felt that rap music could provide insight into the mood of inner city

**FIGURE 8**  
**E-6 Riots in Major California Cities by "Have-Nots"**



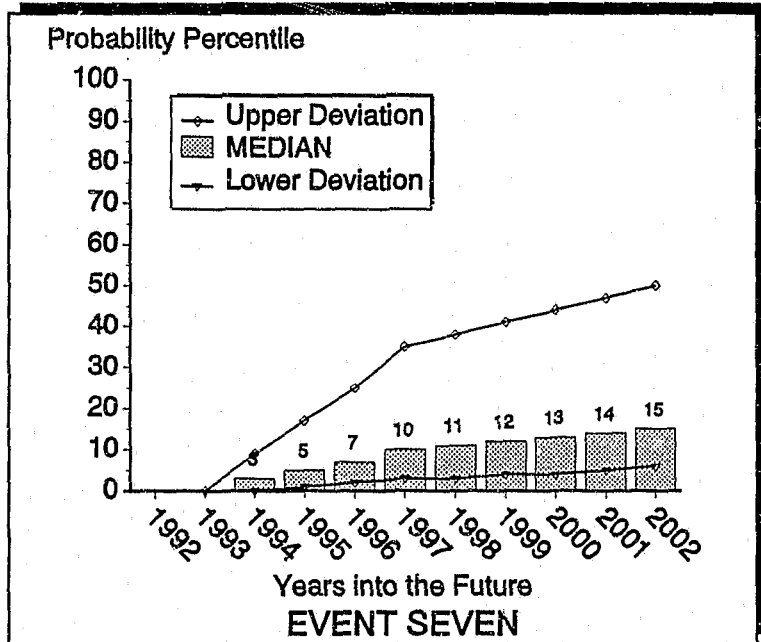
populations if law enforcement officials chose to monitor the messages of the music. They panel agreed that rap music was useful as a monitor of changing values.

**Event Seven: California Eliminates all Welfare Programs**

While this was the seventh most significant event identified by the MCD panel, it was the second least likely to occur during the ten year period studied. Median estimates rose only 1-2 percent per year and peaked at a 15 percent chance of occurrence. The upper deviation was proportionally much higher to the median in this graph. From the dialogue which took place during the discussion period, the upper range occurred as much from a hope that the welfare system would be eliminated than it did from an actual belief that it would occur. The impact that elimination of welfare would have on the issue area was mixed, with a slight edge being given to the feeling that its elimination would be positive. Negative impacts resulting from this event occurring included a greater chance for rioting

as in Event 6 and a decrease in youth attending school due to their families not having money to buy them clothes, food, etc and that more youth would go out and seek employment rather than "waste" time in school. Positive impacts from the elimination of welfare programs were savings to tax payers and elimination of racial/economic welfare stereotypes used in popular music.

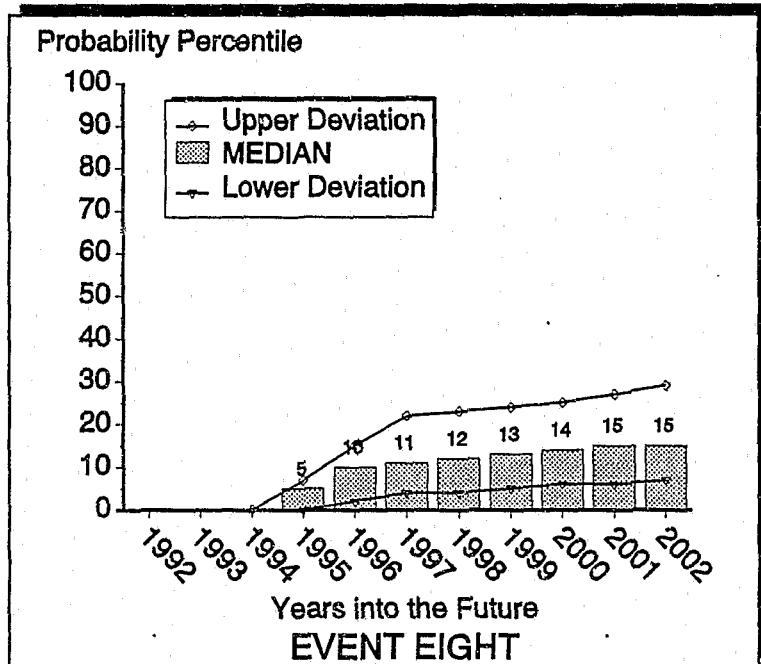
**FIGURE 9**  
E-7 California Eliminates all Welfare Programs



**Event Eight: U.S. Supreme Court Restricts Right to Free Speech in Music Lyrics**

This event was the least likely to occur according to the panel scores. The median probability does not even begin until after 1995 and then only at 5 percent. The median estimate then creeps upward over the remaining years and peaks at only 15 percent. Even the upper deviation estimate for this event can only get as high as a 29 percent chance of occurrence. So even though the panel felt

**FIGURE 10**  
E-8 U.S. Supreme Court Restricts Right to Free Speech in Music Lyrics



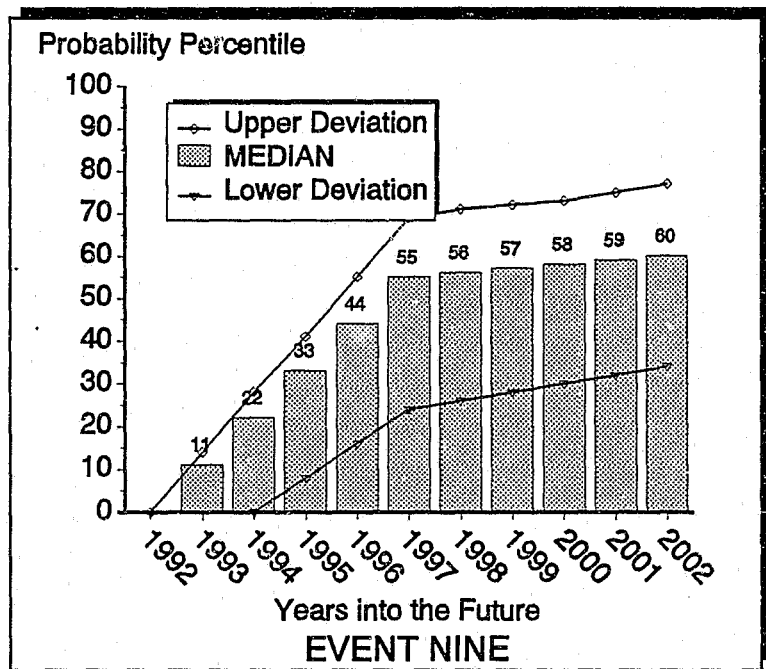
this item was very important to the issue area, they recognized that its odds of happening before 2003 are slight. Panel consensus was very strong when it came to rating the impact of this event on the issue area. Opinion was strongly weighted toward this having a very negative impact. There was almost no feeling from the panel that this would have any positive effect on the music/law enforcement issue. By restricting the freedom of music artists to express themselves through their lyrics, the Supreme Court would risk massive protests and potential rioting. While restricting freedom of expression would certainly eliminate inflammatory lyrics in music, it would also have the potential for serious negative consequences from such action.

**Event Nine: Artistic Freedom Protest March Staged at State Capitol by Artists**

The median for this event rose sharply and steadily for the first half of the ten year period, averaging an 11 percent increase each year in the likelihood of such an event occurring. Once past 1997 the increase dropped off dramatically. The panel felt the sharp

initial increase in probability of a march was due to the still growing awareness and popularity of rap music. The panel believed there were also ties to the fact that few cases have been heard by the Supreme Court regarding the issue of the contents of popular songs and lyrics. The panel felt that rap music would continue to become more inflammatory in its lyrical content and thus more liable to

**FIGURE 11**  
**E-9 Artistic Freedom Protest March Staged at State Capitol by Artists**



be censored or controlled by the high court. This censorship, in turn, would increase the probability

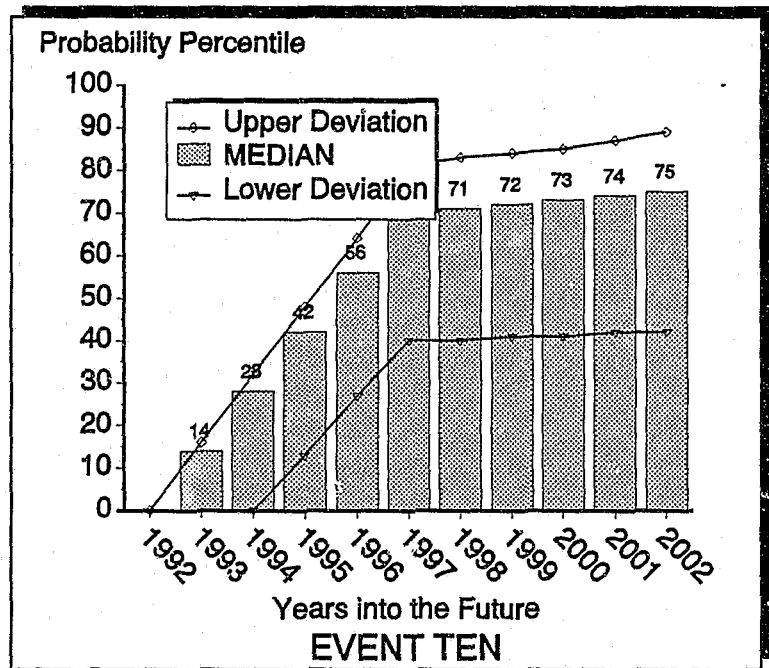
of artists staging protest marches and demonstrations against the restrictions. The panel was split on the value of these protests. Some members felt the protests would have a very positive impact in that increased awareness, education, and exposure of rap music would occur. Others felt the protests would have a negative impact on the issue area as it would increase tensions between police and artists if the protests turned violent.

**Event Ten: Rap/Urban Music Becomes Part of Curriculum at Middle Schools**

What at first glance appears to be a contradiction with the graph, becomes quite interesting upon closer examination. This event was rated as the least important of the ten events selected to have impact

on the issue area. Yet at the same time it had the highest probability estimates of any of the ten events. The median estimates jump by almost 15 percent for the first half of the time period, then taper off and rise slowly. The upper median estimate was a 75 percent chance of occurrence by the year 2002. The upper deviation was almost 90 percent and the lower was

**FIGURE 12**  
**E-10 Rap/Urban Music Becomes Part of Curriculum at Middle Schools**



over 40 percent. Each of the three probability graphs rise sharply for the first few years of the time period, then all of them flatten out and rise only slightly through the end of the decade. This event had the overall greatest odds of actually happening according to the panel consensus. It was felt that teaching youth about rap music and analyzing the lyrical content of the music would have a positive impact. The panel discussed the importance of staying abreast of the values, moods, and emotions embedded in rap music.

## Trends

As has been previously discussed, to round out the futures research it is necessary to examine future trends in addition to the events already analyzed. To accomplish this, the same NGT panel which developed the events and probability forecasts via the Modified Conventional Delphi process also was responsible for defining, identifying, and selecting the ten most important trends which could occur in the next ten years and which would have significant impact on the issue area of law enforcement's response to inflammatory song lyrics and violent urban music.

As was provided to the panel in the discussion of events, definitions and examples of trend statements were furnished. Trends are differentiated from events in that trends have an action component and provide a precise measurement of a change which is occurring over time. Events are single measurements of change at one particular point in time. A trend can be a sum of similar events occurring over time. Trends can be thought of as the score keepers as to which events have occurred. An example of a trend might be "the annual unemployment rate in California."

The panel was cautioned against the tendency of some to want to include the forecast within the trend. A trend does not include the forecast. For example, "the rising unemployment rate in California" includes the forecast (rising). Adding the forecast (rising or falling) into the trend statement moves it away from the exploratory mode necessary for this research. The exploratory forecast mode simply asks the question, "What will things be like if the trends continue as they have?" The exploratory mode does not weigh the trends by including measurements in the trend statements themselves. The exploratory mode poses the question, "What is the most likely outcome if nothing changes?" This method is contrasted from the most desirable or least desirable future based upon what one hopes might or might not happen. The trend statements need to be as specific as necessary to define their terms, but should not include a forecast. The actual rise or fall in an individual trend line over time is part of the forecasts that the panel performed once they had

completed identifying the top ten events.

### Identification of Trends

Using the Nominal Group Technique, the panel repeated the exact process they used to identify the top ten events. NGT panel participants were reminded of the need to expand their thinking beyond their immediate environment by looking at trends that could occur that crossed geographical boundaries and that took the STEEP categories (social, technological, economic, environmental, and political) of analysis into consideration.

The panel was given time to work silently and independently, compiling a list of trends. Through a repeat of the round-robin recording process done with the events, a list of 25 potential trends impacting the issue area was generated.

### TRENDS

- First Amendment appeal cases by urban music artists
- Level of anger/violence expressed in urban music
- Number of jobs rap music creates for unemployed youth
- Political influence of the artist on youth
- Parental supervision of music listened to by youth
- Society's ignorance to the lyrical content of rap music
- Technological advancements in miniaturization of music devices
- Availability of firearms to teenagers
- Law suits by police groups against music industry
- Level of disaffection experienced by young people
- Level of minority populations immigrating into California
- Number of businesses leaving California for other states
- Cultural diversity of California's population
- Numbers of school music appreciation courses/programs
- Quality of K-12 education in California schools
- Degree of assimilation of societal values by youth

- Existence of a two class system in California
- Increase in overall life stress on individuals in the 1990's
- Amount of deviant behavior being promoted by music industry
- Music as an outlet for young people's need for recognition
- Level of economic stress on families
- Strength of the nuclear (traditional) family unit
- Level of self-esteem held by California youth
- Amount of inner self control displayed by youth and young adults
- Number of inmates in California prisons

Next a preliminary vote was conducted and an initial list of ten trends was produced. After further discussions, panel members were again polled through a second round of voting which produced the final list of the top ten trends impacting the issue area. This list is shown in Table 4.

**TABLE 4    Top Ten Trends**

- 
1. **Quality of K-12 education in California schools**
  2. **Level of anger/violence expressed in urban music**
  3. **Level of self-esteem held by California youth**
  4. **Strength of the nuclear (traditional) family unit**
  5. **Degree of assimilation of societal values by youth**
  6. **Cultural diversity of California's population**
  7. **Availability of firearms by teenagers**
  8. **Level of disaffection experienced by young people**
  9. **First Amendment appeal cases by urban music artists**
  10. **Law suits by police groups against music industry**
-

**TABLE 5 Trend Evaluation Form**

|      | TREND STATEMENTS                                    | LEVEL OF THE TREND |                    |                         |                          |
|------|---|--------------------|--------------------|-------------------------|--------------------------|
|      |   | 5 YEARS AGO (1987) | TODAY (100) (1992) | 5 YEARS FROM NOW (1997) | 10 YEARS FROM NOW (2002) |
| T-1  | Quality of K-12 education in California schools     | 120                | 100                | 83                      | 88                       |
| T-2  | Level of anger/violence expressed in urban music    | 90                 | 100                | 125                     | 128                      |
| T-3  | Level of self-esteem held by California youth       | 110                | 100                | 90                      | 85                       |
| T-4  | Strength of the nuclear (traditional) family unit   | 120                | 100                | 83                      | 78                       |
| T-5  | Degree of assimilation of societal values by youth  | 120                | 100                | 93                      | 95                       |
| T-6  | Cultural diversity of California's population       | 80                 | 100                | 138                     | 175                      |
| T-7  | Availability of firearms by teenagers               | 90                 | 100                | 150                     | 188                      |
| T-8  | Level of disaffection experienced by young people   | 103                | 100                | 95                      | 93                       |
| T-9  | First Amendment appeal cases by urban music artists | 103                | 100                | 115                     | 110                      |
| T-10 | Law suits by police groups against music industry   | 95                 | 100                | 120                     | 113                      |

Source: NGT Panel Medians N = 10

### Forecasting the Trends

Having identified and rank ordered the top ten trends, the NGT panel then used a two-round Modified Conventional Delphi process to forecast the level of each trend at points five and ten years in the future. The data was gathered on a Trend Evaluation Form as shown in Table 5. As in Table 2, the numbers displayed are the panel medians for the levels of each of the ten trends in the years 1987, 1992, 1997, and 2002.

A value of 100 was used as a benchmark for the level of each trend in 1992. Panelists then used numbers higher than 100 for forecasting future increases in the trend level. Conversely, numbers less than 100 indicate trends forecasted to decline in the future.



**TABLE 6 Trends - Delphi Results**

| TREND 1 |           |          |           |
|---------|-----------|----------|-----------|
|         | Today     | +5 Years | +10 Years |
| High    | 100 / 100 | 93 / 94  | 106 / 117 |
| Median  | 100 / 100 | 83 / 83  | 88 / 88   |
| Low     | 100 / 100 | 61 / 67  | 52 / 65   |

| TREND 2 |           |           |           |
|---------|-----------|-----------|-----------|
|         | Today     | +5 Years  | +10 Years |
| High    | 100 / 100 | 198 / 165 | 236 / 216 |
| Median  | 100 / 100 | 133 / 125 | 128 / 128 |
| Low     | 100 / 100 | 111 / 108 | 101 / 108 |

| TREND 3 |           |          |           |
|---------|-----------|----------|-----------|
|         | Today     | +5 Years | +10 Years |
| High    | 100 / 100 | 90 / 93  | 98 / 113  |
| Median  | 100 / 100 | 80 / 90  | 75 / 85   |
| Low     | 100 / 100 | 60 / 70  | 0 / 69    |

| TREND 4 |           |           |           |
|---------|-----------|-----------|-----------|
|         | Today     | +5 Years  | +10 Years |
| High    | 100 / 100 | 113 / 103 | 106 / 104 |
| Median  | 100 / 100 | 85 / 83   | 75 / 78   |
| Low     | 100 / 100 | 73 / 70   | 55 / 58   |

| TREND 5 |           |           |           |
|---------|-----------|-----------|-----------|
|         | Today     | +5 Years  | +10 Years |
| High    | 100 / 100 | 138 / 154 | 145 / 180 |
| Median  | 100 / 100 | 90 / 93   | 73 / 95   |
| Low     | 100 / 100 | 82 / 77   | 58 / 68   |

| TREND 6 |           |           |           |
|---------|-----------|-----------|-----------|
|         | Today     | +5 Years  | +10 Years |
| High    | 100 / 100 | 175 / 180 | 256 / 260 |
| Median  | 100 / 100 | 123 / 138 | 165 / 175 |
| Low     | 100 / 100 | 110 / 115 | 125 / 126 |

| TREND 7 |           |           |           |
|---------|-----------|-----------|-----------|
|         | Today     | +5 Years  | +10 Years |
| High    | 100 / 100 | 210 / 190 | 260 / 280 |
| Median  | 100 / 100 | 138 / 150 | 165 / 188 |
| Low     | 100 / 100 | 102 / 83  | 83 / 123  |

| TREND 8 |           |           |           |
|---------|-----------|-----------|-----------|
|         | Today     | +5 Years  | +10 Years |
| High    | 100 / 100 | 114 / 134 | 126 / 163 |
| Median  | 100 / 100 | 98 / 95   | 100 / 93  |
| Low     | 100 / 100 | 76 / 70   | 62 / 53   |

| TREND 9 |           |           |           |
|---------|-----------|-----------|-----------|
|         | Today     | +5 Years  | +10 Years |
| High    | 100 / 100 | 165 / 144 | 232 / 179 |
| Median  | 100 / 100 | 145 / 115 | 155 / 110 |
| Low     | 100 / 100 | 111 / 92  | 111 / 80  |

| TREND 10 |           |           |           |
|----------|-----------|-----------|-----------|
|          | Today     | +5 Years  | +10 Years |
| High     | 100 / 100 | 150 / 170 | 230 / 218 |
| Median   | 100 / 100 | 150 / 120 | 155 / 113 |
| Low      | 100 / 100 | 121 / 107 | 96 / 101  |

Legend: Panel Medians N = 10. Columns show 2 numbers: Delphi Round 1 / Delphi Round 2

As in the events portion of the research, the upper mean deviation from the median, the median, and the lower mean deviation from the median were tabulated and charted for each of the ten trends. In Table 6 the computerized delphi results for the median and the upper/lower mean deviations from the median can be examined. Like the events chart seen earlier, this chart shows both the first and second rounds of the voting process (delphi) and encompasses the trend levels in 1992, and at 5 and 10 years into the future.

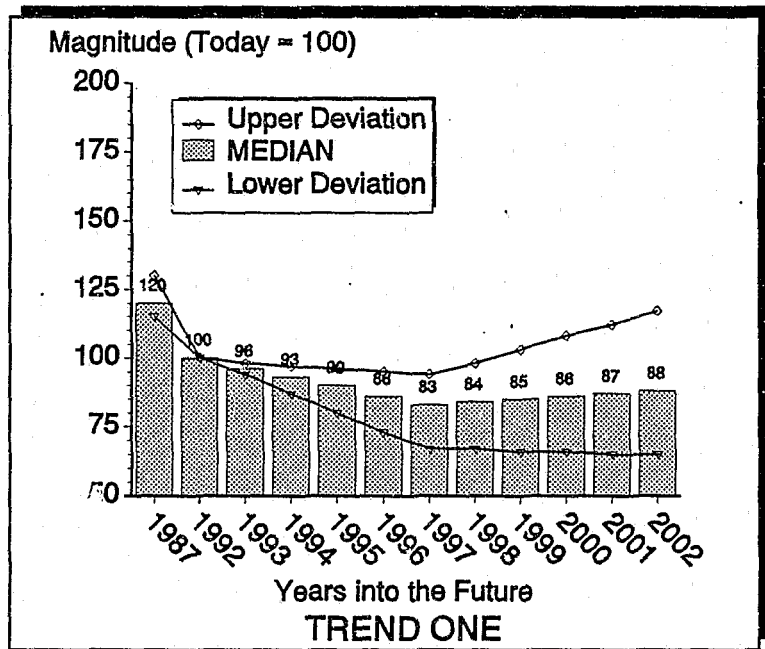
Following this chart are individual graphs for each of the top ten trends. Final results of the upper, lower and median levels are graphically illustrated. For example, a score of 125 on the Y-axis indicates that the trend level has risen 25 points higher than its 1992 level during the years 1992 to 2002 as identified by its intersection with the X-axis.

Findings on the Trends

**Trend One: Quality of K-12 Education in California Schools**

The most significant trend identified by the panel members that is having impact on the issue area is the one having to do with the quality of the public school educational system in California. Each line shows the quality of education falling below the current 1992 level and continuing to decline through the end of 1995. At this point the upper and median graphs bottom out, while the lower deviation continues downward. Then the upper and median lines begin a climb upward, indicating an improvement in the quality of education for the remaining five years of the time line. The lower deviation dips only slightly more

**FIGURE 13**  
**T-1 Quality of K-12 Education in California Schools**



than the 1995 level. While it is encouraging to see the median's downhill stop and reverse itself beginning in 1996, it is small consolation because by year 2002 the level is still 12 points below that where it began in 1992. Panel members saw the education system teaching youth to appreciate the differences inherent in diverse cultures, encouraging free thinking, and providing a forum for police officers to provide anti-drug and anti-gang training to youth. The consensus was that the school system has the ability to counteract the destructive

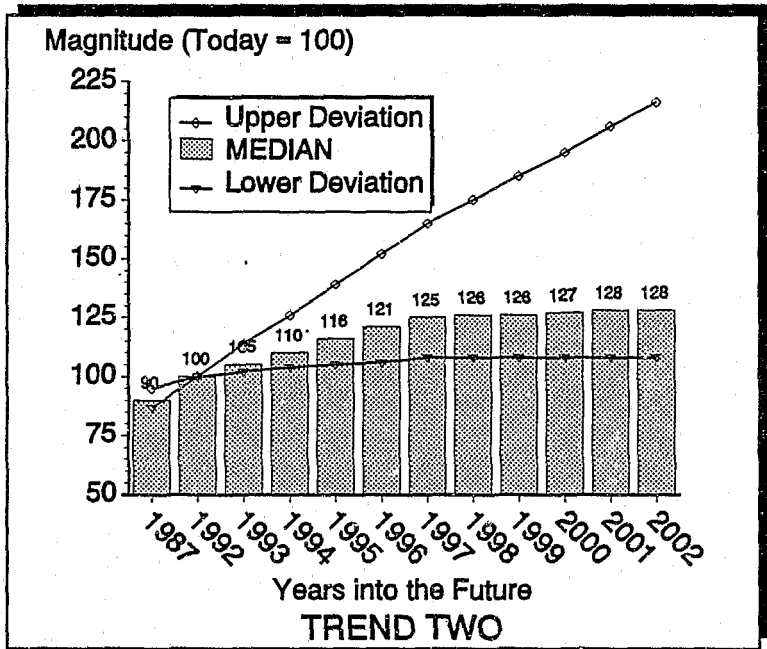
messages of negative music. The school system was also seen by panelists as a ready made asset for teaching students cultural diversity issues. All members reached consensus on the importance education will play in any future strategies to mitigate the negative impacts of popular urban music. Classes could be designed for interested parents of students who desired more information on the music.

**Trend Two: Level of Anger/Violence in Urban Music**

A fairly similar pattern is seen in the median and lower deviation trend lines on this graph. The median is only slightly higher than the lower deviation. This pattern indicates strong consensus and agreement about the direction and velocity of this trend. The median

line graph indicates the level or degree of violence and anger present in the lyrics of popular songs will continue to increase during the coming ten years to a maximum value of 128 in year 2002. The upper deviation graph is certainly dramatic with the sharp slope of its line. There was a fringe element in the nominal panel that pushed this trend line up with the velocity of

**FIGURE 14**  
**T-2 Level of Anger/Violence in Urban Music**



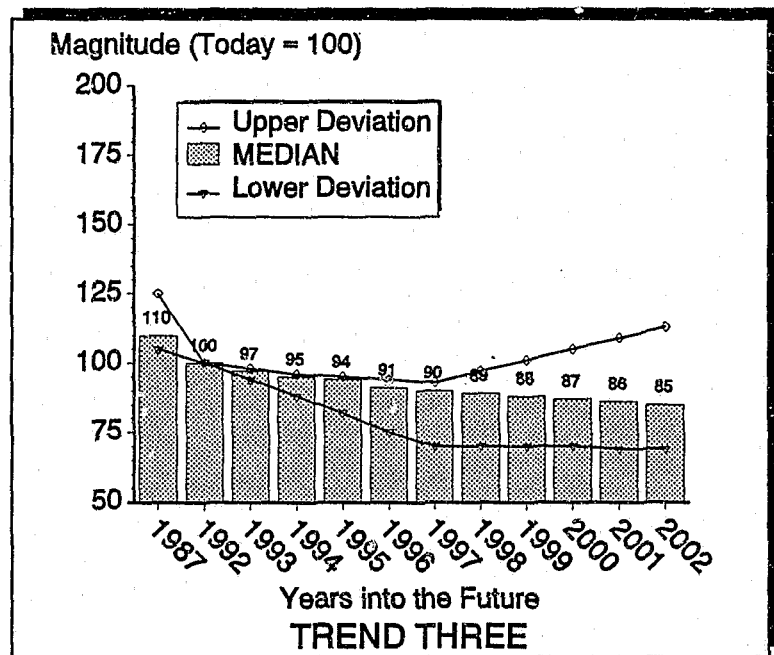
a rocket. Plotting the individual points for the ten year period results in a line that rises at almost a 45-degree angle. The upper deviation line peaks at 216 by the year 2002. This translates into a level of anger and violence which will be present in music lyrics at more than double the amount it is at today. Arguments for such a steep rise over such a relatively short period of time centered around music being one of the few legitimate outlets for the anger, frustration, and emotions experienced by inner-city youth.

### Trend Three: Level of Self-Esteem Held by California Youth

There was general agreement among the nominal panel members that the degree of respect an individual had for him/herself and for others was a major factor in the likelihood of that individual to engage in deviant or criminal behavior. Persons with inadequate personalities, lack of self-esteem, and low self-images were prime candidates for being easily influenced by the onslaught of derogatory song lyrics present in some of today's popular music.

The trend pattern depicted by the median panel numbers is noteworthy in that it gradually slides downward from 1992 to 2002. While the velocity is not particularly steep, it does decline nevertheless. This decline indicates that persons will continue to have less and less self-esteem and respect for others in the coming decade. The upper deviation line

**FIGURE 15**  
T-3 Level of Self-Esteem Held by California Youth



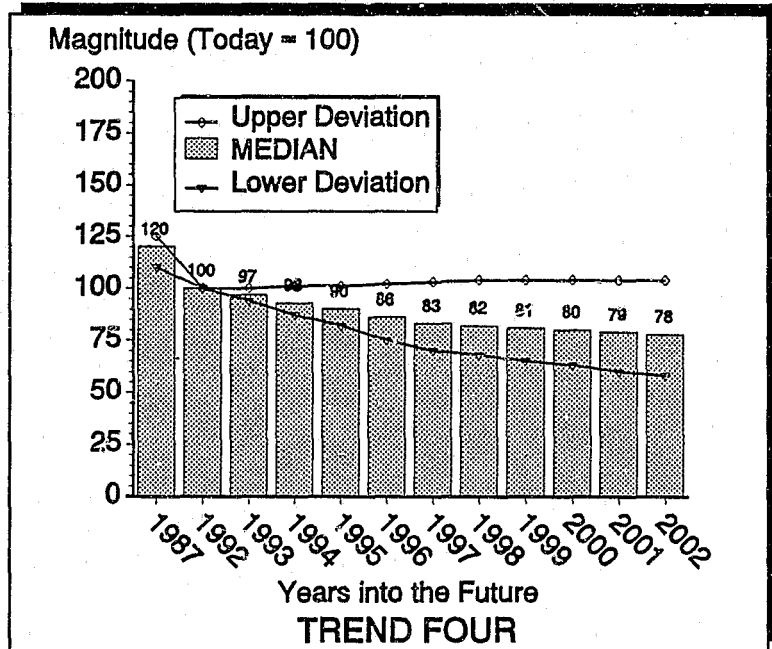
declined for the first half of the period and then reversed itself reaching a peak point of 113 in year 2002. No articulable reasons for this reversal pattern surfaced during the panel discussion period. Some panel members simply felt that in about 5 years "things would be better" and individual's self-images would also be improving.

### Trend Four: Strength of the Nuclear (Traditional) Family Unit

Not surprisingly, this trend showed the tightest consensus or spread of any of the ten trends identified by the panel. There was general agreement that the condition of the traditional nuclear family unit (father, mother, children) was not good. The lower mean deviation line plummets sharply downward throughout the entire ten year period of the

coming decade. Its velocity begins to slow towards the tenth year, but by then it has dropped to a level of 58. This point is just slightly more than half the level we are at today in 1992. The median trend line also shows a steady decline, however, its drop is not nearly as steep. The median line ends up in 2002 at a level of 78, almost 25 percent below the current level.

**FIGURE 16**  
**T-4 Strength of the Nuclear (Traditional) Family Unit**



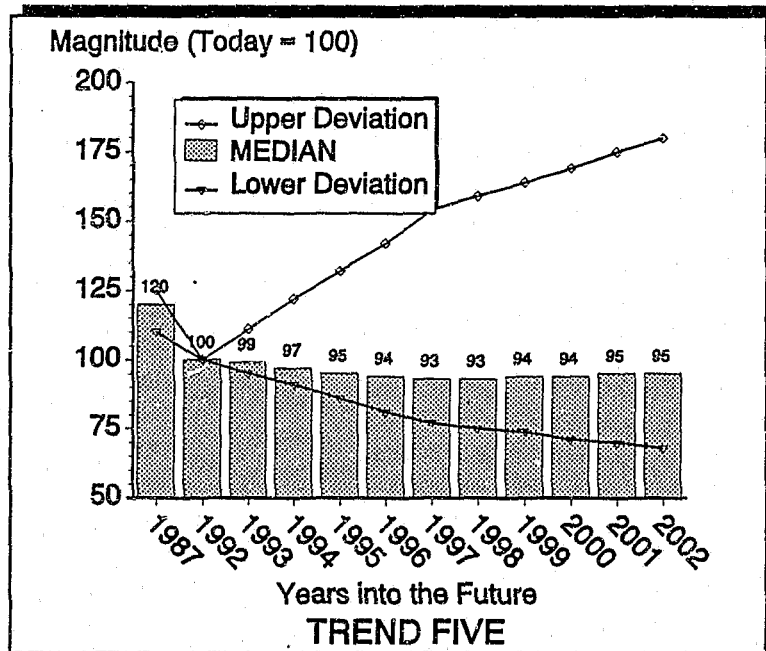
The upper deviation line is hardly encouraging. Its line shows more stability than either progression or regression. The trend line stays level at about the same position for the entire ten year period. While this trend was ranked fourth by the panel, there was strong consensus during the discussion period that this trend had major implications for law enforcement officials trying to mitigate the influence of derogatory lyrics. The spread of juvenile gangs was seen as a negative corollary of this trend.

**Trend Five: Assimilation of Societal Values by Youth**

Another important trend in the eyes of the nominal panel as it relates to music, society and law enforcement is that involving the degree to which young people absorb and integrate traditional societal values into their own personal value system. This item proved to be controversial and generated considerable discussion. Panel members stuck to their own values and beliefs for the most part and no real consensus was reached. The median group trend line indicates a slight drop followed by a gradual incline back toward the benchmark level (100) of 1992. Although the line shows a slight drop, the panel anticipates there would be no significant change in the ability of youth to absorb societal values over

the ten year period. The upper and lower mean deviations went off in opposite directions. The upper group saw the level rising over three-quarters higher (180) than today. The lower deviation fell to a value of 68 by the year 2002. More than 100 points separated the upper and lower deviations by the final year of the period. Some members felt the negative influence of rap

**FIGURE 17**  
**T-5 Assimilation of Societal Values by Youth**

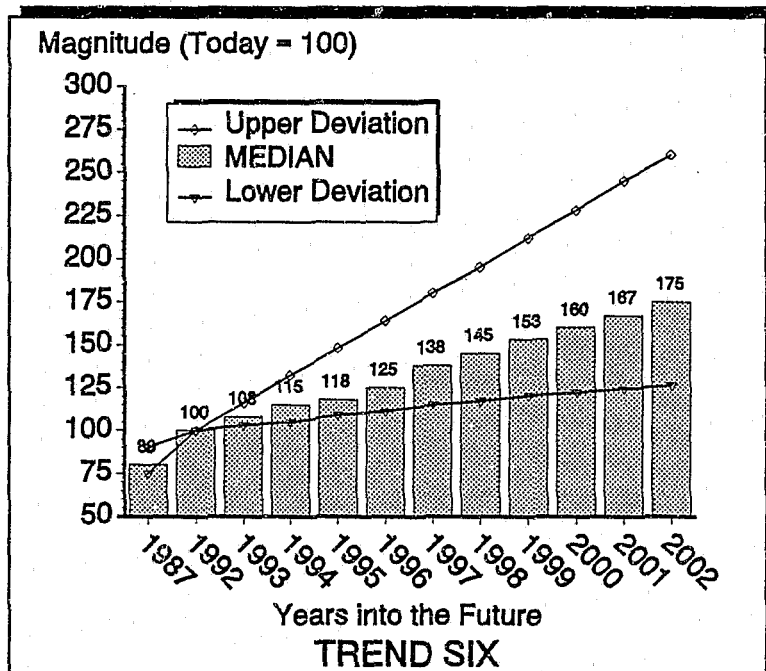


music would retard the assimilation of values by youth. Others saw the trend going the opposite way because of pressure from politicians advocating family values.

**Trend Six: Cultural Diversity of California's Population**

This trend proves particularly interesting for it is the first and only one of the ten trends that has all three graphs moving in the same direction at the same time for the entire ten year period. This finding indicates that there was strong panel consensus on the general interpretation and direction of this trend, as only the actual individual velocity levels differed.

**FIGURE 18**  
**T-6 Cultural Diversity of California's Population**

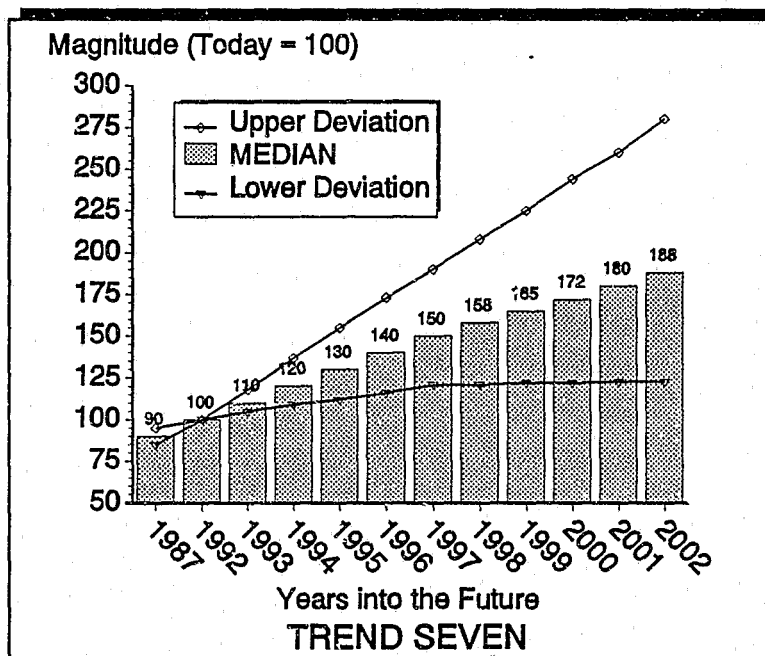


It is easy to see that the group envisions a continuous increase in the cultural diversity of the population of California over the next ten years. The upper deviation peaks at 260, which is over 2½ times as diverse as the population of 1992. Even the median inclines sharply; it rises steadily and peaks at 175 at the tenth year. The lower deviation rises more slowly, but still shows an increase of 26 points over its beginning level. The group discussed the implications for law enforcement and the challenges it faces to keep pace with a diverse customer base. Violent urban music, in particular, has begun to have racial hatred themes in some songs, promoting racial separation in others. Law enforcement must be able to respond to the emerging mosaic society it faces by actively challenging the negative police images present in some songs.

**Trend Seven: Availability of Firearms by Teenagers**

Broad consensus was reached by the group regarding the availability of firearms to both criminals and citizens. There was added concern over teenagers and young adults having access to weapons. The upper deviation trend line and the median line were higher than in any other trend. The upper deviation peaked at 280, or more than 2-¾ times the level in 1992. The median trend line reached a level that is ¾ that of its value in 1992. Even the lower deviation rose almost 25 percent over its starting level. No one on the panel was very pleased at the

**FIGURE 19**  
**T-7 Availability of Firearms by Teenagers**



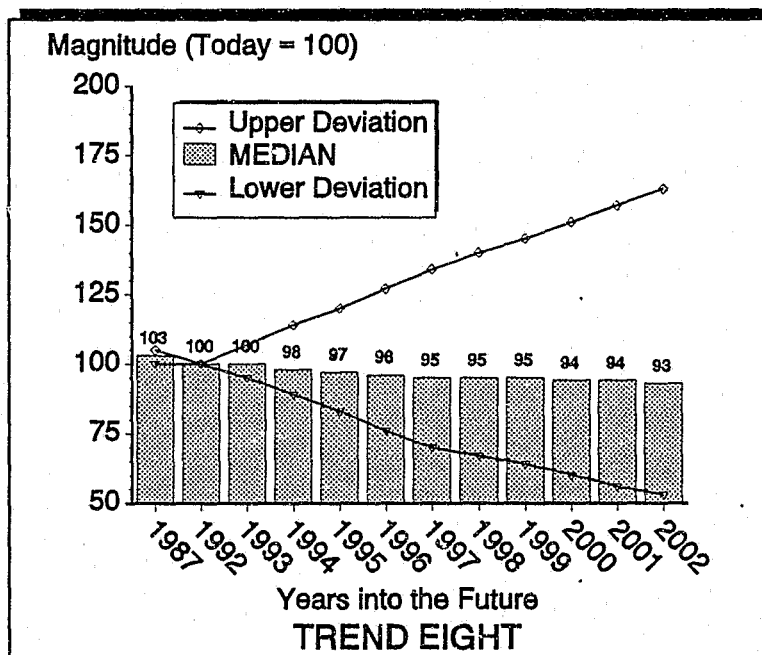
direction and velocity of this trend as they saw it rising steeply over the ten year period. Concern was expressed that the availability of guns made the community unsafe for

everyone: the police; citizens; and criminals. Examples of rap music CD covers showing artists posing with firearms in a defiant manner were discussed, as were some of the graphically violent lyrics that talk about shootings, mayhem, and murder. Again, there was group consensus that if this trend continues as projected, it will have severe negative impacts on law enforcement's ability to deal with rap music that glamorizes guns and shootings.

**Trend Eight: Level of Disaffection Experienced by Youth**

This trend was another unusual graph. In this case, the median line stayed fairly constant during the ten year period. The numbers dropped slightly, but not significantly. The upper and lower mean deviation lines were a different story, each going in opposite directions to each other but at similar velocities. The lower mean deviation from the median level dropped incrementally almost throughout the entire ten year period. It peaked at a level (53) almost half that of its level in 1992. The upper mean deviation form the median graph line also rose in a classic stair-step fashion. It peaked slightly higher (163) than the corresponding level the lower deviation fell. This upper mean deviation level is still over a 50 percent increase in the current level. No clear consensus was reached as to the implications of these graphs. Some members saw the gap between the expectations created for youth from TV, the media, parents and schools as unrealistic when compared to the reality of the young persons actual existence. The panel felt the level of disaffection increased for youth who lived in the inner-city. Rap music was criticized for contributing to warped visions of

**FIGURE 20**  
**T-8 Level of Disaffection Experienced by Youth**





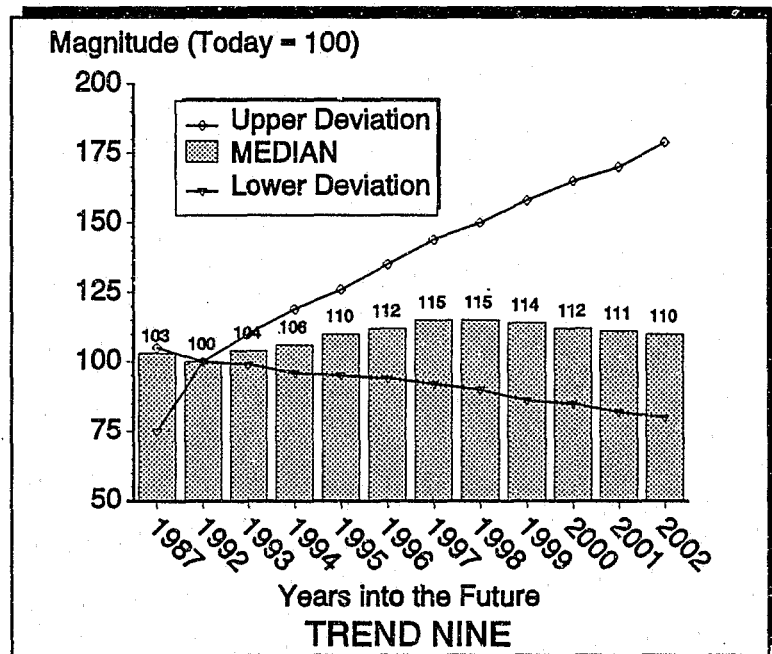
reality. There was agreement that feelings of disaffection and alienation are caused by a gap between reality and expectations. There was no agreement reached as to whether or not this situation was going to improve or get worse during the coming decade.

**Trend Nine: 1st Amendment Appeal Cases by Urban Artists**

This is a relatively new trend in the minds of the panel members, but one they felt would be more and more important as the next decade approaches. To this point, there have been only a handful of rap songs which have been declared to be unconstitutional,

primarily due to obscene language and graphic descriptions of various sex acts. The graph measures the number of appeals being filed to the U.S. Supreme Court by the recording industry. These cases are making arguments for freedom of expression in the lyrical content of songs. This trend appears to be related to Event 8, which dealt with the Supreme

**FIGURE 21**  
**T-9 1st Amendment Appeal Cases by Urban Artists**

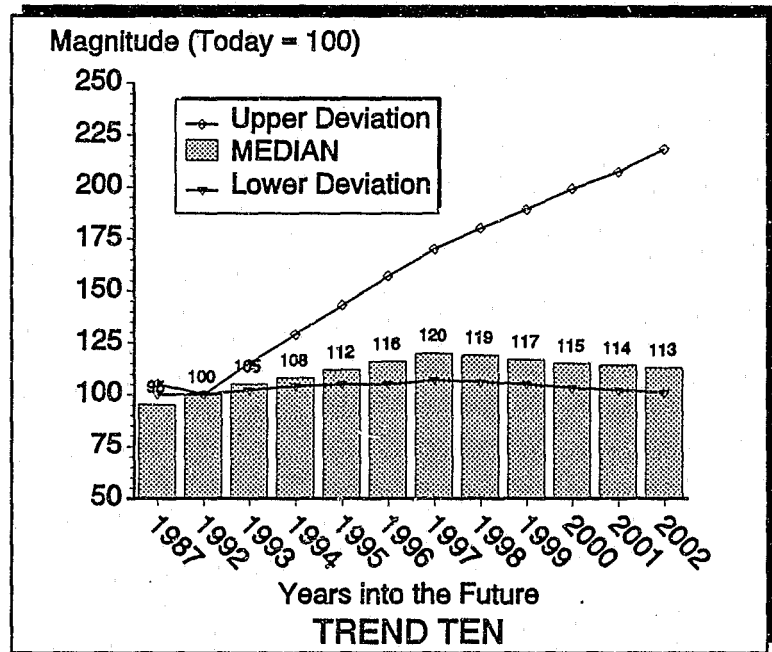


Court restricting the right to free speech in lyrics. Obviously, depending on how the Court rules in these cases, there may be positive or negative consequences for law enforcement as it works toward lessening the influence of violent urban music. The median line sees a slight increase in the middle years of this period, then a small decline to a level ten points higher than 1992. The upper and lower deviations again go off in opposite directions. The high group felt there would be a significant increase in the cases filed by recording artists and a continued easing of obscenity standards. The lower deviation members felt the suits would decline as the Supreme Court began rejecting the arguments presented.

### Trend Ten: Law Suits by Police Against Music Industry

In this instance there was very tight consensus between the lower deviation and the median. Both lines indicate a small rise in the number of law suits being filed by law enforcement officers, officials, and associations during the middle two years of the coming decade and then a tapering off as the lines move toward the year 2002. Group discussion centered around the idea that the law suits would initially increase, but that once some of them were successful, the recording industry would more carefully monitor itself, clean up

**FIGURE 22**  
**T-10 Law Suits by Police Against Music Industry**



its act so to speak, and decrease the opportunities for law suits to be filed. The upper mean deviation line was in sharp contrast. Its level began to increase right from the beginning and continued on a sharp incline all the way to 2002, finally peaking at a level of 218, or more than double the number of law suits being filed today. Advocates of this position claimed that the suits would increase and the trend would snowball once some of the suits were successful against the recording industries. The group felt that this would be a useful strategy for law enforcement to use against violent lyrics in the future.

### Cross Impact Analysis

One final portion of the data gathering step in futures research methodology involves the generation of two cross impact matrices. The results of these matrices are how the alternative futures still to be discussed are created. Cross matrix analysis is not used to generate the "most likely" scenario, but rather it builds models of alternative futures. The

nominal or "most likely" scenario of future events/trends has already been created by the forecasting done by the nominal group and the medians developed during that portion of the project. Cross impact analysis is a very rigorous, systematic tool for generating alternative futures. The first cross impact matrix created appears in Table 7 and charts the impact of events on events. The cross impact analysis considers how events might interact with or influence other events depending upon when they occurred in time. The matrix represents the impact each individual event would have on changing any of the remaining nine events, if the event being examined occurred first. For example, if in the future Event-1 occurred before Event-2, how does this affect the likelihood that Event-2 would then also occur. Does it increase the chances of Event-2 happening or retard its probability of occurrence? Or does it have any impact at all? If Event-1 occurs and this has no impact on the probability of Event-2 occurring then these two events are not coupled. Then the matrix compares Event-1 with Event-3, then with Event-4, then Event-5 and so on until it has been compared to the other nine events. Then Event-2 is examined. What happens if Event-2 occurs before Event-1? Does this change the probabilities of Event-1 occurring? The analysis continues until all ten events have been compared with each of the remaining nine events. An event that occurs can have no impact on itself because it has already occurred. The "X" blocks on the Event-to-Event Cross Impact Matrix represent those instances where an event would be compared to itself. "Actor" events are those with a high number of hits across each row. The higher the number the more important the event is as a change agent. Similarly, the "reactor" events or trends are determined by hits in each column. High totals show they are buffeted by the occurrence or non-occurrence of actors.

Looking at one of the individual cells in Table 7 will help in further understanding the cross-impact analysis technique. For example, reading across the chart from the row labeled Event-1 to the column labeled Event-3 one finds the number 75 percent in that particular cell. This means that if random acts of violence and rioting occurred on school campuses, the chances of public schools closing and compulsory education ending would

**TABLE 7 Cross Impact Matrix - Event/Event**

| IMPACTING<br>EVENT   | E-1             | E-2             | E-3              | E-4                | E-5                  | E-6                 | E-7                   | E-8                       | E-9                            | E-10                         | ACTORS<br>"Impact"<br>Totals |
|--|-----------------|-----------------|------------------|--------------------|----------------------|---------------------|-----------------------|---------------------------|--------------------------------|------------------------------|------------------------------|
|  | School<br>Riots | Racial<br>Riots | Schools<br>Close | Teachers<br>Strike | Cocaine<br>Legalized | "Have-nots"<br>Riot | Welfare<br>Eliminated | Restrict 1st<br>Amendment | Artists Stage<br>Protest March | Rep becomes<br>School Course |                              |
| E-1<br>School riots<br>and<br>violence                           | X               | +30%            | +75%             | +95%               | 0                    | +10%                | -30%                  | +25%                      | 0                              | +90%                         | <u>7</u>                     |
| E-2<br>Racial riots<br>strike<br>cities                          | +95%            | X               | +90%             | +95%               | 0                    | -15%                | -50%                  | +75%                      | +20%                           | +25%                         | <u>8</u>                     |
| E-3<br>Public<br>schools<br>closed                               | +75%            | +20%            | X                | +95%               | 0                    | +75%                | 0                     | 0                         | 0                              | +95%                         | <u>5</u>                     |
| E-4<br>School teachers<br>strike due to<br>campus violence       | 0               | 0               | +5%              | X                  | 0                    | +5%                 | 0                     | 0                         | 0                              | +10%                         | <u>3</u>                     |
| E-5<br>Crack cocaine<br>legalized in<br>California               | 0               | 0               | 0                | 0                  | X                    | +2%                 | +10%                  | 0                         | 0                              | 0                            | <u>2</u>                     |
| E-6<br>Riots in major<br>California cities<br>by the "have-nots" | +10%            | +10%            | 0                | +5%                | 0                    | X                   | -30%                  | +10%                      | 0                              | 0                            | <u>5</u>                     |
| E-7<br>California<br>eliminates<br>welfare programs              | +25%            | +20%            | +25%             | +5%                | 0                    | +80%                | X                     | 0                         | 0                              | 0                            | <u>5</u>                     |
| E-8<br>Supreme Court<br>restricts<br>free speech                 | +20%            | +5%             | +5%              | +15%               | 0                    | 0                   | 0                     | X                         | +85%                           | -10%                         | <u>6</u>                     |
| E-9<br>Music artists<br>stage protest<br>march                   | +5%             | +1%             | 0                | 0                  | 0                    | +2%                 | 0                     | -20%                      | X                              | +65%                         | <u>5</u>                     |
| E-10<br>Rep music<br>taught in<br>school                         | -10%            | -15%            | +10%             | +10%               | 0                    | -10%                | 0                     | -20%                      | -10%                           | X                            | <u>7</u>                     |
| "Impacted" Totals<br><b>REACTORS</b>                             | <u>7</u>        | <u>7</u>        | <u>6</u>         | <u>7</u>           | <u>0</u>             | <u>8</u>            | <u>4</u>              | <u>5</u>                  | <u>3</u>                       | <u>6</u>                     |                              |

Source: Consensus Group N = 3

increase by 75 percent. In other words, if Event-1 happened first, the odds of Event-3 happening go up 75 percent. Tracking the row for Event-1 horizontally across the graph compares Event-1 to each of the remaining 9 events and lists the percentages in the corresponding cells. It should be noted negative numbers indicate the odds of occurrence of the secondary event decrease by that percent. Using Event-1 again as occurring first, the odds of welfare being eliminated go down by 30 percent according to the matrix.

An Event-to-Trend Cross Impact Matrix is shown in Table 8. This table is read exactly like the Event-to-Event Cross Impact Matrix with one exception. Instead of analyzing the impact one event will have on another, this matrix compares each event to each trend identified by the nominal group. What impact on Trend-1 would there be if Event-1 occurred? As can be seen by looking at that cell, the estimate is that if rioting and violence broke out on school campuses (E-1), the quality of public education (T-1) would decrease by 75 percent. The impact of every event on every trend is shown on the chart. For those instances where an event occurring would have no impact on increasing or decreasing the corresponding trend a zero is placed in the cell block.

The two cross-impact matrices were generated with the assistance of a research associate who worked independently of the researcher during the initial estimation of the percentages of impact. John White is a police sergeant with over 20 years of law enforcement experience. He possesses Bachelor's Degrees in History, in Criminal Justice, a Master's Degree in Public Administration, and is an instructor of Sociology for Chapman University. He was chosen to contribute to this project because of the breadth and depth of his experience and education. A meeting took place between the researcher and his colleague where the individual results were rigorously examined in detail. Every individual cell on each form was discussed and a final percentage number was reached. These percentages are the numbers seen in Table 7 and Table 8. It is this data, along with the median event and trend numbers, that will be used in generating alternative future scenarios. The next section provides background on the scenario concept as used in futures research.

**TABLE 8 Cross Impact Matrix Event/Trend**

| IMPACTING<br>EVENT   | T-1                     | T-2             | T-3            | T-4            | T-5              | T-6                   | T-7                      | T-8                  | T-9                     | T-10                | ACTORS<br>"Impact"<br>Totals |
|--|-------------------------|-----------------|----------------|----------------|------------------|-----------------------|--------------------------|----------------------|-------------------------|---------------------|------------------------------|
|  | Quality of<br>Education | Angry<br>Lyrics | Self<br>Esteem | Family<br>Unit | Social<br>Values | Cultural<br>Diversity | Firearms<br>Availability | Disaffected<br>Youth | First Amend.<br>Appeals | Police<br>Law Suits |                              |
| E-1<br>School riots<br>and<br>violence                           | -75%                    | -40%            | -60%           | -10%           | -90%             | 0                     | +10%                     | +50%                 | 0                       | +40%                | <u>8</u>                     |
| E-2<br>Racial riots<br>strike<br>cities                          | -95%                    | -60%            | -95%           | -10%           | -75%             | -40%                  | +80%                     | +80%                 | 0                       | +40%                | <u>9</u>                     |
| E-3<br>Public<br>schools<br>closed                               | -75%                    | +20%            | -60%           | +10%           | -30%             | 0                     | 0                        | +50%                 | 0                       | 0                   | <u>6</u>                     |
| E-4<br>School teachers<br>strike due to<br>campus violence       | -40%                    | 0               | -5%            | 0              | -20%             | 0                     | 0                        | +15%                 | 0                       | +10%                | <u>5</u>                     |
| E-5<br>Crack cocaine<br>legalized in<br>California               | -15%                    | 0               | -30%           | -60%           | -15%             | -15%                  | -10%                     | +15%                 | 0                       | 0                   | <u>7</u>                     |
| E-6<br>Riots in major<br>California cities<br>by the "have-nots" | -10%                    | +25%            | -40%           | -15%           | -25%             | -5%                   | +40%                     | +20%                 | +10%                    | +10%                | <u>10</u>                    |
| E-7<br>California<br>eliminates<br>welfare programs              | -35%                    | +50%            | 0              | +5%            | +5%              | -10%                  | +10%                     | +30%                 | 0                       | 0                   | <u>7</u>                     |
| E-8<br>Supreme Court<br>restricts<br>free speech                 | -50%                    | +90%            | -10%           | -10%           | -20%             | 0                     | 0                        | +25%                 | +95%                    | -50%                | <u>8</u>                     |
| E-9<br>Music artists<br>stage protest<br>march                   | 0                       | +20%            | +5%            | 0              | 0                | 0                     | 0                        | +5%                  | +30%                    | +10%                | <u>5</u>                     |
| E-10<br>Rap music<br>taught in<br>school                         | +10%                    | +20%            | +15%           | -5%            | -10%             | +5%                   | 0                        | +10%                 | -20%                    | +40%                | <u>9</u>                     |
| "Impacted" Totals  |                         |                 |                |                |                  |                       |                          |                      |                         |                     |                              |
| REACTORS   | <u>9</u>                | <u>8</u>        | <u>9</u>       | <u>8</u>       | <u>9</u>         | <u>5</u>              | <u>5</u>                 | <u>10</u>            | <u>4</u>                | <u>7</u>            |                              |

Source: Consensus Group N = 3

## Future Scenarios

Since the earliest beginnings of humankind people have tried to predict the future, to see what lies beyond the here and now. The tea leaves, tarot cards, and astrological forecasts of yesterday have been replaced by financial reports, insider trading tips, and marketing studies in today's business world. However, even with all the technological advances available today, for most viewers the window into the future is still opaque.

Scenario building is one way of changing that view. No one would drive off on a cold winter morning and risk an accident by not first clearing the automobile's windshield. Similarly, one who is gazing into the future should also have a clear windshield before proceeding. Scenarios can be thought of as the defroster button for the windshield of the future. Instead of straining to peer out of an icy, fogged windshield, using scenarios helps to clear the glass, offering an unobstructed view through the window into the future. Scenarios can assist persons, companies, and organizations in "collision avoidance" with potentially unforeseen hazards or obstacles.

While no one has yet found a crystal ball that predicts the future with 100% accuracy, scenarios do offer realistic alternatives. Scenario building acknowledges right up front that predicting the future with complete certainty is simply not possible. Scenarios recognize an element of uncertainty about the future and then build upon it through an examination of alternative possible futures. Thinking ahead about the uncertainties of the future, and building contingency plans to deal with possible alternatives, allows one to confidently face the future. Anticipating future trends and events, building scenarios, and examining alternatives helps one anticipate possible futures and the implications each holds for decisions being made today. Scenarios are attempts to imagine future possibilities on the basis of current knowledge. By thinking about what might happen tomorrow, scenarios allow better decisions to be made today.

Scenarios became popular in the 1970's as a corporate planning tool during the Arab oil embargo. Shell Oil Company was one of the few energy companies that foresaw the

drop in the price of oil because of their use of scenarios and examination of alternative futures. Scenarios are also commonly use in military simulation exercises to develop strategies for real wars that may arise. Scenario planning has only recently begun to find its way into the inner circles of the law enforcement profession. Notably, since 1984 California, law enforcement executives attending the POST Command College have been exposed to scenarios as part of their two-year instructional curriculum.

Futures research, such as this project, involves at least three primary steps. First, trends and events that might occur in the future and have an impact on the issue area are identified. Secondly, forecasts of these trends and events are made based upon the likelihood of their occurrence and relative judgements (positive or negative) of their impact on the issue are made. Finally, the actual scenarios are generated from the data collected in the first two steps. A "most likely" scenario and several alternatives are created. A narrative report is then created from the analysis of the scenarios. One of the things that make scenarios so interesting is that most are written in a narrative format similar to a short story. In fact, a good way to think about scenarios is that they are narrative stories with a reason or plan.

#### The XIMPACT® Computer Program

The future scenarios to be described are not merely imaginative guesses or wild speculation on the part of the researcher. Rather, the scenarios are the data-driven results of the events and trends which have been identified in the forecasting process. The scenarios are based upon two significant groups of data: 1) the probability occurrence of the ten preforecasted events each year for ten years; and 2) the variance of the ten preforecasted trends based upon the average impact on the trend from each event.

To facilitate the creation of the future scenarios a computer program (XIMPACT®) was used to develop alternative futures based upon the originally generated events and trends (10 each) by the NGT panel.<sup>42</sup> The program compiled and correlated sets of input data and generated 100 iterations or alternative futures through a four-step process.



First, four sets of data were compiled and placed into a format that was compatible with the XIMPACT® program. The following data was entered to provide the tables from which to develop the alternative futures:

- the median event probabilities for the ten events over the ten year future window
- the results (percentages) of the event-to-event cross-impact matrix (Table VII)
- the median trend values for the ten trends forecasted over the ten year window
- the results (percentages) of the event-to-trend cross-impact matrix (Table VIII)

Secondly, these numbers were properly formatted and the data was entered into the computer program.

Next, the actual computer program was run. It evaluated ten events and ten trends over a period of ten years. In very short order the program was finished and 100 alternative futures had been generated.

The fourth and final step was to import the data into a spreadsheet program for ease of viewing and analysis of the results. Table 9 shows one small part of the results of the XIMPACT® program. The top chart shows the average trend values for each of the ten trends over the entire ten year period based upon the computer-generated alternative futures. The middle chart is a repeat of the median trend values input into the program. The bottom chart shows the number of times each event occurred in any given year of the ten year period. The final column of this chart indicates the total number of times each event occurred in the one hundred computerized ten-year futures. This total figure for each event can be thought of as number indicating the percentage of probability of the event occurring once during the ten years.

For example, Event 1 reflects a total of 70. This number means that the event occurred 70 times in the 100 futures, or in other words, the odds of Event 1 occurring at least once during the ten year period are 70 percent. The 100 futures were formatted in such a way that it was very easy to see on a year-by-year basis which events occurred in what year during the ten year period.

**TABLE 9 XIMPACT® Program Results**

**"Average Trend Values"**

|          | 1-1-93 | 12-31-93 | 1994  | 1995  | 1996  | 1997  | 1998  | 1999  | 2000  | 2001  | 2002  |
|----------|--------|----------|-------|-------|-------|-------|-------|-------|-------|-------|-------|
| Trend 1  | 100.0  | 97.1     | 93.3  | 88.8  | 90.4  | 94.0  | 92.6  | 90.0  | 89.2  | 84.9  | 86.4  |
| Trend 2  | 100.0  | 104.1    | 108.7 | 116.9 | 122.3 | 127.4 | 129.3 | 129.0 | 127.4 | 128.0 | 130.3 |
| Trend 3  | 100.0  | 98.6     | 93.9  | 91.5  | 94.3  | 95.6  | 93.4  | 89.0  | 86.4  | 82.4  | 82.0  |
| Trend 4  | 100.0  | 98.1     | 94.3  | 91.2  | 89.5  | 87.4  | 85.7  | 83.6  | 82.1  | 81.1  | 80.6  |
| Trend 5  | 100.0  | 99.0     | 95.9  | 95.5  | 97.4  | 99.7  | 98.7  | 98.6  | 96.6  | 94.6  | 95.1  |
| Trend 6  | 100.0  | 107.8    | 115.4 | 119.6 | 129.1 | 141.3 | 147.5 | 153.7 | 159.7 | 165.4 | 174.8 |
| Trend 7  | 100.0  | 108.7    | 119.7 | 129.0 | 134.5 | 145.2 | 154.2 | 163.4 | 172.9 | 183.6 | 189.7 |
| Trend 8  | 100.0  | 99.6     | 98.4  | 97.8  | 92.0  | 89.5  | 90.9  | 94.2  | 94.8  | 98.2  | 95.8  |
| Trend 9  | 100.0  | 103.9    | 105.9 | 109.2 | 111.1 | 114.0 | 114.3 | 113.0 | 111.0 | 110.4 | 109.8 |
| Trend 10 | 100.0  | 103.4    | 107.4 | 112.1 | 114.5 | 112.6 | 113.3 | 111.8 | 110.9 | 112.0 | 112.3 |

**"Input Trend Values"**

|          | 1-1-93 | 12-31-93 | 1994  | 1995  | 1996  | 1997  | 1998  | 1999  | 2000  | 2001  | 2002  |
|----------|--------|----------|-------|-------|-------|-------|-------|-------|-------|-------|-------|
| Trend 1  | 100.0  | 96.0     | 93.0  | 90.0  | 86.0  | 83.0  | 84.0  | 85.0  | 86.0  | 87.0  | 88.0  |
| Trend 2  | 100.0  | 105.0    | 110.0 | 116.0 | 121.0 | 125.0 | 126.0 | 126.0 | 127.0 | 128.0 | 128.0 |
| Trend 3  | 100.0  | 97.0     | 95.0  | 94.0  | 91.0  | 90.0  | 89.0  | 88.0  | 87.0  | 86.0  | 85.0  |
| Trend 4  | 100.0  | 97.0     | 93.0  | 90.0  | 86.0  | 83.0  | 82.0  | 81.0  | 80.0  | 79.0  | 78.0  |
| Trend 5  | 100.0  | 99.0     | 97.0  | 95.0  | 94.0  | 93.0  | 93.0  | 94.0  | 94.0  | 95.0  | 95.0  |
| Trend 6  | 100.0  | 108.0    | 115.0 | 118.0 | 125.0 | 138.0 | 145.0 | 153.0 | 160.0 | 167.0 | 175.0 |
| Trend 7  | 100.0  | 110.0    | 120.0 | 130.0 | 140.0 | 150.0 | 158.0 | 165.0 | 172.0 | 180.0 | 188.0 |
| Trend 8  | 100.0  | 100.0    | 98.0  | 97.0  | 96.0  | 95.0  | 95.0  | 95.0  | 94.0  | 94.0  | 93.0  |
| Trend 9  | 100.0  | 104.0    | 106.0 | 110.0 | 112.0 | 115.0 | 115.0 | 114.0 | 112.0 | 111.0 | 110.0 |
| Trend 10 | 100.0  | 105.0    | 108.0 | 112.0 | 116.0 | 120.0 | 119.0 | 117.0 | 115.0 | 114.0 | 113.0 |

**"Listing of All Occurrences"**

|          | 1993 | 1994 | 1995 | 1996 | 1997 | 1998 | 1999 | 2000 | 2001 | 2002 | Totals |
|----------|------|------|------|------|------|------|------|------|------|------|--------|
| Event 1  | 11   | 11   | 8    | 13   | 6    | 4    | 2    | 5    | 5    | 5    | 70     |
| Event 2  | 0    | 9    | 7    | 5    | 9    | 6    | 8    | 7    | 7    | 3    | 61     |
| Event 3  | 0    | 6    | 8    | 1    | 3    | 2    | 3    | 0    | 3    | 4    | 30     |
| Event 4  | 0    | 3    | 8    | 4    | 6    | 2    | 3    | 2    | 2    | 1    | 31     |
| Event 5  | 0    | 3    | 4    | 2    | 5    | 2    | 3    | 1    | 1    | 0    | 21     |
| Event 6  | 2    | 7    | 6    | 3    | 6    | 1    | 0    | 2    | 2    | 1    | 30     |
| Event 7  | 0    | 2    | 3    | 1    | 4    | 2    | 3    | 1    | 2    | 0    | 18     |
| Event 8  | 0    | 0    | 0    | 5    | 3    | 2    | 1    | 0    | 1    | 3    | 15     |
| Event 9  | 9    | 11   | 11   | 11   | 6    | 2    | 0    | 3    | 4    | 1    | 58     |
| Event 10 | 18   | 11   | 7    | 15   | 19   | 1    | 0    | 1    | 2    | 0    | 74     |

The "Average Trend Values" are the computer-generated outputs for each year. The "Input Trend Values" are the values generated by the MCD panel and input into the computer. The "Listing of All Occurrences" indicates, in percentages, the probability of each event occurring during each year of the 10 year period. The "totals" column indicates the probability of the event occurring in the next ten years. For example, the probability of Event 1 occurring by 2002 is 70%.

**TABLE 10 XIMPACT® Program Results for Iteration 45**

**"Trend Values for Iteration 45"**

|          | 1-1-93 | 12-31-93 | 1994  | 1995   | 1996  | 1997  | 1998  | 1999  | 2000  | 2001  | 2002  |
|----------|--------|----------|-------|--------|-------|-------|-------|-------|-------|-------|-------|
| Trend 1  | 100.0  | 40.4     | 65.8  | -108.9 | -83.7 | -93.0 | -79.7 | -66.3 | -52.3 | -39.5 | -26.2 |
| Trend 2  | 100.0  | 69.7     | 78.5  | 89.8   | 95.3  | 110.1 | 113.7 | 116.3 | 119.9 | 123.4 | 126.0 |
| Trend 3  | 100.0  | 46.2     | 60.8  | -41.9  | -28.9 | 31.7  | 40.2  | 48.7  | 57.2  | 65.7  | 74.2  |
| Trend 4  | 100.0  | 87.0     | 85.3  | 79.9   | 78.9  | 101.1 | 101.4 | 101.8 | 102.1 | 102.5 | 102.8 |
| Trend 5  | 100.0  | 29.5     | 48.7  | -32.2  | -11.4 | 4.2   | 13.6  | 24.0  | 33.4  | 43.8  | 53.2  |
| Trend 6  | 100.0  | 109.9    | 124.3 | 71.6   | 85.9  | 94.9  | 104.8 | 115.6 | 125.5 | 135.4 | 146.2 |
| Trend 7  | 100.0  | 114.5    | 111.5 | 219.8  | 217.0 | 219.6 | 221.8 | 223.0 | 224.3 | 226.5 | 228.7 |
| Trend 8  | 100.0  | 138.7    | 117.7 | 250.9  | 232.0 | 212.0 | 203.3 | 194.6 | 184.9 | 176.2 | 166.5 |
| Trend 9  | 100.0  | 101.1    | 100.3 | 101.4  | 99.3  | 115.0 | 114.5 | 112.9 | 110.4 | 108.9 | 107.3 |
| Trend 10 | 100.0  | 135.9    | 129.3 | 180.6  | 170.4 | 170.8 | 164.6 | 157.4 | 150.1 | 143.9 | 137.7 |

**"Event Occurrences in Iteration 45"**

|          | 1993 | 1994 | 1995 | 1996 | 1997 | 1998 | 1999 | 2000 | 2001 | 2002 |
|----------|------|------|------|------|------|------|------|------|------|------|
| Event 1  | 1    | 0    | 0    | 0    | 0    | 0    | 0    | 0    | 0    | 0    |
| Event 2  | 0    | 0    | 1    | 0    | 0    | 0    | 0    | 0    | 0    | 0    |
| Event 3  | 0    | 0    | 0    | 0    | 0    | 0    | 0    | 0    | 0    | 0    |
| Event 4  | 0    | 0    | 1    | 0    | 0    | 0    | 0    | 0    | 0    | 0    |
| Event 5  | 0    | 0    | 0    | 0    | 0    | 0    | 0    | 0    | 0    | 0    |
| Event 6  | 0    | 0    | 0    | 0    | 0    | 0    | 0    | 0    | 0    | 0    |
| Event 7  | 0    | 0    | 1    | 0    | 0    | 0    | 0    | 0    | 0    | 0    |
| Event 8  | 0    | 0    | 0    | 0    | 0    | 0    | 0    | 0    | 0    | 0    |
| Event 9  | 0    | 0    | 0    | 0    | 0    | 0    | 0    | 0    | 0    | 0    |
| Event 10 | 0    | 0    | 0    | 0    | 0    | 0    | 0    | 0    | 0    | 0    |

The 100 futures were examined by the researcher. Along with the "most likely" scenario, two interesting computer-generated futures were chosen to be examined in greater detail as alternative future scenarios. Iterations 45 and 62 were selected for further study and are shown as output data from the computer program in Tables 10 and 11 respectively. The trend values for each trend during each year of the ten year period are indicated in the chart labeled "Trend Values". The listing of "Event Occurrences" shows which of the ten events occurred in which specific year of the ten year period. A numeral "1" is used to show that the event occurred in that year. Likewise, a "0" means the event did not occur that year. Events, if they occurred at all, could only occur once in any given ten year period.

**TABLE 11 XIMPACT® Program Results for Iteration 62**

**"Trend Values for Iteration 62"**

|          | 1-1-93 | 12-31-93 | 1994  | 1995  | 1996  | 1997  | 1998  | 1999  | 2000  | 2001  | 2002  |
|----------|--------|----------|-------|-------|-------|-------|-------|-------|-------|-------|-------|
| Trend 1  | 100.0  | 118.1    | 143.5 | 119.8 | 145.0 | 172.8 | 171.8 | 133.9 | 147.3 | 47.4  | -6.0  |
| Trend 2  | 100.0  | 116.6    | 125.4 | 135.0 | 140.5 | 144.0 | 147.6 | 223.5 | 227.1 | 159.0 | 126.0 |
| Trend 3  | 100.0  | 122.0    | 136.6 | 173.5 | 186.5 | 202.6 | 182.5 | 191.0 | 199.5 | 94.7  | 49.9  |
| Trend 4  | 100.0  | 112.8    | 111.1 | 115.8 | 114.8 | 114.6 | 57.7  | 65.4  | 65.7  | 54.2  | 45.6  |
| Trend 5  | 100.0  | 103.9    | 123.1 | 141.7 | 162.5 | 183.7 | 178.8 | 196.5 | 205.9 | 126.8 | 56.2  |
| Trend 6  | 100.0  | 98.6     | 113.0 | 122.7 | 137.0 | 157.3 | 152.9 | 149.0 | 158.9 | 121.1 | 131.9 |
| Trend 7  | 100.0  | 111.2    | 108.2 | 106.4 | 103.6 | 100.6 | 93.3  | 109.2 | 110.5 | 208.1 | 219.2 |
| Trend 8  | 100.0  | 94.2     | 73.2  | 54.1  | 35.2  | 15.2  | 20.8  | 56.1  | 46.4  | 133.1 | 167.9 |
| Trend 9  | 100.0  | 112.4    | 111.6 | 118.2 | 116.1 | 115.0 | 114.5 | 112.9 | 110.4 | 108.9 | 107.3 |
| Trend 10 | 100.0  | 77.8     | 71.2  | 99.2  | 89.0  | 78.9  | 72.7  | 65.5  | 56.2  | 99.7  | 129.1 |

**"Event Occurrences in Iteration 62"**

|          | 1993 | 1994 | 1995 | 1996 | 1997 | 1998 | 1999 | 2000 | 2001 | 2002 |
|----------|------|------|------|------|------|------|------|------|------|------|
| Event 1  | 0    | 0    | 0    | 0    | 0    | 0    | 0    | 0    | 0    | 1    |
| Event 2  | 0    | 0    | 0    | 0    | 0    | 0    | 0    | 0    | 1    | 0    |
| Event 3  | 0    | 0    | 0    | 0    | 0    | 0    | 0    | 0    | 0    | 0    |
| Event 4  | 0    | 0    | 0    | 0    | 0    | 0    | 0    | 0    | 0    | 0    |
| Event 5  | 0    | 0    | 0    | 0    | 0    | 1    | 0    | 0    | 0    | 0    |
| Event 6  | 0    | 0    | 0    | 0    | 0    | 0    | 0    | 0    | 0    | 0    |
| Event 7  | 0    | 0    | 0    | 0    | 0    | 0    | 1    | 0    | 0    | 0    |
| Event 8  | 0    | 0    | 0    | 0    | 0    | 0    | 0    | 0    | 0    | 0    |
| Event 9  | 0    | 0    | 1    | 0    | 0    | 0    | 0    | 0    | 0    | 0    |
| Event 10 | 1    | 0    | 0    | 0    | 0    | 0    | 0    | 0    | 0    | 0    |

Criteria that was used in selecting the futures was that the future had to have at least four of the ten events occurring during the ten year window and that there had to be a logical or natural order to the occurrence of these events. In other words, if public schools were closed, then there would be no logical possibility of a strike by teachers because they would all be unemployed. So a future where this occurred was rejected for further analysis.

These two computer-generated alternative scenarios were then developed into a narrative format along with the nominal or "most likely" scenario generated from the Nominal Group Technique panel that integrated the top ten events and trends identified during that process.

The research collected, the data generated and the future scenarios discussed differ from any other known future studies in this area of violent urban music and its implications for law enforcement. Journal articles (magazine and newspaper articles) abound with news stories about rap music, the police, and society at large. However, no futures research was found relative to this issue after extensive literature reviews.

It is the purpose of the following three scenarios to begin to change that, to get law enforcement executives thinking about how they will manage the police response to violent contemporary urban music in the future. It is time to rev the engine, hit the defrost button, and clear the windshield...

## Nominal ("Most Likely") Scenario

The year is 2002. In fact, it is December of 2002, and as the holiday season approaches and another year comes to a close here in Oaktown, California, it is a good time to reflect back on the last ten years of life here in the "Mosaic State" of California. It took a little getting used to giving up the motto "Golden State", which California had held for so many decades. But times have changed and with it, the face of the population of California also changed. It's hard to believe that its already been 5 years since the name "Golden State" was changed. Then again the writing was on the wall even during the late 1980's. As the 1990's came and went, the cultural diversity of California's population continued to increase. It was from 1996 to 1997 that the greatest increase in diversity occurred (T-6) and thus the political pressure that finally resulted in changing the state's motto. Somehow the "Mosaic State Warriors" still has an odd ring to it when the Warriors play basketball at the Rainbow Coliseum Arena.

Here in 2002 the racial tensions that increased over the entire decade of the 1990's continue to mount at alarming rates. Although California made it through the last ten years without major racial riots (E-2), nothing has occurred which is reversing the trend or lessening the chances of major racial conflicts occurring. Tensions are mounting at both state and local levels. As previous years saw the fall of the Berlin Wall and the demise of the Soviet Union, it appears more true in 2002 than ever before that "we have met the enemy and it is us". The greatest challenge appears to be coming from within, the chances of civil war much greater than a conflict with a foreign enemy.

Along with the increasing chances of racial riots comes the increased level of violence and racial polarization which is occurring on high school campuses across the state (E-1). In Oaktown, Hammer High has been the scene of several major gang-related brawls over the past decade.

The urban and rap music boom of the late 1980's and early 1990's continues to grow unchecked. The violent, derogatory, and inflammatory lyrics of a decade ago have done

nothing but become worse. Public opinion polls here in Oaktown validate time and again the fact that music influences the values and behavior of young people and that listening to songs promoting racial polarization, advocating criminal behavior, and glorifying jailed rap artists does nothing but increase the odds of major violence and rioting on school campuses in California.

Although teachers did not go out on strike during the past ten years, even with the increased violence on school campuses (E-4), they did make waves and threatened the action to call attention to the need for police presence on school campuses. Today, the mood still exists among many teachers that a strike may be necessary as the likelihood of rioting increases. Interestingly enough, the Bay Area Teachers Association, as a group, supports law enforcement's efforts in Oaktown to impact the negative aspects of rap music, even though some might think of teachers as being more liberally-oriented and interested in the protection of free speech at any cost.

An encouraging trend in public education began in 1997. After a downward slide through 1996, the overall quality of education provided to students began to climb slightly upward (T-1). Our schools today are still not even as good as they were in 1992, but things are looking better in that the trend has reversed itself. Although there has been a growing interest in closing all public schools and ending compulsory education requirements (E-3) the interest has not reached a level in 2002 where this closing will occur. The closing of public schools would have severe negative impacts on the police and their ability to educate, relate to and deal with young people in a non-hostile, non-threatening environment. Oaktown police officials have been discussing for years the possibility of getting more involved at middle and high schools. Although the probability of this happening in 2002 is greater than any year before it, rap music is still not part of the middle school music curriculum (E-10). Oaktown police officers providing anti-drug, anti-gang, and anti-rap music training and education could be very effective in helping the school system in its attempt to become more involved in values training for youth.

As the strength of the nuclear family unit continued to diminish through the 90's and into this century (T-4), the schools and law enforcement have had to step in to assist in the job of instilling values into Oaktown's youth. Due in part to the violent, deviant, and criminal culture glorified by some rap artists and coupled with the decline of the nuclear family unit, young people are not integrating traditional societal values at a level they did back in 1992 (T-5). While the decline has not been sharp, this is an area for parents, teachers, and law enforcement to monitor in the coming years.

Culture diversity appreciation education could also become formalized for students. The belief is that police officers could have a positive impact at counteracting the violent, negative, inflammatory lyrics of contemporary music. This would improve the self-image of individual students (T-3), provide positive role models for youth, and decrease the chances of racial riots and/or violence and rioting on school campuses. But here in 2002, those beliefs still amount to nothing much more than a pipe dream. No formal programs have been instituted and police still struggle with the negative images of its profession popularized in contemporary music.

This year also marks the tenth anniversary of the Rodney King decision and resultant riots which occurred in the Spring of 1992. It's been ten years since popular music, "gangsta rap" music in particular, began to present negative and derogatory lyrical images of law enforcement officers. It is also been ten years since Ice-T's infamous "Cop Killer" song received notoriety and triggered a string of anti-police related rappers and groups. The "in-thing" musically for the past ten years has been toward cop-bashing and using music as an outlet for frustration and anger (T-2). While this is perhaps better than using violence and criminal acts as an outlet for anger, the lyrical content of the music continues to have wide influence over young adults in a negative fashion, while doing nothing to addressing the root causes of the anger or frustration.

The artistic buzzwords of 2002 continue to be the same ones heard ten years ago. Freedom of expression and artistic license are used as excuses for any lyrics that might be



considered obscene, derogatory, or inflammatory. Law enforcement is still in a reactive mode as it was in the early 90's. When an objectional song like "Cop Killer", "One in the Chamber" (suggests keeping an extra bullet in the gun chamber -or chamba- as defense against murderous police) or "F--k the Police" came out years ago, law enforcement groups rallied against the music, staging write-in campaigns to recording studios and production companies, publicly condemning the songs, and staging protest marches. Ten years later police officers have made no strides toward proactively trying to develop intervention strategies before such songs ever come out.

The United States Supreme Court seems unlikely to change its long-standing position toward freedom of expression in music under the First Amendment and its protection of free speech (E-8) as we move through the first decade of the 21st century. While restricting freedom of expression would certainly eliminate inflammatory lyrics in music, such restriction would also have the potential for serious negative consequences from such action. The possibility for massive protests and even rioting would exist. As things exist now the likelihood of music artists staging protest marches on the Capitol in Sacramento seem to be increasing each year (E-9) as the artists become more vocal and outspoken in their belief that the music is protected by freedom of expression. The implications if this march was to occur would be mostly negative, particularly for law enforcement should the protests become violent. Ironically, officers using force to quash the riots and restore order would simply provide more artistic opportunity for would be rap artists to write songs portraying violence against the police.

Along similar lines, a trend began developing in the early 1990's that has been monitored for the past ten years. It measures the number of cases filed in the U.S. Supreme Court by rap artists and the recording industry claiming freedom of expression and First Amendment protections (T-9) after these artists and corporations have themselves been challenged in court by persons claiming the material is obscene. The levels today in 2002 are no greater than they were in 1995, having peaked in 1997 and now on a slight decline.

In a similar vein, the number of law suits being filed today by law enforcement agencies against the recording industry also peaked during the late 1990's and are currently in slight decline (T-10). The police law suits took off fairly rapidly after 1992 when the "Cop Killer" song was at the height of controversy. Law enforcement was successful in many of the suits and the number has now dropped off largely due to a belief that the recording industry is more carefully monitoring the music it releases so as to decrease the opportunity for law suits to be filed against them.

Here in 2002 talk still arises occasionally over a couple of leftover ideas from the 1990's. The elimination of the welfare system (E-7) and the legalization of drugs (E-5) still receive a smattering of consideration among the extremist elements of society, but no real mainstream push is evident for achieving either one of these objectives. The legalization of crack cocaine presents an interesting paradox for law enforcement as it moves into the new century. On the one hand, the legalization of cocaine will prevent urban "gangsta rap" artists from glamorizing drug sales, drug use and the criminal behavior associated with it since the activity will no longer be illegal thus losing its appeal as a topic for rap songs. But the consequences of such action would also have very negative impacts for law enforcement as there would be increased access to drugs by all segments of the community, and the legalization of drugs does nothing to lessen the health problems associated with drug use.

One other event which did not occur during the last ten years is rioting and civil disobedience caused by the poor and unemployed (E-6). The last ten years has seen an increase in California of a two-class system of "haves" and "have nots". The rich are getting richer, the poor poorer, and the middle class is shrinking. This, too, is an area needing proactive monitoring by law enforcement so that any changes in the mood of people or in the increased likelihood of rioting is quickly anticipated. There are those in law enforcement today who insist that listening to rap music and contemporary music is an excellent way of monitoring the emotions, feelings, and attitudes of some segments of the community. Even ten years after the Los Angeles riots the opinion still exists that had the police listened to

the messages, anger, and emotions behind the music and lyrics of popular rap songs of that era that they would have not been so surprised by the riots and would have been better able to anticipate and develop contingency plans.

Similar to the dissatisfaction felt by the poor and unemployed are the feelings of powerlessness that continue to exist among young people here in the 21st century. These feelings are not significantly different than they were ten years ago, but there is still a gap between the expectations that the media, society, and the entertainment industry create for inner city youth and the real world reality that exists when they face their environment. Rap music was criticized ten years ago for contributing to the creation of unrealistic expectations for youth through its images of fancy cars, power, and money. These unrealistic expectations are still occurring today.

The availability of firearms by juveniles and teenagers is one last area to examine. Back in the late 1980's and early 1990's some efforts were made to legislate the possession of automatic and semi-automatic weapons in California. The intent was to decrease the availability of weapons. Since then the last ten years have seen a steady rise in the availability of firearms. More guns are out on the streets than at any time in California's history (T-7) with the numbers almost doubling between 1992 and 2002. While there are several theories for this increase, one that continues to surface even today is the manner in which rap music glamorizes the display, use, and availability of firearms. The violent lyrics of the early 1990's that spoke about shootings, murder, and mayhem are still in today's contemporary music. It is somewhat surprising that all the technological advances society has made as it entered the 21st century can be overshadowed by the presence of guns on the streets.

As can be seen from this overview of the past ten years, most things in California generally, and Oaktown specifically, have seen no major changes and have not changed substantially. Only the availability of firearms on the streets has grown significantly. While no major overt acts have occurred yet in the areas of racial riots and violence on school

campuses, there seem to be ominous undertones and increasing levels of tension among racial groups. For the most part, California continues to adapt to the diverse cultural mix of its population. Rap music continues to be popular and continues to have negative impacts on many segments of society due to the inflammatory, anti-police messages behind its music. No great strides have taken place by law enforcement toward mitigating these negative impacts. Once again, as in the riots ten years ago, it will take some significant event in society to occur before law enforcement will react to it. The idea of proactive law enforcement and intervention strategies is still a new idea to some law enforcement officials who are living in the year 2002, but who have a mind set more appropriate for some earlier century.

## Computer Alternative Scenario 45

### (An Undesirable Future Scenario)

It is the end of the second year of the first decade of the 21st century. Over the past ten year period from 1992-2002 major changes have occurred which have impacted the quality of life in Oaktown, California. Looking back on some of the events which occurred in the early part of this ten year period can give law enforcement an idea as to what might occur in the next ten years. Things have been somewhat stable since 1998 and the tendency is for everyone to relax and assume things are going along the way they should be. But just because there has not been the turbulence of the mid 1990's since this new century began, there is no reason to ignore the past. The lessons of the past can give insight into new ways of thinking about the future.

The end of 1993 was a difficult one for the school system in Oaktown and in many other California cities. Quite unexpectedly and to the surprise of many, random acts of violence in the beginning of the school year erupted into full-blown riot situations in major cities across the state. The hate, anger, and disdain that rap artists had targeted at the police had been turned towards the educational system in early 1993. Ice Cube and Ice-T were soon followed in succession by Ice Coffee, Ice Cream, Ice Sickle, Ice Berg, Ice Cap, and Ice Milk in the early 1993's as rap music really took off in popularity. Everyone wanted to get on the bandwagon of sensationalism and controversy Ice-T started back in 1992 when he came out with his "Cop Killer" song. But law enforcement had its own ways of fighting back against the rappers. By the end of 1993, the number of law suits being filed against artists and the music industry had sky-rocketed. Law enforcement organizations began having success against the inflammatory song lyrics by challenging them on the basis that they were liable to incite riots, looting, and vandalism. Just as it is unlawful to cry "fire" in a crowded movie theater, the courts began to agree with the police that there is a limit to how far an artist can go with their music. The court said that some degree of responsibility must be shared by the artist for negative outcomes that directly result from his or her music.

Rap music was not the only factor in the school riots that occurred in 1993. The availability of weapons continued to grow. It became more common for high school students to carry guns to school. Urban "gangsta rap" music did not help. Artists continued to glamorize the gangster lifestyle begun in the late 1980's, showing rappers holding guns on the covers of their compact discs and using weapons and violent images in their music videos. Due to budgetary cutbacks and the state's huge deficit, school programs were dropped, and, as a result, the quality of public education in California also dropped significantly just in one year between 1992 and 1993. This decrease in school programs led to increased tensions on campuses. California's youth were not taking on traditional societal values or showing respect for themselves or others in 1993. They were also developing increasingly stronger feelings of powerlessness and frustration caused by the disparity between what they saw on television or heard in their music and the expectations those influences created and the cold, hard world of reality they faced once they left their cocoon. All these factors played a part in the violence and rioting that finally broke out.

The school riots were over by 1994 and for the rest of that year no significant major events occurred. The overall quality of education dropped sharply as school districts had a hard time finding and retaining qualified school teachers after the rioting. Teachers were concerned about their safety and were looking into other career fields after what happened in 1993.

1995 began with guarded optimism on the part of many in law enforcement. The storms of two years ago had been weathered and order had been restored to school campuses. However, rap artists were still churning out the inflammatory songs which glamorized the life of rap gangsters, hailing the artists who had been arrested for crimes as heroes, and continuing to sing about racial polarization in their songs. Coupled with this was the fact that California youth in the year 1995 were getting no sense of traditional values training as part of their upbringing. Rather than continue to argue over whose responsibility it was to provide values education to young people (parents, schools, churches, or law

enforcement), someone needed to start doing something about it quickly. Levels of self-respect and respect for others plummeted.

To pour further fuel on the fire and increase the gap between expectations and reality, the governor made a decision to eliminate all welfare programs in California as a last ditch effort to balance the state's budget. This elimination had several negative impacts and consequences for law enforcement and Oaktown Police Department. Crime immediately went up in Oaktown, as those without money stole from those who did. The numbers of unemployed increased sharply and law enforcement struggled with the rising homeless population that continued to increase. Fewer children continued going to school as some families put all their able-bodied members to work to earn money to support the family. Without welfare money, many households had zero income. School attendance figures dropped and teacher layoffs were discussed as the size of classrooms shrunk.

Then, as if on cue, possibly related to the elimination of the welfare system, major race riots broke out in cities across the state. Racial boundary lines were drawn and well-defined. As in the riots of 1992 in Los Angeles, the civil unrest was more than just white versus black. Asians and Hispanics joined the fray and the riots became truly multi-dimensional windows of diversity. Immigration had continued to take place throughout the early 1990's. The mix proved to be too much. Racial separation and segregation became the catch phrases of the day.

As if this wasn't enough, one more significant event took place that same year. As the racial rioting broke out, those teachers who remembered the riots of 1993 quickly went out on strike, demanding increased police protection and security on school campuses to prevent a recurrence of the violence of 1993. Their concerns also focused on the layoffs which appeared imminent due to declining school attendance figures.

It took almost two years for California to even begin the recovery process from the events of 1995. New levels of awareness, tolerance and appreciation of differences in people had to be created for the racially and culturally mixed population of the state. Many in law

enforcement felt like a good place to start over was with the elimination of rap music or any music that was hostile, inflammatory, and glorified criminal behavior. Many believed the rap songs of the early 90's had contributed greatly to the riots of 1995. On the other hand, rap artists claimed no responsibility for the actions of the masses. They claimed to only telling stories, not advocating civil unrest or encouraging violent criminal behavior. And so it was in 1997 that the artists banded together and staged protest demonstrations and marches around the state. These demonstrations culminated with a march on the Capitol in Sacramento to express their belief in freedom of expression and to preach the belief that an artist was immune to the social consequences resulting from someone listening to their songs. Educators finally devised a different approach to combatting the rap music message by devoting a segment of the school music appreciation curriculum to rap music and artists.

While the remaining years from 1988-2002 were uneventful in terms of any significant occurrences, they were filled with people working to restore a state ravaged by riots, unemployment, racial intolerances, and a declining educational system.



## Computer Alternative Scenario 62

### (Worst Case Scenario)

The year is 2002. Looking outside the window of his fortified bunker, the Oaktown police officer sadly shook his head from side to side. In the distance he could see plumes of smoke rising from another part of Oaktown that was going up in flames. The damage, death, and destruction he had lived with over the past two years would haunt him for years. While many people had eagerly anticipated the dawn of a new century, no one anticipated the rioting and civil unrest that would strike California at its heart. The state had been at war for two years and things still had not returned to normal, whatever "normal" was anymore. Downtown Oaktown looked like a scene from a bad dream. The police officer wondered to himself how anyone could have let this happen. He began to reflect back on the events of the last ten years...

The officer remembered how angry and insulted he was when he first heard the words to the song "Cop Killer" by Ice-T back in 1992, "I got my 12-gauge sawed off/And I got my headlights turned off/I'm 'bout to bust some shots off/I'm 'bout to dust some cops off". He was still new to police work and didn't understand why anyone would want to try to make money from a song about killing police officers. But that wasn't the only song that came out that year that portrayed violence against law enforcement. It was a disturbing trend, but if the music sold and made money for the record companies, that was all anyone seemed to care about. Dollar sales were all that mattered.

Things had not improved by the end of 1993. It seemed Oaktown's young adults had whetted their appetite on Ice-T's arrogant, defiant musical style and that now their hunger was insatiable. Violent lyrics, derogatory messages, and anti-authority themes were part of most of the rap music young people listened to this year. The number of police law suits being filed against the artist and production companies had dropped off substantially from the previous year. The one bright hope was that Hammer High School, recognizing the influence rap music was having on inciting, advocating, or at least glorifying violent criminal

behavior, had decided to incorporate a block of instruction on rap music and its culture as part of the music appreciation classes that each student was required to take. The theory was that by discussing the lyrics and messages of the music in a classroom environment, that teachers could balance the negative messages youth were receiving from the unfiltered sound of their boom boxes. There was even talk of incorporating the rap music course into part of the DARE (Drug Abuse Resistance Education) training classes being taught by police officers at the sixth grade level. As the officer thought back to 1993, he remembered thinking how he would have liked to have been part of that training program.

By 1995, the political climate in California had begun to turn more liberal. Tolerance of individual differences was the order of the day. Some police officers were concerned the wrong messages were being sent to those engaged in criminal behavior. Governor Dee Dee Bernstine entertained a group of rap artists at the State Capitol in Sacramento on a warm day in July. The group had staged a demonstration and march to assert their rights to freedom of expression in music. While the march was effective in gaining publicity for their cause, it may have been overkill because the mood of the state was moving away from regulation of any form of behavior, whether it was anti-social or not.

In 1995 there seemed to be several encouraging signs to point towards concerning the health and welfare of the state. The overall quality of education for children had been improving rapidly since 1990. Young people were assimilating more societal values than in 1990 and their ability to respect themselves and others was also on the rise. The gun control measures that Attorney General Beatrice Bixler pushed through were effective in removing some weapons from the street. The availability of firearms was down and dropping rapidly. The officer and his buddies had not been thrilled when Bixler won the AG's seat, but they did give her credit for decreasing the number of guns that were present on the streets.

It was 1998 that the proverbial excrement really began to hit the fan for the officer and his fellow police officers in Oaktown, California. He thought back to that fatal day in May when newly elected Governor Wesley Browning signed the bill legalizing crack cocaine

in California. May 15, 1998 was now known affectionately as "May Day" by the officers at the station house. Soon everyone would be crying "may day, may day" as a disastrous series of events began unfolding locally and across the state. Several key indicators foreshadowed the events of the next few years that if they had been read at the time, might have lessened the negative consequences. The trend that had continued to increase unchecked since 1990 was the degree of frustration, anger, and violence present in the lyrics of rap music. Law enforcement paid little heed to the music and lyrics. The attitude of "it's not my job" to be the morals police or to teach values to young people would have serious repercussions. The quality of education began to dip, individual's self-esteem declined, the traditional family had begun to completely fall apart, and the disaffection felt by youth began to increase again after being at an all time low in 1997.

The last year of the century did not end on a good note. An emergency measure was passed in a last-minute legislative session which eliminated all public welfare programs in California. While this had been discussed off and on for years, the continuing budget crunch was the final straw that broke welfare's back. Along with this, two other trends continued to bother law enforcement officials. The quality of education took a big drop between 1998-1999. The level of frustration expressed in contemporary music was over double its level in 1990. Rap music was getting angrier and more hostile. Children were not getting proper formal education. The two were not going to mix well.

It took two more years before all hell broke loose. While the people of California celebrated the beginning of the 21st century in the year 2000, they ignored the warning signs of things to come. In 2001, large racial riots struck major cities throughout California. This year the rioting moved onto school campuses and effectively brought an end to the public education system in California as it had been known. The availability of firearms had tripled in two years and the underground market for weapons trading was booming. The values, morals, and self-esteem of young people had plummeted. Racial tensions had finally exploded as the "melting pot" finally boiled over.

## Synopsis

In only six years law enforcement agencies will find themselves on the brink of the 21st Century. What will the state look like as the last days of 1999 fall away and the year 2000 clicks into place on the odometer of California's law enforcement vehicle? Will mid-sized California cities face the nightmarish view of the world as outlined in Alternative Future 62? Will cities burn, schools close, and rampant violent criminal behavior be the norm? Any hopes of having the ability to answer some of these questions and prepare for tomorrow can be achieved by securing a clear view of the future before it hits head-on. As law enforcement heads down the highway towards the future, it must be sure the defroster button is on high so that the view of the future is unclouded and clear. Anything less is unacceptable and increases the risk of bumping into an undesirable future somewhere down the road.

This Futures Study section has been an attempt to provide a clearer view of the future in an emerging area which has received only cursory attention up to this point from the law enforcement community. These techniques of futures forecasting and multiple scenario analysis can provide excellent insight into the future, even for an issue such as this one which is only now beginning to surface.

Now that several visions of the future have been considered, the next section of the project will begin to focus on a strategic management plan and alternative strategies for bringing about a future which avoids the worst case scenario identified in Computer Alternative Scenario #62.

# STRATEGIC MANAGEMENT PLAN

## Methodology

The Strategic Management Plan is the second major segment of the project. The Strategic Management Plan builds upon the foundation of futures research and data constructed in the Futures Study, which generated ten events and ten trends, forecasted their likelihood of future occurrence, quantified their potential impact on the issue area, and created several alternative scenarios of the future. It was the development and completion of this process that cast the groundwork for what lies ahead.

The Strategic Management Plan includes the selection of a previously developed future scenario and focuses on the development of a strategic plan to bring about that future, if it is desirable. However, if the selected alternative is an undesirable future, then the strategic plan will focus on avoidance of that unwanted future.

In the previous section, three of the scenarios generated from the research data, "Most Likely", "Undesirable" (Iteration 45), and "Worst Case" (Iteration 62), were examined. None of the scenarios presented painted particularly flattering portraits of the next decade.

The scenario resulting from Iteration 62 was selected by researcher estimate as a "worst case scenario" from the perspective of a mid-sized California police agency. This alternative future was identified as the one whose outlook was so bleak and dismal that it cried out for an intervention strategy from law enforcement. As such, and for the benefit of depth and clarity of analysis, the Strategic Management Plan which follows will focus exclusively on Alternative Future #62.

The development of the strategic plan will focus on avoiding, or at the very least, mitigating the future described in Iteration 62. As Alternative Future #62 was identified at the "worst case scenario", it logically follows that the desired future is the one which avoids the worst case scenario. The strategic plan will try to avoid the school and racial riots presented and reduce the negative influence of violent urban music on youth. The strategic plan will address the negative aspects of the future which envisioned racial wars, failed

educational institutions, disintegrating family values, and music which glorified violent criminal behavior and advocated violence toward police officers.

The Strategic Management Plan will have identifiable stages and use a systematic approach. Strategies will be formulated, implemented and modified as necessary. Through the use of prescribed methods and a series of maneuvers designed to obtain specific goals and results, the ultimate objective of the strategic plan will be to achieve the goals of the pseudo law enforcement organization while avoiding the worst case future scenario.

The plan includes the establishment of a pseudo mid-sized California law enforcement organization upon which to focus the strategic plan, a situational audit and environmental assessment, stakeholder identification and analysis, strategic assumption mapping, alternative strategy policy development, and an implementation plan.

### Organizational Description

To aid in setting the stage for the strategic plan that follows, a pseudo mid-sized police agency will be created and used as a model. Following a description of the police department and community, mission statements will be examined in light of the department and future study issue.

Oaktown is situated in West Bay County, California and is close to major employment and entertainment centers. Oaktown's population is 100,000 and has been increasing steadily over the past few years. The city is a culturally and ethnically diverse, fully integrated community. Oaktown is a family-oriented community and has a high rate (63 percent) of home ownership with a median home price of \$220,000.

However, the city is not without its problem areas. One economically depressed older residential neighborhood houses some poor and indigent families in rows of mediocre apartments. Large concentrations of several minority populations occupy many of the apartments in this area.

The community is interested in more communication and interaction with the Oaktown Police Department. Up to this point, policing in Oaktown has been primarily

random patrol and responding to calls for service. There is a need to address the community's interests by broadening police officer involvement in community relations and increasing their sensitivity to cultural differences. These measures will allow for more interaction with all segments of the community.

Oaktown is experiencing the same post-Proposition 13 and recession-related financial constraints as most other California cities and governments. Although the Police Department is still regarded as a high priority in city-wide budget decision-making, it is expected that the department will carry out its mission as efficiently as possible within its available resources.

Violent crimes have risen significantly during the past five years in Oaktown. It is now near the top of its class for similar-sized California cities. There is ready access to Oaktown from other larger West Bay Area cities. It is not uncommon for criminals to come to Oaktown to prey upon its residents and then flee to surrounding communities.

Oaktown Police Department has 180 employees and is headed by a police chief who is in the twilight of a 25 year career in law enforcement. The department's management staff is very experienced, although somewhat aged. There are 15 supervisors and managers in the department with an average tenure of 21 years of experience. Line level patrol staffing has slipped in the past few years due to fiscal restraints. Of the total number of employees, 135 are sworn police officers.

A Community Relations Division coordinates programs on crime prevention, safety programs, Neighborhood Watch, and senior citizen programs. The unit has begun working on developing programs to assist landlords and motel managers in screening tenants and maintain the grounds of the properties as required by law.

Oaktown P.D. makes good use of technology in its Patrol Division. The dispatch centered is fully automated with a computer-aided dispatch system. Information is transmitted to patrol vehicles via mobile data terminals. The records management function is also computerized.

Oaktown P.D. has a Video Services Unit which is available for filming crime scenes or producing training or crime prevention video tapes. Other functions include live cable broadcasts of the Oaktown City Council meetings and production of an "Oaktown Today" show on the local cable network. The unit has also put out its own version of Oaktown's Most Wanted, modeled after the popular television show.

The department's Youth Services Bureau consists of a Sergeant and eight police officers. It provides services for the young people of Oaktown at the department, in the schools, and in the community at large. The unit provides DARE training to 100 percent of all sixth grade students in Oaktown. Six School Resource Officers are assigned to the middle schools and high schools. Two police officers are assigned to youth gang investigations. Oaktown views time spent on its youth as an investment in the future of the community and has made the Youth Services Bureau a priority within the department.

### Macro and Micro Mission Statements

A critical and fundamental first step in the strategic planning process is the development of a mission statement. The mission statement lays the groundwork for priorities, strategies, and plans to follow by describing the fundamental, vital, and unique purposes, philosophies, and principles of the organization. The mission statement supports the integration of plans and actions throughout the organization. Properly constructed, the mission statement provides for the generation and consideration of a range of alternative objectives and strategies by stimulating organizational creativity, productivity and innovation.

Law enforcement agencies across California are now catching up with the corporate world and are developing mission statements of their own to express values, guide behavior, and define operational areas. Law enforcement mission statements are used in two ways as a communication mechanism: internally, within the organization and its employees, and externally, throughout the community it serves. For the purposes of this study, and after reviewing models of both corporate and law enforcement mission statement models, the researcher developed two mission statements.



The Macro Mission Statement paints with a broad brush stroke universally across the law enforcement agency. It provides wide-scale direction, and describes the agency's vision, goals, and values. The Micro Mission Statement is a sub-set of the Macro Mission Statement. The Micro Mission Statement narrows its focus by describing the mission of the Oaktown Police Department on a smaller scale as it directly relates to the issue area and future desired state. The Micro Mission Statement describes the ultimate goal or end-state as it relates to the issue of law enforcement and inflammatory music.

Macro Mission Statement:

Consistent with the values of a free society, the mission of the Oaktown Police Department is to have the citizens it serves relatively free from crime and disorder, to provide effective unbiased service within the scope of law enforcement responsibilities, to have mutual understanding and support both within the organization and throughout the community it serves, to be committed to responding to the changing needs of the community, and to render superior public service through innovation, professionalism and efficient use of resources.

Micro Mission Statement:

The Oaktown Police Department's mission is to strive toward understanding the messages of frustration present in popular music, work toward defusing violent and provocative musical themes, foster positive role model images for youth, improve relationships between the department and the community through mutual education, understanding and support, and, to the extent possible, eliminate violence associated with inflammatory song lyrics.

### Situational Analysis

Once mission statements are formulated, the next steps in the strategic planning process are a situational analysis of the environment and an internal audit of the organizational capability of the agency to deal with that environment. This critical phase is

the essence of strategic planning. This segment entails the systematic identification of opportunities and threats that lie in the future, so as to maximize decisions intended to exploit the opportunities, while avoiding the threats. It means working toward a desired future, avoiding an undesirable future, and identifying ways to make it happen.

A prerequisite to strategic planning is strategic thinking. Strategic thinking is different from operational thinking in both perspective and focus. For example, building a bridge to link two sides of a road across a river requires operational thinking. However, to answer a question concerning the kind of city transportation that will be needed ten years from now necessitates strategic thinking. Strategic thinking recognizes that success depends most often upon anticipating, or at least effectively responding to, things both inside and outside the organization. Important in this environmental analysis is recognition that the outside world is constantly changing. Strategic thinking also reflects on how the different areas within an organization link up to optimize performance.

The situational audit which follows was based upon the WOTS-UP Analysis model and developed through the use of a two-part small group process. The group's composition was specifically chosen to reflect three ranks within a medium-sized police agency: officer, supervisor, and manager. The three members of the Fairfield Police Department comprising the panel were a police officer with six years experience, a sergeant with over twenty years of experience, and the researcher, a police lieutenant with seventeen years experience. By including three distinct organizational levels from within the police department and coupling them with differing amounts of experience, a variety of perspectives would be considered. This three-member group met and engaged in an initial brainstorming session to identify weaknesses, opportunities, threats, and strengths. After the brainstorming session a consensus meeting took place wherein the triad discussed each item and through mutual agreement pared the candidate lists down to workable levels.

WOTS-UP is an acronym for Weaknesses, Opportunities, Threats, and Strengths Underlying Planning. Following are definitions of each component of the WOTS-UP system.

Opportunities: Any favorable situations in the organization's external environment that support the demand for service, permit the agency to enhance its position, or support the achievement of the organization's mission.

Threats: Any unfavorable situations in the organization's external environment that are potentially damaging to the agency and its strategy or that block it from the achievement of its mission.

Strengths: A resource or capacity of the organization's internal environment it can effectively use to achieve its objectives.

Weaknesses: A limitation, fault, or defect in the organization's internal environment that will keep it from achieving its objectives.

The WOTS-UP Analysis consists of two parts: 1) an external environmental assessment of potential threats and opportunities, and 2) an internal assessment of the organization's strengths and weaknesses. The WOTS-UP analysis is intended to be a useful tool for finding the best match between external environmental trends and internal organizational capabilities. To create a balanced futures perspective, there is great value in probing opportunities and threats in an organizations's future and relating them to a comparison of the organization's strengths and weaknesses.

Within the scope of this research project the WOTS-UP Analysis is an analysis of the internal and external framework of the issue question (inflammatory music), the selected alternative scenario to be avoided (Iterations 62), and the potential policy considerations.

While not limited to the events and trends previously identified in the futures research study, the situational analysis of the environment will nonetheless incorporate some of them. These events and trends will be categorized as opportunities or threats within the context of the futures issue under study. Simply stated, the opportunities are those elements of the environment that promote attainment of the mission statement, while the threats are those factors that block or inhibit achievement of the mission. In the outer circle of external environmental influences, many other opportunities and threats also exist.

## Environmental Opportunities

One primary opportunity in the external environment for Oaktown Police Department is the chance to increase its resources for funding future departmental programs. Should any of the strategies yet to be identified require funding, then fiscal opportunities become paramount. With adequate resources, goals and objectives become highly attainable. In this case there is an opportunity to enhance resources by the passage of a parcel tax, which the Oaktown City Council favors, to increase revenues to the city. With local government's revenues dwindling, money will be needed to pay for any new large-scale programs which may result from strategies developed to deal with the issue of inflammatory music. The opportunity exists for new programs to dovetail onto the coat tails of the current movement toward increasing taxes.

Another opportunity for Oaktown is to take advantage of the strong support which exists for the police department in the mainstream local community environment. Current support can be used as a springboard for launching new programs against violence and gangs. Morale of the police officers can also be enhanced by further elevating their community's support.

The growth of the minority community provides a chance for the agency to become involved in the growth and build commitments from the ground level up. Similarly, the increase in the city's population and the increased level of cultural diversity offer similar chances for the community and agency to work together. The department must seize the opportunity and tap into the cultural diversity of the city through a community-oriented policing approach.

More and more citizens, young and old, are willing to donate time to the department and serve as volunteers. If a concern of one of the sub-issues is how law enforcement will use popular music as a sensor of anti-police attitudes and societal values, then there are no doubt young people in the community who listen to music and who would volunteer their expertise and knowledge about current music trends for the department's benefit.

A great opportunity exists in the external environment for the department to build coalitions with many of the local chapters of women's organizations present in the community (N.O.W., the National Political Congress of Black Women, etc.). Many women are joining in a protest movement against the misogynistic lyrics of certain rap artists.

Another opportunity existing in the environment which would assist Oaktown P.D. in attaining its mission is the availability of local access cable television and the use of broadcast and recording medium technology. With many of the messages of music being spread by MTV (Music Television), BET (Black Entertainment Network), and VH-1 (Video Hits-1), there is an opportunity for law enforcement to use the visual media to its own ends. As the move toward a visual-oriented society continues, and young people get more and more of their information from visual multi-media, it would behoove the local police agency to get involved in this medium as a way to spread positive messages and reach diverse segments of the community.

Another opportunity waiting to be seized by law enforcement, generally, is the need by school districts for additional teaching resources, both in terms of people and money. If the department were to offer to teach a class at the middle school or high school level on an area appropriate to this issue (values, anti-gang, positive police images, career planning) it could jointly benefit both the agency and the school district.

The cross-cultural diversity of the music being listened to is another chance for the local agency to become involved with its customers. For example, as rap music became more and more popular, its audience became more and more diverse. Rap now has appeal to many White, Hispanic, African-American, and Asian youth. The appeal is not restricted to California or even the nation, but has even surfaced on the global marketplace. If law enforcement can tie into this musical informational network that spans different cultures, its goals will be more easily met.

Term limits for legislators can be viewed as an opportunity for law enforcement. It will hopefully rechannel the efforts of politicians into serving the people they represent

rather than serving themselves. Instead of worrying about how they will get elected next term, they can focus their energies on improving the quality of life for their constituents. Police agencies should attempt to align themselves with politicians who would get involved if the issue of rap music or the lyrical content of songs became a political issue. If a lyric review committee was created, there is an opportunity for law enforcement to get involved.

One final opportunity is that of allying itself with local hip-hop or rap music stores within the community. Not only can this be a good source of information for the agency, but the alliance can build trust and commitment between young people and the police.

### Environmental Threats

In addition to the opportunities discussed, there are also numerous threats lurking in the external environment which can hinder, or in the worst case, prevent, the police agency from accomplishing its mission. For the purposes of this study several potential external threats have been identified which have the capability of negatively impacting the mission of the department.

An outside influence having a negative impact on Oaktown is the rise of juvenile gangs in the community and surrounding cities. The use of music lyrics to glorify gangs, violence, and drive-by shootings does nothing but glamorize this lifestyle to impressionable young people.

Changes in demographics of the local community, including an increasing minority population and rising numbers of unemployed, provide a threat to established groups in the community and negatively impact financial resources.

The U.S. Supreme Court's propensity for commingling artistic expression with freedom of speech and protecting each with equal zest is a continuing external threat to the successful attainment of the police department's goals and objectives in light of the study issue. This environmental threat is one that will continue to have negative impact on the police agency's efforts to deal with violent songs glorifying criminal behavior or advocating violence against police officers. As long as rappers can write and market songs under the

protected guise of artistic expression about any subject matter (rape, murder, guns, and drugs) without restrictions or retribution, law enforcement's efforts to effectively deal with the issue will be hampered.

Another environmental threat that law enforcement will face daily is the declining quality of public education at the K-12 levels. As formal public education declines, the opportunity for young people to receive their education on the streets or from the blare of a boom box or from the images of a music video on television increase. Also, public education needs to have a culturally rich and diverse educational program to better equip its students for dealing with their mosaic community.

Similar to the external threat already mentioned is that as the level of violence described in song lyrics increases, the police agency will have a more difficult time meeting its goals. If the only accepted way of releasing frustration is to write a violent, brutal, song advocating antisocial behavior then it will be difficult for police to maintain the morale and productivity of its officers. The increasingly violent song lyrics are an external factor which threatens the ability of the police agency to maintain law and order.

Other external threats toward the department's goal of reducing violence while building community understanding and support include the decrease in the level of self-respect young people have for themselves, their failure to assimilate societal values, and the disintegration of the traditional family unit structure. Young people who lack supportive family environments, who are not taught traditional values, and who lack self-esteem, may turn to crime, violence, and gangs as a means of gaining social stature.

The availability of firearms is another stumbling block for law enforcement. Rap artists in particular seem to revel in creating images of themselves as gangsters. "Gangsta rap" is the most popular new trend in rap, glamorizing the use of firearms and depicting rap artists on compact disc covers brandishing pistols, rifles and machine guns. Somehow it seems counterproductive to maintaining the morale and productivity of police officers when they pull over a car and the song "F--k tha Police" by N.W.A. greets them.

Another threat the police will face is dealing with the aftermath of young people who feel powerless. Youth who feel they have no control over their environment, have no political power, no power to get hired and take a job, and powerlessness to deal with inequities or impoverishment, may gain a feeling of power by rallying around music which glorifies their predicament. They may listen to music which advocates violence as the answer to feelings of powerlessness. The music may encourage gang membership.

Finally, a threat of regionalized law enforcement looms on the horizon as more and more local agencies feel the budget crunch. Banding together and consolidating services may be seen as one way of overcoming the prospect of shrinking resources and budgets. However, for this issue of police, society, and music, regionalization is a threat to the building of strong community ties and relationships. The local police agency is in the best position to deal with local community problems through a customized, individual approach. The regionalization concept lends itself easily to a smorgasbord method of police work that lacks the personal touch and stake that local law enforcement has in itself and in the local community and customers it serves.

### Organizational Strengths

The internal capability analysis is an assessment of the organization's strengths and weaknesses. The analysis examines the agency's top managers, evaluates the organizational climate, assesses the agency's competence and considers its readiness for change. It balances the analysis already undertaken on the external opportunities and threats impacting the issue area. Taken together, the environmental and organizational analyses provide guidance and structure for formulating the Strategic Management Plan.

The previously described Oaktown P.D. is a ready-made asset to impact the issue area. With a cadre of personnel, both sworn and non-sworn, salaried and volunteer, a variety of talents and knowledge exist that can be tapped as resources for specific projects. Readily available communication sources and experiences in dealing with the media should provide necessary publicity and methods to reach those impacted by the issue.



The importance of a professional appearance is a strength that should not be ignored or dismissed when considering the role the organization will play. Confidence is built within the community when those that serve the community demonstrate the abilities to respond to the needs of that community with a calm, learned, and evenhanded approach.

Annual customer service satisfaction surveys that demonstrate the community support and trust of the organization provide credibility useful in attacking problems inherent within the issue area, particularly since these surveys also reflect satisfaction upon the part of those individuals most affected by the issue.

Years and years of management experience in planning, logistics, and personnel matters gives the organization internal strength. Civilian and sworn personnel of both sexes and all races provide cultural diversity and varied life experiences relevant to the issue.

A modern facility, complete with still-vacant office space that is available for use by individuals who will work on the projects designated, is certainly a strength. In addition, an existing video unit within the agency and with trained staff, will provide untold assistance in spreading the message to elements of the environment promoting attainment of the mission statement.

A record of few disciplinary problems within the organization predicates a certain amount of success considering these are the same men and women who often deal firsthand with those youth most affected by the futures issue.

Another strength is the record of low employee turnover within the agency. In a manner that is similar to the lack of disciplinary problems described above, this organizational characteristic implies a stabilizing and steady work force that should stay the course in promoting achievement of the mission statement.

One of the Oaktown Police Department's strengths is its successful, well-entrenched D.A.R.E. (Drug Abuse Resistance Education) program for instructing sixth grade students. Because the officers rotate teaching assignments every two years, an unusually large contingent of instructors and ex-instructors exists. The instructors have already been trained

in both teaching techniques and in dealing with youth, the self-same youth that views rap as their "CNN". These instructors includes a significant proportion of minority officers, primarily African-American, who provide the agency with immediate credibility and identification by minority youth.

Again, fortunately for the issue at hand, the department, indeed the city, has taken advantage of every opportunity to expand and optimize a volunteer force that reflects cultural and ethnic diversity, but perhaps more importantly, provides the foundation for recruiting even more volunteers from culturally and ethnically diverse groups, including youth. Having established ties with church, social clubs and organizations such as the NAACP, and having incorporated members of these groups in volunteer efforts in the past gives the agency ready inroads into reaching issue impacted community members.

Another organizational strength is a long-standing police cadet program consisting of ethnically diverse male and female volunteers between the ages of 14 and 21. This program can be used as a springboard for both reaching and understanding that group most impacted by those who listen to rap music, the young people of the community.

Merely having the resources to impact the issue is not the same as using those resources wisely. The department has a proven track record of investing those available resources in areas that provide the most return for the money or effort. Inexperienced, albeit well-meaning, amateurs run the risk of not only wasting precious resources, but also inhibiting chances of success for the mission.

#### Organizational Weaknesses

Complacency will be a weakness in a department where many middle and top level management personnel have been at the same positions for an extended period of time and see no room for advancement or reason for putting forth extra effort on a project they may little faith in to begin with. Satisfied with the way things are, or at least afraid to make things worse, these individuals have little stake in this issue as many do not deal directly with the problems or people the issue addresses.

One immediate area of internal concern or weakness is the recruitment of future police officers. In addition to the impact of negatively portrayed images of police officers in music, is the added fact that there will be a declining availability of qualified applicants in the work force. With the population getting older, and fewer people in the 18-25 year old range, the sheer number of job applicants will be shrinking.

Furthermore, recruitment procedures themselves can be a source of internal weakness if they attract a largely middle class, and most often white applicant, who has little understanding and perhaps no interest in the problems rap music addresses. Procedures and tests designed by middle class whites most likely will favor the same group and will ensure a recruitment process that will freeze out those applicants who could give the most valuable input into this issue.

A management style that only responds to those problems that stare one in the face does not have the foresight to view rap music as a window into the mind of a frustrated and angry percentage of the population. Management that deals only with the results of anger rather than its causes, will never understand the reasons its resources are always tapped.

Another weakness is that the agency has not attempted to sell to or market itself to angry young minorities. Though some skill at reaching other segments of the market population may exist, this inexperience may prove fatal if input from other sources is not utilized to reach, and get the message across to, the targeted group.

Experience with the media does not always guarantee successful relationships. Though the agency has dealt with the media continuously in the past, it has been in a haphazard and sometimes antagonistic mode and the media may not see nor represent the issue in the same light that the department might wish.

Though blessed with excellent resources, there is every likelihood that these resources are drying up and that new projects, even on issues as important as this one under study, may have difficulty receiving the funding and/or staffing necessary to guarantee success and achieve goals.

Elimination of the family counseling unit within the department caused a weakness in the organization that removed a unit having both the experience and the inclination to deal with the socio-economic problems inherent with the dispossessed minority youth of the day. Individuals with experience in sociology and religion have left the department and their positions have not been filled due to budgetary constraints. Their efforts at reaching those youth and families influenced and impacted by violent urban music could have been very beneficial and valuable.

Little, if any, cultural or ethnic sensitivity training has been given department-wide though plans to do so have periodically surfaced. The organization relies on minority officers, in large part, to understand minority populations, sometimes forgetting that those minority officers are older than those impacted by rap music and that they often times come from backgrounds significantly different than youth who may have no family, religious, or economic support.

Increasing calls for service and demands for police officers have already been made by a city that is changing its demographics and growing at a pace that outstrips the agency's growth. To achieve the mission statement, there must be a commitment of police officer time and effort, yet at this same time, their time and efforts must also be spread out among a significantly increasing assortment of problems.

Management is only now becoming aware of the need for new ideas to combat new problems. There is still uncertainty about how to go about incorporating new strategies and about how to go about selling these new strategies to the rank and file. Only limited success so far has been garnered and commitment by the entire department is necessary if anti-police attitudes and violent messages are to be tempered. Management must be receptive to new ideas for dealing with new problems. A breeding ground for frustration exists when police officers are torn between competing interests. Working on special projects and assignments is difficult when calls for police service outstrip the manpower available just to provide basic police emergency response service.

To date, there has been very little environmental scanning on this study issue by police. However, the lack of information, research, and scanning applies not only to this mid-sized police department. California law enforcement in general, at both the management and rank-and-file level has ignored the music or has not heard the music. By not listening to the music, police do not hear the message; by not hearing the message, they do not understand its meaning; by not understanding its meaning, the police do not comprehend the reasons for what is happening (violence, gangs, drugs, anti-police rhetoric). Instead, the department ignores the message and arrests the messenger.

Planning and research, the department's unit charged with maintaining state of the art law enforcement service to the community has been reduced from an actual functioning unit to a concept that planning and research is each employee's responsibility. While the thought is noble in nature, it has not been successful in practice, and the message that rap music conveys is one that has been ignored because of the loss of a Crime Analysis Unit.

### Stakeholder Analysis

The next two steps in the strategic planning process are a stakeholder analysis and Strategic Assumption Surfacing Technique (SAST). This process involves identifying a list of potential stakeholders relevant to the issue of managing the police response to violent urban music, developing a list of possible assumptions each group of stakeholders holds relative to the issue, and plotting each assumption on an Assumption Mapping Chart. This systematic procedure is designed to generate potential assumptions upon which alternative strategies might be based, to produce alternative assumptions, and to assess the assumptions in light of their implications for strategy.

Stakeholders are defined as individuals, groups, or organizations who: 1) are able to impact the organization on the issue and what occurs; 2) who are impacted by what occurs or what the organization does on the issue; or 3) who care about (have a stake in) the issue, the organization or what occurs. These stakeholders can be groups or individuals either inside or outside of the law enforcement agency who have a vested interest in the issue and

its solution. Asking the questions "Who is affected by the strategy?" "Who has an interest in the strategy?" "Who is in a position to affect its adoption or execution?" "Who has expressed an opinion on the matter?" and "Who, because of their demographic or other characteristics, ought to care about the outcome?" can help identify stakeholders.

Each stakeholder is unique and distinct in terms of purpose, commitment, and resources. Normally a network, either formal or informal, of interdependent relationships exists among the stakeholders. These relationships will change as an organization modifies its strategies. As a result, the state of the organization, at any given point in time, is a consequence of the collective interaction of the stakeholders, over time. A successful strategic plan must be based upon assumptions about the stakeholders and their relationships. The assumptions are basic, deep rooted, often unstated values and beliefs that individuals or groups have about the world.

One other group of stakeholders can be particularly annoying and disruptive to successful implementation of a strategic plan. This group, known as the snaildarters, are unanticipated stakeholders who can radically impact the strategy. Because they are often unforeseen and unpredictable, the snaildarters may go undetected until some critical phase during the implementation of the strategic plan. The term gets its origin from the name of a fish that almost caused a halt to the Tennessee Valley Authority's dam project. The snaildarter fish was an endangered species whose habitat was going to be impacted by the water project. This impact did not come to light until well into the strategic process. The 1990's version of the snaildarter, could very well be the spotted owl. Concern over the owl and its habitat have seriously hampered logging efforts in the Pacific Northwest.

Together with the sergeant used as a research assistant in the WOTS-UP Analysis process, the researcher brainstormed and refined a list of stakeholders pertinent to the issue at hand. Assumptions for each group of stakeholders were assigned based upon their wants, needs, or concerns about the study issue. The assumptions tended to flow easily from the discussions held in the identification phase of each group of stakeholders.

A very important group of stakeholders in the community are the local ethnic minority groups. Minority groups will be impacted by what the police do about the inflammatory music. One assumption that is raised repeatedly in the literature is that many in this group see rap music as a source of news and information concerning events in the neighborhood, ". . . rap isn't just entertainment, it's reportage. Chuck D (of Public Enemy) has called rap Black America's CNN, the documentary news service the inner cities never had."<sup>43</sup> As such, these stakeholders will be highly upset if the police department somehow curtails this source of news and entertainment. Ethnic minority groups are in a position to have significant impact on the issue area and the local police organization. A challenge will be breaking down the walls that currently exist. Some minority groups assume that police represent the white male establishment and are prejudiced and biased against their groups.

Another important group of stakeholders relative to the music issue are gang members. Much of the hard-core "gangsta rap" music glamorizes and glorifies gang life. Some rap artists are current or former gang members. They feel music is a vehicle for spreading their message and that the message is the truth. Gang members potential impact on the issue could be significant. Gangsters are seen as an obstacle to the police department achieving its goals because of the adversarial relationship that often exists between police officers and gang members. The gang members see police officers as their enemy, believing that the police are brutal towards, and prejudiced against, gangs.

The ACLU (American Civil Liberties Union) was seen as a stakeholder in the issue of inflammatory song lyrics. ACLU members feel they are the protectors and torch-bearers of individual liberties for all persons, criminals and law-abiding citizens alike. They believe it is their duty to stand up to the establishment, to question authority, and to protect the rights of music artists to express themselves freely in their music.

Due to increasing levels of violence on public school campuses, teachers feel that schools are no longer safe for themselves or their students. An important group of stakeholders to the issue of violence and inflammatory music are the K-12 public school

teachers. Teachers are not exempt from the contemptuous and disdainful messages against authority that are prevalent throughout many rap songs. This group of stakeholders is also in a position to have widespread positive impact on the issue area. Cooperative educational efforts between teachers and the local police department will be effective weapons in the war on rap.

Local young people in the community are another abundant source of stakeholders. Young people feel there is no harm in listening to modern urban music. They equate it to the same thing done by their parents when they were young and they feel the same messages are delivered today as yesterday. Young people feel that current musical themes and lyrics express the reality of urban life in America. As this group of stakeholders is the largest consumer group of popular urban music, they must be included in any stakeholder analysis of the music issue itself. This group will also be directly affected by whatever intervention or prevention tactics and strategies are developed by the police, schools, or community.

If the young people listening to the music are important stakeholders, then it logically follows that the persons involved in making or creating the music are an equally important set of stakeholders for inclusion in the analysis. Rap recording artists see urban music as a way to make money and climb out of their poverty and powerlessness. They also see their music as an ideal vehicle for reaching out to people and spreading their values, beliefs, perspectives, and opinions of the world around them. This group of stakeholders will have a high level of impact on the issue area. The direction that popular urban music takes in the future will be of utmost significance to the questions raised by this study.

Music/record producers and companies are also an important group of stakeholders for similar reasons. Their view of the world can be myopic and obscured by their desire to make money. Record producers and distributors can be consumed by greed and the prospect of dollar profits and lose sight of the messages and influences being spread by the songs and lyrics. Companies and producers also make lofty claims that they are creating jobs and opportunities for minorities and spreading wealth to the community. While in



many cases this can be true, the vision is tainted by the idea that the ends (jobs and profits) justify the means (inflammatory and derogatory music).

Parents of community youth make up another large group of stakeholders. Parents feel their children are being exploited and manipulated by the negative lyrics and harmful messages of rap music. Parents think their children need to be protected from the message of the music and the violent, antisocial themes through legislation or some type of labeling/warning system to be used on records and discs. Parents, as a group of stakeholders, have the ability to affect the future state in a variety of ways. As the first line of defense in providing values to children, parents can have a wide range of influence on their children, from very productive and positive to that which is negative and counterproductive. The group agreed that parents also have a responsibility to monitor the media influences which bombard young people and to have some level of awareness as to the kinds and types of music their children are listening to.

Politicians and elected officials make up a group of stakeholders who have the ability to influence the future state and the issue area through their ability to regulate the music industry through legislation and political power. However, due to the very nature of the political beast, it is difficult to predict with any degree of certainty how politicians might deal with the music issue. The research group felt that as a general rule politicians will not vote their conscience, but will take the politically expedient and correct path in order to get elected/re-elected. Furthermore, politicians and legislators do not want to be the ones who try to push through legislation involving restrictions on freedom of speech. They would be more inclined to jump on the bandwagon once it was already out of the starting blocks.

As evidenced by the extensive collection of data gathered from the news media and compiled in a futures file over the past two years on the issue of modern urban music, it goes without saying that the news media is a powerful force to be reckoned with and a significant group of stakeholders for the project. The issue of violent urban music appeals to the media. They have a financial stake in the issue because it is controversial and has

wide-spread selling appeal. The media has potential to affect the future state by supporting the right to free speech and defending the First Amendment. The media views "freedom of speech" and "freedom of the press" synonymously and will defend the rights of artists for fear any restrictions on the music may one day usurp some of their own constitutional protections.

Police officers make up a collection of stakeholders who will have great influence and impact on the future state and the ultimate resolution of the issue question and areas of concern. Police officers have a diametrically opposed view of the world than that of gangster rappers. The police believe their primary purpose is to control behavior and regulate disorder. Gangster rappers make their living by spinning tales of antisocial behavior, drive-by shootings, muggings, murder, and mayhem in their music. Police officers are also included as a group of stakeholders because they feel rap music is detrimental to their safety and morale. There was strong consensus from the research group that music advocating the killing of, or violence toward, police officers would negatively impact the attitudes, morale, and behavior of police in future years.

POST (California Commission on Peace Officer Standards and Training) is another group of stakeholders for this issue. As the governmental body charged with the responsibility for training police officers in California, POST has the potential of playing a major role in the future state of the violent music issue. POST believes they can improve the cultural sensitivity of police officers through training and education. POST also has the ability to mandate and ensure that such training is standardized throughout the state.

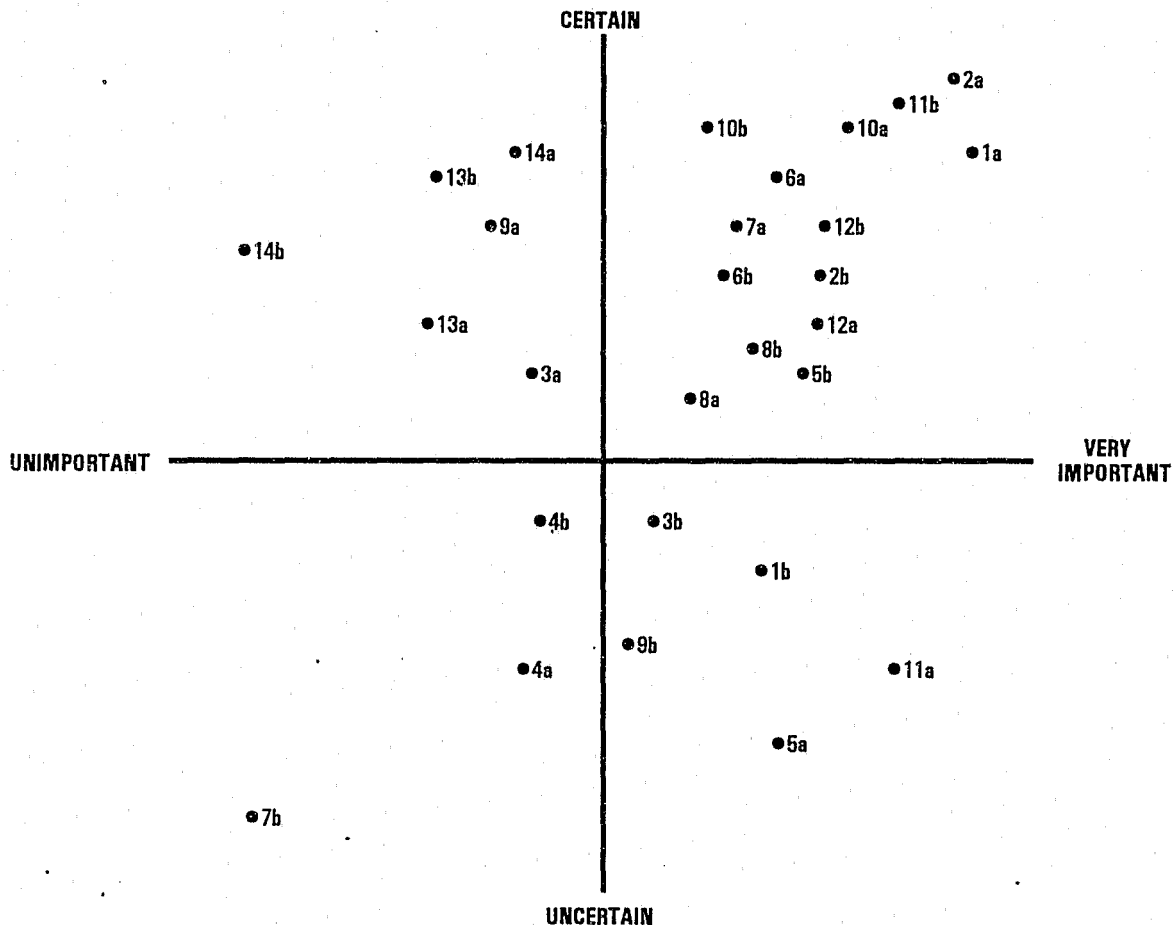
While this list of stakeholders developed by the research group is not intended to be completely exhaustive, it does accomplish the identification of the major groups of stakeholders having impact on the future state or having some potential impact on the issue question. As this list was developed, two additional groups surfaced during the discussions. Both of these groups fall into the snaildarter category and are included as such. Either of these unanticipated stakeholders could dramatically affect the strategies still to be developed.

Women's groups such as N.O.W. (The National Organization of Women) could become much more outspoken in their opposition to modern urban music. Women feel rap music is misogynistic and demeaning to women, and that the rap music industry is male-dominated and difficult for women to break into. Depending on how their opposition manifests itself (protests, boycotts, appeals for legislation), this group of snaildarters could radically impact the future state.

Finally, right-wing fundamentalist groups (i.e., Branch Davidians of Waco, Texas) who are out on the fringe of society could impact the velocity and direction of the future state because of their radical and deep-rooted beliefs. These groups believe that rap music spreads an anti-Christian, anti-American message. Rap music is also seen as evidence of the declining morals of America and the decaying state of its youth. As learned from the lessons learned in Waco, it would behoove policy and decision makers of the future to keep a wary eye on such groups.

After the stakeholders and their assumptions were identified, a Strategic Assumption Surfacing Technique (SAST) was performed. The Assumption Mapping Chart is illustrated in Figure 23. The SAST is designed to measure each stakeholder assumption based upon its certainty and importance. Examination of the map allows for a quick visual analysis of the weight to be attached to each. For example, the stakeholder group of police officers and the assumption that they view rap music as detrimental to their safety and morale is represented by the point at position 11b. From its placement on the map, it can be seen that this assumption is rated as relatively important and certain. In a similar manner, the assumptions in the lower right quadrant are seen as important, but whose truth, reasonableness, or plausibility may be faulty. The assumptions in the lower left quadrant are relatively unimportant and uncertain. Those in the upper left quadrant are seen as relatively certain, but unimportant nonetheless. However, even those on the least important end of the chart should not be entirely neglected. They could surface later if their concerns are not addressed or the stakeholders are not at least enlisted to support the plan.

## Strategic Assumption Surfacing Technique (SAST)



### CERTAINTY AND IMPORTANCE OF STAKEHOLDER ASSUMPTIONS

- |   |   |
|---|---|
| <p><b>1. Local ethnic minority groups</b></p> <p>a. Police represent establishment and are prejudiced<br/>b. Rap music is their source of news and information</p> <p><b>2. Gang members</b></p> <p>a. Police are the enemy; brutal and prejudiced<br/>b. Music is used as vehicle to spread their message/truth</p> <p><b>3. ACLU (American Civil Liberties Union)</b></p> <p>a. Protectors of individual liberties for all citizens<br/>b. Stand up to the establishment, question authority</p> <p><b>4. K-12 public school teachers</b></p> <p>a. Schools are no longer safe for teachers and students<br/>b. Rap music advocates disdain for teachers/authorities</p> <p><b>5. Local young people</b></p> <p>a. No harm in listening to their music<br/>b. The current music expresses their world and reality</p> <p><b>6. Rap recording artists</b></p> <p>a. Rap music can earn money; climb out of poverty<br/>b. Values and beliefs can be spread through the music</p> <p><b>7. Music/record producers and companies</b></p> <p>a. Feel that music's sole purpose is to make them money<br/>b. Creating jobs and opportunities for local youth</p> | <p><b>8. Parents</b></p> <p>a. Children exploited and manipulated by rap music<br/>b. Protection/warning label needed to protect children</p> <p><b>9. Politicians and elected officials</b></p> <p>a. Politically expediency is their goal, desire is reelection<br/>b. Not interested in legislating freedom of speech</p> <p><b>10. News media</b></p> <p>a. Financial stake in the issue, want to make money<br/>b. Believe that music/lyrics are First Amendment issues</p> <p><b>11. Police officers</b></p> <p>a. Primary job to control behavior and regulate disorder<br/>b. Rap music is detrimental to their safety and morale</p> <p><b>12. POST (Peace Officer Standards and Training)</b></p> <p>a. Training/education can improve cultural sensitivity<br/>b. Training should be standardized throughout the state</p> <p><b>13. Women's groups (National Organization of Women)</b></p> <p>a. Rap music is misogynistic and demeaning to women<br/>b. The rap music industry is male-dominated</p> <p><b>14. Right-wing fundamentalist groups (i.e. Waco, Texas)</b></p> <p>a. Rap spreads anti-Christian, anti-American messages<br/>b. Rap music is evidence of decaying youth morals</p> |
|---|---|

Figure 23 Assumption Mapping

## Alternative Strategy Development

The strategic planning process for the issue of managing the police response to violent urban music in the next decade has now reached the stage wherein alternative strategies are to be developed and evaluated. Background steps in the planning process have been completed. Mission statements were developed. A situational analysis was undertaken using the WOTS-UP model to study the external environmental factors and the internal organizational capabilities impacting the agency and issue area. Then stakeholders and their assumptions relative to the study issue were examined. Now the information will be synthesized to generate alternative strategies for achieving the mission.

A Modified Policy Delphi approach was used to assist in the identification and analysis of a number of strategic alternatives. This approach, designed to examine policy issues, was adapted to a small group process by the researcher, and was constructed with three objectives in mind:

1. To generate strategic alternative approaches to the policy issue for achieving the desired future state relative to the "worst case scenario" identified in Scenario 62.
2. To analyze the feasibility and/or desirability of each alternative and examine the pros and cons of each strategic policy alternative.
3. To reduce the number of alternatives to a manageable number for more detailed strategic analysis.

Due to the knowledge and experience gained through generation of the stakeholder analysis and their intimacy with the material, the three-member consensus panel for that earlier process was again assembled to participate in the Modified Policy Delphi process. Each participant brought with them individual life experiences, work experiences, and rank structure to the meeting to ensure a diversity of viewpoints and ideas. After a brief review of the issue and sub-issues involved, the micro and macro mission statements, an overview of the situational analysis, and a look at important stakeholders, the group generated a list of fourteen alternative strategies for consideration.

## ALTERNATIVE STRATEGIES

1. Ban or outlaw all types of inflammatory and derogatory music
2. Impose a special tax on anti-police rap music to fund police programs
3. Co-opt the power of rap music and inflammatory music
4. Establish a National Police Force to deal with the issue
5. Create a Lyric Review Committee to review music and establish guidelines
6. Police agencies should file law suits against music artists and producers
7. Stricter gun control laws, use of sanctions, and mandatory gun registration
8. Improve police involvement with, and understanding of, minority groups
9. Support and/or initiate economic boycotts of inflammatory music
10. Train police in the evolution, theory, content and reasons for rap music
11. Involve police in the training of children in basic social values skills
12. Incentives/subsidies for artists recording non-violent, non-inflammatory music
13. Police can assist in oversaturating the rap music market so it loses its appeal
14. Police should recruit and hire more minority officers

This selection process was facilitated through the use of an Alternative Strategy Rating Form as shown in Table 12. The rating form was developed using six criteria specifically designed by the researcher for the issue under study. The rating criteria consisted of the following items:

- short-term desirability of the alternative
- long-term desirability
- short-term feasibility of the alternative
- long-term feasibility
- overall stakeholder support for the alternative
- cost-effectiveness of the alternative

For the purposes of this research paper, the adapted Modified Policy Delphi process was used to narrow the list of alternative strategies to be examined down to three. The highest rated alternative, second highest rated alternative, and the alternative with the most

**TABLE 12 Alternative Strategy Rating Form**

| ALTERNATIVE STRATEGIES  | DESIRABILITY |           | FEASIBILITY |           | STAKE-HOLDER SUPPORT | COST EFFECTIVE | TOTALS    |
|---|--------------|-----------|-------------|-----------|----------------------|----------------|-----------|
|   | SHORT TERM   | LONG TERM | SHORT TERM  | LONG TERM |                      |                |           |
| 1 Ban or outlaw all types of inflammatory and derogatory music                                  | 9            | 7         | 5           | 4         | 6                    | 7              | <u>38</u> |
| 2 Impose a special tax on anti-police rap music to fund police programs                         | 9            | 8         | 5           | 5         | 6                    | 9              | <u>42</u> |
| 3 Co-opt the power of rap music and inflammatory music  | 11           | 12        | 9           | 12        | 10                   | 8              | <u>62</u> |
| 4 Establish a National Police Force to deal with the issue of inflammatory songs and lyrics     | 8            | 8         | 4           | 5         | 8                    | 8              | <u>41</u> |
| 5 Create a Lyric Review Committee for music lyrics and determine appropriate guidelines         | 8            | 8         | 5           | 6         | 6                    | 7              | <u>40</u> |
| 6 Police agencies should file civil law suits against music artists and producers               | 8            | 6         | 9           | 8         | 6                    | 7              | <u>44</u> |
| 7 Stricter gun control laws, use of gun sanctions, and mandatory registrations                  | 10           | 8         | 4           | 5         | 5                    | 6              | <u>38</u> |
| 8 Improve police involvement with, and understanding of, minority groups                        | 10           | 10        | 8           | 9         | 11                   | 10             | <u>58</u> |
| 9 Support and/or initiate economic boycotts of inflammatory records and CDs                     | 9            | 8         | 7           | 6         | 8                    | 9              | <u>47</u> |
| 10 Train police officers in the evolution, theory content, and reasons behind urban rap music   | 10           | 10        | 8           | 10        | 11                   | 8              | <u>57</u> |
| 11 Involve police officers in the training of children in basic social values and skills        | 9            | 10        | 8           | 8         | 10                   | 8              | <u>53</u> |
| 12 Incentives/subsidies for artists recording non-violent, non-inflammatory music               | 8            | 8         | 5           | 7         | 9                    | 8              | <u>45</u> |
| 13 Police should assist in oversaturating the rap market so it loses its countercultural appeal | 6            | 7         | 4           | 6         | 7                    | 6              | <u>36</u> |
| 14 Police department should recruit and hire more minority officers                             | 11           | 12        | 6           | 9         | 10                   | 5              | <u>53</u> |

LEGEND: N = 3 Columns represent total votes for each category: 3 = Poor 6 = Fair 9 = Good 12 = Excellent

polarized scores were examined. Finally, one final preferred strategy was then identified.

Using a rating system of 1-4, with 1 being poor and 4 being excellent, each of the 14 strategies was rated by the group. Following tabulation of all the score sheets, discussion of each alternative occurred, followed by a second round of voting. The final aggregate scores for each alternative in each of the six critical categories are the numbers displayed in Table 12. The maximum points any one alternative could achieve in any given category

was 12. As an example, in looking at alternative #14 (Police department should recruit and hire more minority officers), long term desirability is rated "excellent" with a score of 12. Its short term desirability is almost rated as high, falling just short with a score of 11.

The two highest rated alternatives (#3 Co-opt the power of rap and #8 Improve police-community relations and understandings) and the most polarized (wide range of high and low scores) alternative (#9 Economic boycotts of rap music) were selected for further study. Following is a discussion of the pros, cons, and stakeholder support and perceptions for each of these three strategies.

### Strategy One

The highest-rated strategy (with an aggregate score of 62) identified through the Modified Policy Delphi process was one advocating law enforcement co-opt the power of violent urban rap music through education and training. Rather than fighting, resisting, or doing battle with rap music and its proponents, this strategy intends to rechannel the power, energy, and anger back at the music and artists themselves. Rather than meet force with force, police officers versus angry youths, this strategy promotes the concept of the law enforcement agency co-opting rap music. This means absorbing or assimilating the power of the music into the police organization through a variety of methods. For example, if police officers were to sponsor rap concerts, subsidize music artists, encourage young people to listen to non-violent rap music (as opposed to "gangsta rap" or that which portrays violence against police officers), and do things which would "legitimize" the music, this would take away some of the appeal, and conversely, some of the power, of violent urban music and inflammatory lyrics. As rap music becomes more "legitimate", "traditional", and "conventional", it is theorized that it will begin to lose some of its power and appeal with young people looking for controversy and illegitimacy in their music. This strategy also involves police agencies sapping the strength of rap music through education and training. Police officers could educate middle school or high school students about music by teaching a course on rap music, on the realities of life on the street, and offer positive advice on how



to get things accomplished through appropriate systems instead of advocating violence as the answer to all of society's problems. Police officers could get their own recording label and sponsor rap artists with positive messages. By co-opting rap music police officers can be change agents who break down the walls between young people and the police. They can break the stereotypes which dominate the lyrics of rap music. Where rappers celebrate gunplay and misogyny, police officers can teach, even sing about, family values, drugs, gangs, racial harmony, and cultural sensitivity to young people who feed on a steady diet of violence, racial polarization, sexual discrimination, and anti-police sentiments. DARE training for sixth grade students could incorporate a musical segment, with a goal of counteracting the negative and inflammatory messages of the music. With a video unit already in place inside the police department and with access to local cable television, police officers could generate their own public service messages, even create their own "cop rap" music videos.

#### PROS:

The pros of such a strategy begin with the fact that police officers would have a keener understanding of, and possibly appreciation for, rap music and inflammatory songs. Understanding the reason for the violent, anti-police lyrics and themes in the music are an important first step in building trust between the police and community. Another advantage is that young people would have more respect for police officers who are taking the time to learn about their music rather than simply condemning it out of ignorance. As police begin co-opting the music, the lyrics can become pro-police and mutual understanding can begin to take place between the police agency and community. Other pros include increasing the educational opportunities for youth by using police officers as teachers to defuse the messages of violence.

#### CONS:

But there are drawbacks to this strategy. This approach may not be popular with traditionalists within the law enforcement community because it has little to do with "real

police work". It may prove hard to get buy-in from top level management and there is the possibility of ridicule being directed at those officers involved in teaching about inflammatory music or those actually producing rap music or videos. Other cons to this strategy include the increased resources and costs required to implement the strategy. New training curriculums will have to be developed. A library of rap music will have to be started for use as reference material in the training classes. If the agency actually gets into the business of producing records and/or videos, even if only public service announcements, there will be costs involved. Finally, this strategy is one that does not immediately lend itself to ease of measurement as to the success or failure of the strategy.

#### STAKEHOLDER PERCEPTIONS:

Stakeholder perception of this strategy will vary widely. Key stakeholders, like the local minority groups and gang members, will greet any effort by the police to co-opt their music with a high degree of skepticism and doubt. Rap recording artists and producers will not support the strategy if it begins to have success and cuts into their profits. Parents and school teachers will be proponents of the strategy and be highly supportive of any effort the police department makes to increase the educational opportunities of its children. Police officers are key stakeholders in this strategy whose support for the program will grow as they become more educated about the messages behind the music and learn new ways to empower young people and help them work out their frustrations and anger in productive ways. Police officers will support any music that portrays them in a positive manner or which does not advocate violence against them.

#### Strategy Two

The other strategy that was highly rated during the modified policy delphi process was one dealing with enhancing police involvement with, and understanding of, ethnic minority groups within the community. This strategy embraces the concepts of community-oriented policing and advocates mutual understanding and support from both law enforcement and the community. It would involve cultural awareness and sensitivity training for police

officers. Community members would be encouraged to ride along with police officers and a citizen's academy program would be initiated to instruct citizens about their local police department. Police officers would receive instruction and listen to rap music during the training so as to be better educated about inflammatory music. Ignorance breeds contempt, and this strategy aims to deal with it from both sides. The aim of this strategy would be through a fairly long drawn-out process to build enough trust and credibility between the community and department that rap musicians would no longer be able to make money by using anti-police themes in their music because buyers would not believe the music and rap would lose its credibility and authenticity.

#### PROS:

The pros of this strategy include its ability to fit within the community-oriented policing model which is currently in wide use throughout law enforcement. The advantage to this is that the community will have better access to the police department and more input into its operation and mission. It will create mutual understanding and support between the community and the police department. Racial and cultural differences will be better understood by police officers who receive formal training in those areas. Police officers will have a better understanding of the reason for the frustration in the messages of rap music.

#### CONS:

The disadvantages to this strategic approach to the issue are not substantially different from the first strategy studied. There will be additional costs to the police department for the start-up and running of the citizen academy. There will be an increased scheduling burden in accommodating civilian ride alongs. A drawback to this strategy, particularly in its initial stages, is the hostility and distrust from the community when announcements are made that the police department wants to work toward mutual trust and understandings. The strategy also lacks weight in the short-term on both the feasibility and desirability scales.

## STAKEHOLDER PERCEPTIONS:

Stakeholder perceptions for this strategy will likely run the gamut from the wide-eyed disbelief of local minority groups to the hand-shaking and back-slapping politicians who are looking at ways to use this strategy to their own political ends. POST will perceive the strategy positively as it falls in line with their emphasis on cultural awareness training. Rap artists will be fairly neutral on this strategy. They will probably not feel threatened by the strategy because it will take time for implementation and impact to set in.

### Strategy Three

The last of the three strategies to be examined was the one having the widest score polarization of any of the fourteen strategies. Some group members felt strongly that this strategy could have instantaneous, positive, and measurable results. Other members felt just the opposite and were very much against implementation of such a strategy. The strategy proposes an economic boycott against artists and music that portray violence against police officers, glorify criminal or antisocial behavior, or that propagate negative racial or sexual stereotypes. The group felt that initial actions should include picketing in front of record stores, publicizing the boycott in the mass media, and letter-writing campaigns. The intention of such a strategy is to cripple the violent urban music business by removing the profits. If boycotts are successful and records are not sold, rap artists will not last in the highly-competitive, fast-moving music industry. Discussion also centered around filing law suits against record producers and artists in cases where criminal conduct and rap music could be linked together.

### PROS:

One immediate advantage of such a strategy is that it would get instant results. There would be no waiting to see the results as in implementation of a long-term program. However, the speed with which the strategy could be put into place is no guarantee that the results achieved would be the desired ones. On a positive note, an advantage to the strategy would be that rap lyrics would quickly change and improve. If violent, anti-police songs were

not selling and recording companies were not making profits, it would not take long for the lyrics to change. Another advantage is that the police department would likely receive some capitulation from stakeholders such as Time-Warner and other entertainment conglomerates. They would be interested in cooperating with police departments to end the boycotts and continue making money.

#### CONS:

The strategy is not without its cons. Even though the strategy could be quickly implemented with boycotts and protests, the results may not be positive. Gang members, rap artists, and minority members of the community are going to view the strategy as just one more example of oppression and prejudice against them. They will try to drive a wedge between the police and other community members by appealing to their sense of fairness, equity, and reasonableness. This strategy will likely entrench the opposition against the police department. It has short-term desirability in terms of a quick fix, but the long-term implications of a boycott are not good due to the damage that could be done to the relationship between the police department and the community. One final disadvantage would be the high cost of legal fees involved with any attempts to quell the violent music through the court system.

#### STAKEHOLDER PERCEPTIONS:

There would be strong stakeholder opposition to this strategy. Ethnic minority groups, gang members, the ACLU, rap artists, and record producers would be vociferous in their contempt for this plan. The news media would relish the opportunity to create a media circus or spectacle out of parents, teachers, and police officers boycotting and protesting outside record stores.

#### The Preferred Strategy

The preferred strategy for reaching the identified mission and dealing with the issues raised in the study of managing the police response to violent urban music is for the police department to co-opt the power of rap music through enhanced interaction with all segments

of the community. This strategy has the best combination of desirability, feasibility, cost-effectiveness and stakeholder support of any of the other alternative strategies. It retains all the advantages and ingredients of the number one strategy identified through the group process described earlier, while adding several key elements from the number two strategy. The final preferred strategy then becomes a blended synthesis of the top two strategies. The agency will begin immediate steps to co-opt elements of the rap music phenomena and draw its power away from the masses. Components of the strategy already discussed will be retained. The key elements of the second strategy, which will be incorporated into this preferred strategy, involve those parts dealing with long-term solutions to mutual police/community support and understanding problems through concepts of community-oriented policing, civilian ride alongs, and institution of a citizen's academy. The impact of the preferred strategy will then have both a short-term and long-term component. This double-barrelled approach to the issue area is the preferred strategy.

### Implementation Plan

To ensure the success of the strategic plan the agency must first commit to the strategy. This means to actually make the commitment and allocate resources to effectively support it. Then the agency creates an implementation plan, meaning that the strategic plan is carried out by reaching objectives and utilizing action plans that support it. Finally, allowance is made for modifying the strategic plan in response to changing conditions, whether internal or external.

To show support for the strategic plan and commitment to allocate resources, the overall plan director should be one of the top level managers within the department. He or she would monitor resource allotment to see that the strategic plan has the necessary resources to make things work, while at the same time ensuring that no waste of resources was occurring. This high-ranking department manager would have overall responsibility for seeing that persons working on various steps of the plan are held accountable. He or she would also create a monitoring and feedback process with appropriate time lines to ensure

that the plan is meeting its goals, or if problems are being encountered, that the strategy is modified in response to changing environmental or organizational conditions.

A sample time line for the implementation plan would see the first year being used for resource procurement (starting a music/videoresource library) and communications with each stakeholder group to solicit their support for the plan or deal with their objections if possible. A large part of this first year will be spent building commitments and support from the community. Some action steps could be started as well (rap concert, liaison with record shops, ride alongs). In the second year the citizen academy program would be in full operation. Meeting one night a week for ten weeks in the department classroom, instructors could be drawn from agency personnel. During this time officers could try to create their own rap music. DARE instructors would have anti-rap education incorporated into their classes by this time. During years 3-5 of the strategic plan, a large scale CARE (Community Awareness and Responsibility Education) training program would be implemented. A middle school resource officer position would be created to facilitate the program. The department would try to get the school district to subsidize part of the officer's salary. Aimed at middle school students, this training would focus on cooperation and communication, conflict resolution, racial tolerance, how personal values affect choices, the reason for laws, and build upon commonalities rather than differences between people. Anti-gang and a music education class would be taught by school resource officers already present at the high schools. Years 6-10 would consist of monitoring, obtaining feedback, and evaluating the plan, making changes as necessary to keep up with the internal and external climates of the times. As part of this evaluation process, the plan director would be responsible for semi-annual reports to the department head documenting progress and reporting successes.

To summarize the research to this point, snapshots of the future that included race wars, failing educational institutions, and music which glorified criminal behavior and advocated violence towards police officers were seen. Also, a strategic management plan

was developed which supported the department's mission statement and which would help the department and community avoid the worst case scenarios discussed in Alternative Scenario #62. A situational analysis was done using the WOTS-UP model to examine the weaknesses, opportunities, threats, and strengths in the environment and organization. A stakeholder analysis was conducted, alternative strategies were developed through a modified policy delphi analysis, and a preferred strategy was identified. An overview of an implementation plan was presented that stressed accountability and feedback.

Oaktown Police Department and the community can build commitment, support, and understanding for each other through this plan. A decade from now people will be glad something was done to prevent the worst case scenarios. This issue is not going to go away by use of standard adversarial and confrontational police tactics. This strategic management plan proposes a unique, non-traditional workable approach to dealing with an issue through co-option of violent urban music.

The final portion of the project tackles the question, "How does the agency make the plan happen?". A Transition Management Plan will be proposed in the next section which will provide a road map for the department to follow so it can achieve the desired future state and avoid the "worst case scenario".



# TRANSITION MANAGEMENT PLAN

## Methodology

The Transition Management Plan is the third major segment of the project and includes presentation of a method for implementing the strategic plan. The Transition Management Plan is shaped by, and builds upon, the Strategic Management Plan created in Part Two, that originated from the Futures Study research data developed in Part One that generated events and trends that might occur in the future, forecasted their likelihood of occurrence, quantified their potential impact on the issue area, and created several alternative scenarios of the future. The Transition Management Plan has one fundamental purpose, and that is to span the gap between the present state and the future state by defining the amount of change or work needed to get from here (present) to there (future). It is a detailed plan which includes a structure for managing the change, commitment analysis and the placement of responsibility for the plan.

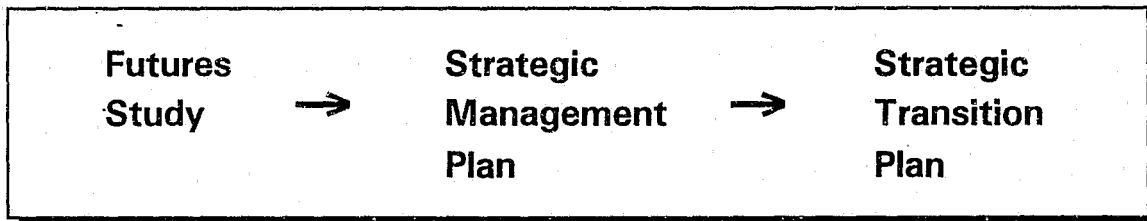


Figure 24 The Futures Research Process

In Part Two a strategic planning process was designed, a situational/stakeholder analysis was conducted, alternative strategies were identified and a choice made as to the strategy which would have the most impact on the future state. The preferred strategy for dealing with the issues raised in the study of managing the police response to violent urban music was for the police department to co-opt the power of rap music through enhanced interaction with all segments of the community. This strategy had the best combination of desirability, feasibility, cost-effectiveness and stakeholder support. The power of the music would be absorbed or assimilated into the police organization, rather than meeting force with force, police officers vs. angry youth. If police officers were to sponsor rap concerts,

encourage youth to listen to non-violent rap music, and provide self-esteem and empowerment training to young people in the classroom, the strength of rap music could be sapped. Key elements would involve dealing with long-term solutions to mutual police/community support and understanding problems through concepts of community-oriented policing, civilian ride-alongs, and institution of a citizen's academy. The chosen strategy uses a double-barrelled approach toward impacting the issue area with both long-term and short-term components.

However, executing the strategic plan and implementing the desired strategy are not as easy as it might appear. Change will need to be managed within the identified mid-sized police agency. The approach may not be popular with traditionalist managers within the police department as it has little to do with "real" police work. A management style that only responds to those problems that stare one in the face does not have the foresight to view rap music as a window into the mind of a frustrated and angry percentage of the population. Management that deals only with the results of anger rather than the cause of the anger will never understand why their resources are always tapped. Satisfied with the way things are, or are at least afraid to make things worse, complacent police managers in the department may be stumbling blocks. Ridicule may be directed at those officers involved in teaching classes on rap music or sponsoring concerts.

To ensure the success of the strategic plan the police department must first commit itself to the strategy. This means to actually make the commitment and allocate resources to effectively support it. Then, the agency creates a Transition Management Plan. A Transition Manager who can make change happen is identified. The change is carried out by reaching objectives and utilizing action plans that support it. Finally, allowance is made for modifying the transition plan in response to changing conditions, whether they be internal or external.

To show support and commitment to allocate resources, the overall Transition Manager should be one of the top level managers within the department. He or she would

monitor resource allotment to see that the plan has the necessary resources to make things work, while at the same time ensuring that no waste of resources occurs. This high-ranking police department manager would have overall responsibility for seeing that persons working on various steps of the plan are held accountable. He or she would also create a monitoring and feedback process with appropriate time lines to ensure that the plan is meeting its goals, or if problems are being encountered, that strategies are modified in response to changing environmental or organizational conditions.

In the next section, commitment planning will be examined within the context of the issue at hand. In today's technologically advanced environment and rapid-paced world whose motto is "he who snoozes, loses", there is a dire need for police managers to avoid the tendency of rushing through the planning process to get to the action phase. Failing to properly and adequately plan is planning for failure and can spell doom for any strategic plan, no matter how well conceived it may be. Succumbing to the pressures of jumping right into the action steps without first building support can be fatal. An example of this occurred in 1992 with President Bill Clinton's handling of the gays in the military issue. The lack of a transition management plan, failure to identify key stakeholders impacting the issue, and failure to size up the opposition before charging into action caused the issue to become mired in conflict and fraught with hard-line opposition. Investing time in the initial project phases, identifying the critical mass and developing broad-based organizational commitment can be well worth the effort and help ensure smoother sailing later on.

*It is more important to know where you are going than to get there quickly. Do not mistake activity for achievement.*

*-Mabel Newcomer*

## Critical Mass Identification and Analysis

In order to effectively accomplish the strategic plan and mitigate the impact of rap music on antisocial behavior, the police department must consider commitment levels before implementing any action steps. It will also be important to recognize the type of change which will be implemented. Change can generally be thought of as one of two types. It can be imposed change, such as legislative mandates or court rulings, or the change can be participative, that which is agreed upon or decided upon by those parties involved in the change. Changes are not always improvements, but improvements are always changes. This is an important distinction for the law enforcement manager who is involved in building commitment for change. In this case, the design of programs to benefit the community and department will be participative changes, as there is no intent to have these changes mandated or imposed on either those receiving the benefits of the change nor of those actually involved in the implementation of the change.

### Critical Mass

Critical Mass Identification and Analysis (Commitment Planning) is a series of strategic action steps designed to obtain the backing of those key players whose support is crucial to the success of the change effort. These persons or groups can be within the police department (internal) or in the community at large (external). They can be formal or informal, and can include key managers, group leaders, or representatives of various constituencies. There is an identifiable minimum number of groups or persons whose support is critical for causing the change to occur. Or put it another way, there are groups or individuals who by their resistance to the change can ensure the change will never take place. This minimum number of groups or individuals is referred to as the critical mass. The critical mass is differentiated from the stakeholders of the strategic plan. The stakeholders are those individuals or groups who have impact on what occurs, who are impacted by what occurs, or who care about (have a stake in) what occurs. However, the distinction is that simply being impacted by change does not necessarily qualify one as being

critical to the change effort. The critical mass is a subset of the stakeholders. Every individual in the critical mass is a stakeholder, but not every stakeholder belongs in the critical mass. Gang members, the ACLU, music producers, and the news media were each stakeholders identified in the strategic plan. However, while they can be influential, they are not absolutely critical components of the change process or commitment plan.

An effective tool in targeting individuals and groups of the critical mass and plotting the amount of work needed to gain the required level of commitment to make the change happen is the Critical Mass Chart. It is a commitment chart that allows one to see at a glance where each element of the critical mass stands regarding their present level of commitment and the future level necessary for the change to succeed. The level of commitment need not be the same for each element, nor must the amount of work required to gain an element's commitment be the same. Three kinds of commitment are identified in the chart: let, help, and make change happen. This is a variation of the old saying about there being three kinds of people in the world: 1) those who make things happen, 2) those who watch things happen, and 3) those who wonder what has happened. There must always be at least one element in the "make change happen" category for the plan to succeed. Without at least one person who has the commitment to see things through, to champion the idea, and to spearhead the change effort, the process will likely fail. Conversely, no one can remain in the category titled "block change" if the change is to be successful. Elements of the critical mass which are allowed to remain here will sabotage the change effort and prevent it from occurring. It is vital to move elements in this area off their marks and get them to a level of commitment at least equal to that of letting change happen.

To further underline the points that quality planning without acceptance of results by key individuals is worthless and that some of these same persons must take ownership of the proposed change and actively play roles in the plan's implementation, a Critical Mass Chart was prepared by the researcher. Using researcher estimate, consultation with the researcher's assistant, and a review of the project's stakeholder analysis section, a chart was

**TABLE 13 Critical Mass Chart**

| <b>ACTORS<br/>IN THE<br/>CRITICAL MASS</b> | <b>BLOCK<br/>CHANGE</b> | <b>LET<br/>CHANGE<br/>HAPPEN</b> | <b>HELP<br/>CHANGE<br/>HAPPEN</b> | <b>MAKE<br/>CHANGE<br/>HAPPEN</b> |
|--|-------------------------|----------------------------------|-----------------------------------|-----------------------------------|
| 1. Police Chief                            |                         |                                  | O X                               |                                   |
| 2. School Board                            |                         | O →                              |                                   | X                                 |
| 3. DARE Instructors                        |                         | O →                              | X                                 |                                   |
| 4. YSB Commander                           |                         |                                  | O →                               | X                                 |
| 5. Local minority groups                   | O →                     |                                  | X                                 |                                   |
| 6. Police Officer's Association            |                         | O →                              | X                                 |                                   |
| 7. Local rap store owners                  | O →                     | X                                |                                   |                                   |

LEGEND

- O = the present degree of commitment
- X = the minimum commitment necessary for the change to occur
- = the amount of work to be done to attain the necessary commitment

developed as shown in Table 13.

The chart was constructed by listing all members of the critical mass (those whose commitment is essential) on the vertical y-axis. Across the top of the chart along the horizontal x-axis are the degrees of commitment: "Block Change", "Let Change Happen", "Help Change Happen", and "Make Change Happen". Seven elements make up the critical mass to ensure the success of the project. Both present X and future O commitment levels are indicated for each element in the critical mass. The X represents the present level of

commitment for the particular group or individual. The O indicates the minimum level of commitment necessary for change to occur. The arrows on the chart represent the amount of work that will be required to move an individual or group from its current level to that minimum level necessary for success. The longer the arrow, the more work will be required. When both the X and O are in the same box, no work is needed to gain commitment. However, some small amount of effort may be necessary to ensure that the commitment level is maintained.

Following the commitment chart is an overview and breakdown explaining the reasons for both present and future commitment levels for each element of the critical mass. Included will be ideas for strategies or proposed actions which could be undertaken to help achieve the necessary change required for each element. This important part of the process cannot be overlooked. Intervention strategies will be required to overcome the natural tendency toward resistance to change. The transition state involves uncertainty and people are naturally afraid of uncertainty and the unknown.

#### Commitment Levels of the Critical Mass

##### **Police Chief**

##### Current level of commitment (O):

The Chief is able to facilitate the change process through the power and influence of the Chief's office. The role is seen as more active than idly letting change occur.

##### Minimum level of commitment required (X):

It is undesirable for the Chief to actually make the change happen. He must carry on with the day-to-day activities of managing the department and should delegate the authority and responsibility for making the change happen. The Chief needs to be at the level of helping. Since that level already exists, no additional work is required in moving the Chief's commitment level.

##### Proposed actions for changing commitment level:

Not applicable.

## **School Board**

### Current level of commitment (O):

Operating in a passive mode, not opposed to change, but not working overtime towards any new programs. A large focus of the strategic plan proposes police officers working in classrooms, so the School Board's support is critical.

### Minimum level of commitment required (X):

The School Board must move all the way up to a level where it makes things happen. Total commitment of the Board will be required for a successful transition and change. The Board can champion the strategic plan and make sure it is implemented at all schools by taking the lead and showing the way.

### Proposed actions for changing commitment level:

As the Board is composed of elected members, the political implications of change must be factored in to the work involved. Through educational intervention, role modeling, and problem solving efforts, if the change can be made to be the "politically correct" thing to do, resistance to the transition will diminish. The police department will need to individually lobby Board members. Excellent history of working together will aid in the effort in moving the Board to action.

## **DARE Instructors**

### Current level of commitment (O):

DARE officers are currently unopposed to change, but are not actively seeking same. They have their hands full trying to keep up with current demands for teaching all 6th grade students a 12-week curriculum.

### Minimum level of commitment required (X):

DARE officers must move their level of commitment up one level in order for the change process to be successful. DARE instructors will be integral parts in actually performing many school-related activities and assignments of the strategic plan. Their buy-in and commitment to help are essential.



Proposed actions for changing commitment level:

Resistance management and changing the reward systems are two obvious approaches to use with this group. Resistance could be strong if they sense that new programs will detract from their functions as DARE instructors. If the new programs can be integrated into the DARE curriculum, things should go well. The intent is for this new training to co-exist with and be a part of DARE, not as a replacement for what is already worthwhile.

**Youth Services Bureau (YSB) Commander**

Current level of commitment (O):

A high commitment level already exists with this individual. An experienced manager who is always willing to help make change happen if it involves education, information, or intervention strategies focusing on youth.

Minimum level of commitment required (X):

The YSB commander must move up one level and make change happen in the role of the transition manager. As the project manager, the YSB commander will be empowered to manage the change and the subsequent implementation of the strategic plan as it applies to youth and the schools. Without the ability and willingness to make change happen, the transition plan will fail unequivocally.

Proposed actions for changing commitment level:

No problems are anticipated in upgrading the YSB Commander's commitment level to the highest plane. Once given the authority and responsibility from the Chief's office for transitioning the change effort, things should move ahead rapidly.

**Local minority groups**

Current level of commitment (O):

Unfortunately, local minority groups, particularly the Hispanic and African-American coalitions, are currently in a position to block the change and prevent it from happening. Any change or new programs being proposed by the police department will be looked upon with a jaundiced eye by these groups. Anti-police sentiment is still strong. If the local

minority groups sense the police department is even attempting to censor rap music, resistance will be strong and certain.

Minimum level of commitment required (X):

While the transition could still be successful if minority groups were committed to letting change happen, it is felt that by moving the commitment level all the way up to helping the change happen would be the best way of ensuring success and leaving nothing to chance. Admittedly this is a big jump in the level of commitment. Without the commitment of the minority groups to this change effort, the programs seem to be imposed upon the community by the police department and that needs to be avoided. Ideally, the change and transition will be participative.

Proposed actions for changing commitment level:

It is believed that the Hispanic minority groups will have a greater stake in being part of, and working toward, the solution rather than being part of the problem. African-American minority groups need to be involved in the change at the earliest stage to assist in building commitment. Intervention strategies of resistance management, information acquisition, and "forced" collaboration could all be used to boost commitment levels. Community-oriented meetings and dialogues need to be established and the department must present find ways to redirect and manage any negative energy generated from these meetings. Creating a partnership with both minority groups would boost their commitment levels.

**Police Officer's Association**

Current level of commitment (O):

Currently content to sit back and watch change occur, the Association is not doing anything to block change, nor is there strong commitment to helping make change happen. In times of shrinking personnel resources the Association is not actively involved in taking on any new projects or programs.

Minimum level of commitment required (X):

It is necessary for the Association to step up a level in their commitment to change and take an active part in the process instead of watching from the sidelines. Every police officer has the potential to be affected by the transition and needs to be willing to help make it happen. While the strategic plan introduces several non-traditional ideas for police officers, none are so foreign that the officers cannot adapt.

Proposed actions for changing commitment level:

Training and education, team-building, and information overload are all methods which can be used to increase the level of commitment held by the Police Officer's Association. The project manager needs to focus on the officers of the association and board members and lobby for their support, but they alone cannot ensure buy-in from the entire Association. The change effort needs the POA's support to succeed.

**Local rap music store owners**

Current level of commitment (O):

Store owners are threatened by the change as they see the police department trying to censor the music that provides their livelihood. If fewer records and discs are sold the stores will lose money and the store owners will potentially face closing their stores. They are in a position currently to damage the change effort and preventing it from taking place successfully. Through public appearances by rap artists, concerts, and publicity events, the store owners can easily build coalitions that will try to turn the tide against the police department.

Minimum level of commitment required (X):

Success of the project could be assured if the store owners were willing to let the change take place. This level would be minimally acceptable and would prevent them from blocking or obstructing the change effort. If the store owners could be convinced to adopt a "wait and see" approach to the program, that would be all that would be required.

### Proposed actions for changing commitment level:

Forced collaboration issues need to be explored in non-threatening ways in the area of reducing violence. Areas of mutual agreement need to be emphasized.

### Transition Management Structure

The transition state frequently differs, at times significantly so, from the present or future states in its roles, tasks, and resources. One of the most important parts of managing the entire change effort is to determine if the transition state will require a separate structure and form of management due to its different roles, tasks, and resources. The transition state is that period during which the actual changes take place and it may require different management structures than what is available in the present or than what is anticipated will be required in the future to operationally carry out the strategic plan.

The most suitable management structure for a transition state has two primary characteristics. First, it should be compatible with the present management structure, creating little disruption or disorder with the current state of affairs. Secondly, it should be designed in such a way as to optimize the chances of success for the future state and implementation of the plan. The executive attempting to determine an appropriate transition management structure needs to keep both eyes open, one eye toward the present and one open toward the future.

An effective transition management structure should have a leadership structure that has the power and influence to mobilize money, material, and personnel to keep the change moving forward. With resources shrinking on every front, both public and private, this is more important today than ever.

The structure should also have the respect of the current leadership in the organization. The structure should be straight forward and direct. It needs to be willing to share resources, as appropriate, with existing management structures.

Finally, the transition management structure should have a balance between persuasion and force. Change advocates will resist the change if they feel the management

structure is imposing the change. Through a participative and persuasive structure, leadership will be seen as in tune with interpersonal relationship concerns. More flies are caught with honey than with vinegar. Informal power and persuasion are appropriate styles of leadership, both now and in the future, for dealing with a diverse and changing work force. With the diversity present in the transition management task force, it would be better if solutions are reached through voluntary compliance instead of edict or mandate.

### Governance

Because of the many outside groups and their competing interests, a separate transition management structure will be necessary for purposes of this project during the transition phase. The rest of this segment addresses the actual management structure to be used in this project and includes an organizational chart of the key players.

The police chief has a clearly defined role in the management structure. As head of the organization he assumes full responsibility for overall coordination of the change effort and for explicitly communicating the leadership decisions made about the nature of the transition management structure. The chief takes the lead in defining the needs of the present state of the department and clarifies the need for change. Other roles include selecting the transition manager, resolving conflicts, and acting as a resource to the transition manager and team. However, the chief's role is always as the overseer of the project and he should not find himself mired in the day-to-day operations of the transition. For those purposes the chief will designate a transition manager.

In this case, the transition manager will be the Youth Services Bureau Commander. The transition manager is given the authority and responsibility from the police chief for getting the job done. The manager maps out the strategies and actions necessary to carry out the change by identifying resources, coordinating activities, and monitoring progress. The transition manager will oversee strategy, communicate to the news media and public about the status of the transition, and act as the focal point for information. He/she is actively involved in managing the obstacles which occur during the transition state. The

transition manager has ownership of the change process and will lead the organization through the transition. The transition manager should have several desirable traits. He/she needs knowledge or expertise in the areas which are involved. Being a skilled planner, having the ability to set and communicate priorities, to act as a negotiator and mediator, and to make effective use of resources are desired qualities. The transition manager should have outstanding interpersonal skills, know how to handle conflict while staying objective, and be persuasive. Political astuteness and the respect of others involved in the transition phase are additional desired qualities.

For purposes of the current project involving mitigating the influence of inflammatory music on antisocial behavior, a second component will exist in the management structure of the transition. This group, titled the Transition Management Advisory Team, will consist of

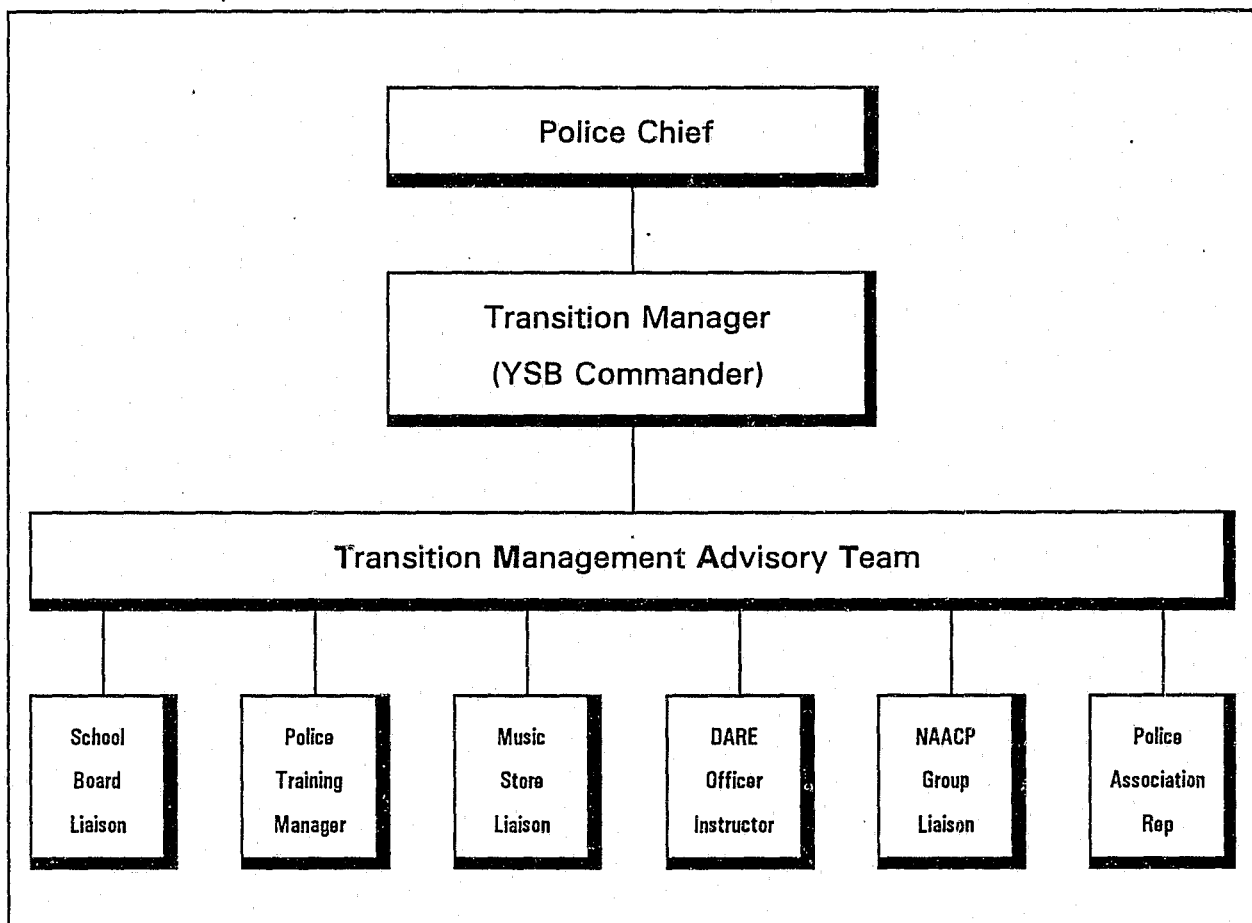


Figure 25 Transition Management Organizational Chart

representatives of the major constituencies affected by the change. They will operate in a task force format. It is believed that this combination approach to the transition management structure will be more effective than either method (transition manager or constituency group) would have been by itself. The transition manager will not have all the insight into the special needs and concerns of each representative group during the transition. The team alone would be unable to dictate to the police department how best to manage its internal transition state without the involvement of a high-level member of the department. It would not be wise for the police department to say on the one hand it wants to implement a new program to bring the community, schools, and police into a partnership working together to reduce violent behavior and then at the same time design a transition management structure that did not involve these constituency groups in some way or another. This combination approach takes the best of both worlds and melds them into the most effective structure available for managing this transition.

### Transition Techniques and Technologies

In any transition management process or plan an examination of available techniques and/or technologies to aid in the transition or support the plan should be conducted. A particularly effective technique for this purpose is that of responsibility charting. This is a process designed to be done between two or more persons, ideally in a group setting. Its purpose is to clarify role relationships so as to reduce anxiety, ambiguity, wasted energy and conflict among group members. It is a fairly simple way for groups which are coming together temporarily for some particular task to find out what needs to be done and who will have responsibility for seeing it gets done. It identifies the persons who will be involved in the group and the decisions/tasks for which they are responsible.

The decisions and tasks are identified down the rows of the chart. The actors or persons involved are labeled across the top of the column. Once completed the chart can be used in at two ways. Reading down an individual's column capsulizes a job description for that person. Reading horizontally across the rows from left to right lays out a simplified

action plan to follow for that particular task.

Responsibility charts are usually done in a group setting. Group members first work on their charts individually, assigning roles, tasks, and responsibilities as they see them. After each individual completes the chart privately, the results are discussed, aggregated, and group consensus is reached on one final chart to which the group will adhere. An example of how this would work in the case of the Transition Management Advisory Team previously discussed is shown in Table 14.

As the Transition Manager will use the TMAT to make the change happen in the police department, this responsibility chart will be the key technique used to support the implementation of the change. It combines several techniques which will be need to support the Advisory Group and assist it in implementing the change. It allows team members to understand each others roles, it involves them in the decision-making process, it communicates information in a timely manner, and it develops tools and methods for specific activities to occur and continue smoothly during the management of the transition state. These activities are included on the responsibility chart on the following page. Each task is an important technology or technique designed to support implementation of the change.

This transition management plan has been designed after other plans that have been successful. Patterns that run through successful programs are that they possess combinations of the following characteristics: 1) command support, 2) rank and file support, 3) clear goal identification, 4) a defined action plan, and 5) a champion or leader who will see the project through.

However, this plan is not without its potential problems and obstacles along the way. This transition state, like any other, involves uncertainty about the future and with uncertainty comes a natural reaction of people to be skeptical about change. This skepticism will be overcome by establishing a clear vision that is shared by all. The vision will be reinforced at every opportunity. Negative energy will be redirected and managed. Teamwork will be emphasized. Information overload will be attempted at all levels of the



**TABLE 14 Responsibility Chart**

| <b>KEY TASKS AND DECISIONS</b>           | <b>Police Chief</b> | <b>Transition Manager</b> | <b>School Board Liaison</b> | <b>Police Training Manager</b> | <b>Music Store Liaison</b> | <b>DARE Officer Instructor</b> | <b>NAACP Group Liaison</b> | <b>Police Association Rep</b> |
|--|---------------------|---------------------------|-----------------------------|--------------------------------|----------------------------|--------------------------------|----------------------------|-------------------------------|
| 1 Evaluation and progress of TMAT        | I                   | R                         | I                           | I                              | I                          | I                              | I                          | I                             |
| 2 Team-building work shop for TMAT       | I                   | R                         | I                           | S                              | I                          | S                              | I                          | I                             |
| 3 Obtain the support of School Board     | -                   | A                         | R                           | -                              | I                          | I                              | I                          | -                             |
| 4 Establish operating policy for TMAT    | A                   | R                         | I                           | I                              | I                          | I                              | I                          | I                             |
| 5 Conduct survey of youth and community  | -                   | R                         | I                           | I                              | S                          | I                              | S                          | I                             |
| 6 Conduct survey of police officers      | A                   | A                         | -                           | S                              | -                          | -                              | -                          | R                             |
| 7 Create transition vision statement     | R                   | S                         | I                           | I                              | I                          | I                              | I                          | I                             |
| 8 Provide periodic news releases         | -                   | R                         | -                           | S                              | -                          | I                              | -                          | I                             |
| 9 Prepare status reports of TMAT team    | I                   | A                         | I                           | R                              | I                          | I                              | I                          | I                             |
| 10 Provide anti-anxiety info to officers | S                   | A                         | -                           | S                              | -                          | I                              | -                          | R                             |
| 11 Conduct cultural awareness training   | I                   | R                         | I                           | S                              | S                          | I                              | S                          | I                             |
| 12 Conduct conflict management training  | I                   | R                         | I                           | S                              | I                          | I                              | I                          | I                             |

**LEGEND:**  
**R** - Responsibility to see that actions/decisions occur  
**A** - Approval of actions/decisions with right to veto  
**S** - Support of actions/decisions by provision of resources (no veto right)  
**I** - Inform of actions/decisions but with no right to veto

organization. Information is the single greatest weapon in the fight against resistance to change and fear of the unknown. The resistance to change cannot be totally eliminated, but it can be managed.

Other blockages and special challenges will be overcome by clarifying values, developing and using quality evaluation systems, assigning responsibility to the Transition Management Advisory Team for achieving results, rewarding champions throughout the process, and simplifying paperwork as much as possible. The evaluation component will be

extremely critical if this plan is to accomplish its objectives. Evaluations will take two parts. During the creation of the various segments and building blocks of the plan a formative evaluation process will be required to track and measure the effectiveness of the initial phases and creative process of the project. As each segment is completed, a summative evaluation will help sum up the results of each part and be useful in critiquing the program. To be effective the evaluations must be administered frequently and consistently, both formally and informally.

A unique challenge will be forming the TMAT into a cohesive team that will work toward a common goal. A diversity of viewpoints, experiences, and education will be present among those selected as part of the team. Team-building workshops and responsibility charting activities will help meet that challenge.

One final potential problem area involves the lack of acceptance or buy-in of the strategic plan by police officers, supervisors, and managers. As previously stated, some managers couldn't be bothered with any change or they may not see the value in DARE instructors expanding their curriculum to include rap music. Getting these people involved early in the process can be effective in obtaining their support. A strong evaluation and feedback system must be in place to catch potential problems in this area sooner rather than later.

On the following page is an overview of the Transition Management Implementation Plan in outline form with an approximate time line.

## Transition Management Plan: Implementation Outline

- I. Planning and Organizing
  - A. Announcement of decision to move forward (3-5 months)
    - 1. Chief to define the future state and provide a vision of the change
    - 2. Rationale for the change and goals for the future
    - 3. Design and selection of transition plan
  - B. Commitment Building (3-5 months)
    - 1. Identify the critical mass
    - 2. Commitment chart
  - C. Communications Strategic Plan (2-4 months)
    - 1. Responsibilities and philosophy
    - 2. Internal and external communication strategies
    - 3. Media involvement
  - D. Analyze New Organization. (3-6 months)
    - 1. Transition management structure
    - 2. Reward and incentive systems
  - E. Selection Process Design (3-5 months)
    - 1. Develop task and behavioral job descriptions
    - 2. Responsibility chart for tasks and decisions
- II. Implementation
  - A. Implement Phases of Change (4-6 months)
    - 1. Allocate resources (budget, equipment, etc)
    - 2. Provide skills and information (training, workshops)
  - B. Integrate New Systems and Processes (2-4 months)
    - 1. All start-up procedures in place and operating
    - 2. Strategic plan fully implemented
- III. Finalize
  - A. Fine-tune and Formalize the Strategic Plan (4-6 months)
    - 1. All systems in place and functioning
- IV. Evaluate
  - A. Evaluation of the Transition Process (formally every 3 months)
    - 1. Monitor the process through measurement/evaluation tools/surveys

## Summary and Conclusion

This futures research project set out to identify an emerging issue of critical importance to the field of California law enforcement. The project's intent was to provide policy makers with the ability to make informed choices and decisions today about an issue that will impact law enforcement tomorrow.

Through an intensive environmental scan and literature review the subject area of violent urban music was identified. The subject area has been around since the late 1980's, however, it was not until Ice-T's "Cop Killer" song in March of 1992 that the issue really began to surface onto the American scene. In the past eighteen months, the issue has continued to generate headlines as the music has become more intense and the line between fantasy and reality has blurred. It is no longer a subject to be taken lightly or swept under the rug. Ten years from now, law enforcement officials will be grateful something was done and action was taken today.

The issue that was explored in this study was:

**What methods will mid-sized California law enforcement agencies use to mitigate the negative influence of violent urban music by the year 2002?**

Based upon the project findings, it was determined that the most effective strategy for dealing with violent urban music is to co-opt the power of the music through enhanced interaction with all segments of the community. The study found that music has always been used as an outlet for the expression of values, beliefs, and opinions. Today it is also being used as an outlet for hostility, rage, anger, and years of pent-up frustrations. The study determined that the future holds nothing better in store. Some of the issues cropping up in the lyrics of today's songs will not go away tomorrow simply by censoring the artists or preventing the songs from being distributed. The music may be gone, but the attitudes, beliefs, and feelings will remain. The problems are real, even if the music can at times be vulgar, repulsive, and hateful. As law enforcement saw in 1992, rioting is becoming more accepted as a form of social protest. Many cities other than Los Angeles experienced

violent protests and demonstrations from the fallout of the Rodney King decision. As the violent outbreaks of anger and frustration become, in a sense, more socially acceptable in the future, there will be an increase in violent expressions of emotion from anyone or any group feeling oppressed or disadvantaged.

Three sub-issue questions were posed as important to the main issue question:

1. How will law enforcement determine the extent of the impact of violent urban music on the community?

The study found that increased interaction between the police department and the community will help gauge the impact of the violent music on the city. Cultural awareness training would benefit the police officers, as would education about contemporary urban music; it's reasons for being and the messages behind the music.

2. How will violent urban music's portrayal of police officers affect the department's performance?

The study concluded that officers take offense to songs which advocate violence against police officers. While still difficult to accurately measure, the study found instances of decreased morale and productivity. Officer safety concerns were given added emphasis because of the large number of handguns on the street and the aggressive music which advocates killing officers.

3. How will a police department respond to the public perception of the magnitude and severity of the problem of violent urban music?

The study showed that modern urban music is violent, misogynistic, it glorifies criminal behavior, drugs and alcohol, and encourages violence at schools. The findings show that public perception of the music is increasing and recommended the department respond to these perceptions through training and education. The study determined that co-opting the power of urban music would lessen its future impact.

The time for action is now. As can be seen from studying the alternative futures presented in this project, the future looks bleak without police agencies designing

intervention strategies to deal with the issue of music and its impact on violent criminal behavior. Law enforcement must demand more responsibility and accountability from artists and their recording companies. The rights of the artists to freely express themselves in their songs must be balanced with the degree of responsibility they have for their audiences. Law enforcement must continue to become involved in training classes and programs at the schools. Incorporating a rap music awareness block of instruction would be beneficial in the DARE program. Finally, law enforcement must stand up to the media and entertainment conglomerates when they cross the boundaries between good taste and exploitation. Boycotts, letter-writing campaigns, and public service/awareness announcements are all appropriate forums for law enforcement to use to call attention to songs which promote racial disharmony, advocate violence against the police, dehumanize women, and glorify criminals and gangsters.

Policy analysis does not end with a list of ideas or plans. The policy maker must have a bias for action if anything is going to be done. Implementation schedules and feedback loops must be established. Law enforcement has the opportunity to counteract the negative influences and messages going out to California's youth under the guise of music and art. To sum up once again, the time to activate the window defroster is now . . .

"When all else is lost, the future still remains".

-Christian Nevell Bovee

## GLOSSARY

*Alternative Futures:* Possible forthcoming developments. The term emphasizes that the future is not fixed.

*Commitment Plan:* Strategy described by a series of steps devised to secure support of key subsystems identified as critical to the change effort.

*Critical Mass:* Those people and groups who, by actively supporting the change, ensure that the change will take place.

*Cross-Impact Analysis:* An analytical technique for identifying the various impacts of specific events of well-defined policy actions on other events. It explores whether the occurrence of one event or implementation of one policy is likely to inhibit, enhance, or have no effect on the occurrence of another event.

*Delphi Technique:* A method of soliciting and aggregating individual opinions or judgments, typically of a group of experts, to arrive at consensus views concerning things such as what may happen in the future.

*Event:* A discrete, one-time occurrence; a building block of any serious futures research study.

*Futures File:* An environmental scanning tool used to collect, sort, and retrieve information on current and future trends and events impacting broad concerns or issues. It is a collection of news articles, book reviews, journal papers, magazine essays, and other items of interest that describe events and trends that may influence the future. It is systematic and often organized based upon the STEEP model.

*Futures study:* Futures studies constitute an inter-disciplinary, methodological, systematic, and critical analysis of human nature, experience, and knowledge with the primary purpose of understanding and developing humanity's actual and potential abilities to forecast and influence the emergence of alternative futures.

*Gangsta Rap:* West Coast style of hard-core rap music inspired by gang-infested Los Angeles area street life. Violent, misogynistic and remarkably graphic, it creates lyrical images of gang brutality, black-on-black crime, abusive police officers, drug dealers, and prostitutes. The expression originated from Dr. Dre, a producer, rapper and former member of N.W.A. (Niggaz With Attitude) from Compton, CA.

*Hip-hop:* A term for a whole culture, including rapping, breakdancing, and graffiti art. It involves how a person dresses and speaks.

*Misogyny:* Having or displaying a hatred and distrust of women. Showing a disrespect for women through words, deeds, or actions.

*Nominal Group Technique (NGT):* A group of seven to nine individuals primarily drawn from the external environment to assist in the forecasting and evaluation of the potential impact of events and trends on the issue.

*Rap:* Spoken rhythmic lyrics that usually rhyme.

*Strategic Assumption Surfacing Technique (SAST):* A method of identifying major stakeholders related to the strategic issue being addressed.

*Sample:* A recorded sound that comes either from another record or from a live noise.

*Sampler:* A digital recording machine that can save many sounds and change them around, like speeding them up, running them backward or mixing them together.

*Scenario:* A narrative description of alternative futures based on specific assumptions about relevant social, economic, political, and technological forces and their interactions. A scenario is a description of a sequence of events that might possibly occur in the future. A scenario is developed by: (1) studying the facts of a situation, (2) selecting a development that might occur, and (3) imagining the random sequence of developments that might follow.

*Snaildarter:* A non-obvious individual or group of stakeholders who might cause a serious problem with the implementation of any phase of the program. This individual or group is considered insignificant, but has the ability to drastically impact the organization's policy and action.

*Stakeholders:* Any group or individual who might be affected by, or might attempt to influence, the issue under consideration. Thus, employees in a police department's patrol division would be stakeholders in the department's efforts to reduce crime.

*STEEP:* A scanning method used in futures forecasting to identify issues in the specific categories of Social, Technological, Environmental, Economic, and Political.

*Trend:* A change in a variable that takes place over an extended period of time. A trend is normally distinguished from fluctuation, which is a change that occurs over a brief period of time and often of no long-term significance. A series of the same event over time is a trend.

*WOTS-UP Analysis:* Acronym for weaknesses, opportunities, threats, and strengths underlying planning. Taking different perspectives, trends and events are analyzed for their impact on the organization's ability to respond to the strategic issue in terms of threats and opportunities, and an assessment and documentation of the organization's internal strengths and weaknesses.



## ENDNOTES

- <sup>1</sup> "Rap singer arrested in shooting of cop," San Francisco Examiner (September 13, 1992).
- <sup>2</sup> "Shootin' Up the Charts: When gangsta rappers turn to serious gunplay, is it life imitating rap?," TIME (November 15, 1993) 81-82.
- <sup>3</sup> "Teen Violence: Wild in the Streets," Newsweek (August 2, 1993) Cover story, 40-48.
- <sup>4</sup> "Art or anarchy? Gunplay spurs rap debate," USA Today (November 3, 1993).
- <sup>5</sup> "Rappers' run-ins with the police," USA Today (November 2, 1993).
- <sup>6</sup> Tipper Gore, Raising PG Kids in an X-rated Society (Nashville, Tenn.: Abingdon Press, 1987) 25.
- <sup>7</sup> "Trigger Happy--A Seattle rap concert spawns a frightening shoot-out," TIME (January 11, 1993) 14.
- <sup>8</sup> "Rap stars war over 'gorilla juice' ads," San Francisco Examiner (November 21, 1993).
- <sup>9</sup> "'Cop Killer' Protests Produce Results," The Police Chief (September 1992) 21-22.
- <sup>10</sup> "Ice T -- the Rolling Stone interview," Rolling Stone (August 20, 1992) 32.
- <sup>11</sup> "When Lyrics Inspire Outrage: Cop Killer," Law Enforcement Technology (October 1992) 90.
- <sup>12</sup> "Harsh Lyrics Provoke Black Backlash," New York Times (August 15, 1993).
- <sup>13</sup> "Censorship Fitting Them to a T," San Francisco Chronicle Datebook (September 27, 1992) 37.
- <sup>14</sup> Michael Medved, Hollywood vs. America: Popular Culture and the War on Traditional Values (Zondervan: HarperCollins Publishers, 1992) 194.
- <sup>15</sup> "Taking the Bad Rap," TIME (March 15, 1993) 63.
- <sup>16</sup> "Hip Hop's Black Eye," SPIN (May 1993) 64.
- <sup>17</sup> "Hip Hop's Black Eye," SPIN (May 1993) 94.
- <sup>18</sup> "Wild in the Streets," Newsweek (August 2, 1993) 43-45.
- <sup>19</sup> "15 youths per day killed by gunfire," Daily Republic (November 26, 1993).
- <sup>20</sup> "Beats and Breaks," BAM Magazine (February 12, 1993) 13.
- <sup>21</sup> Richard Carlin, Man's Earliest Music (New York: Facts on File Publications, 1987) 1.

- <sup>22</sup> Richard Carlin, Man's Earliest Music (New York: Facts on File Publications, 1987) 5.
- <sup>23</sup> Allan Johnson, Human Arrangements, An Introduction to Sociology (New York: Harcourt Brace Jovanovich, Publishers, 1989) 152-153.
- <sup>24</sup> Donelson Forsyth, Social Psychology (Monterey, California: Brooks/Cole Publishing Company, 1987) 399.
- <sup>25</sup> Elliot Aronson, Readings about the Social Animal, Fifth Edition (New York: W.H. Freeman and Company, 1988) 235.
- <sup>26</sup> Elliot Aronson, Readings about the Social Animal, Fifth Edition (New York: W.H. Freeman and Company, 1988) 245.
- <sup>27</sup> Elliot Aronson, Readings about the Social Animal, Fifth Edition (New York: W.H. Freeman and Company, 1988) 133.
- <sup>28</sup> Calvin S. Hall and Gardner Lindzey, Introduction to Theories of Personality (New York: John Wiley & Sons, 1985) 545.
- <sup>29</sup> Fred Plog and Daniel G. Bates, Cultural Anthropology, Second Edition (New York: Alfred A. Knopf, 1980) 351.
- <sup>30</sup> "Straight from the Underground (How rap music portrays the police)," The Nation (June 8, 1992 vol 254 no 22) 795.
- <sup>31</sup> Michael Small, Break It Down: The Inside Story from the New Leaders of Rap (New York: Citadel Press, 1992) 8-9.
- <sup>32</sup> "Rap Around the Globe," TIME (October 19, 1992) 70.
- <sup>33</sup> "Rap Around the Globe," TIME (October 19, 1992) 70-71.
- <sup>34</sup> Gilda Berger, Violence and the Media (New York: Franklin Watts, 1989) 125.
- <sup>35</sup> Michael Medved, Hollywood vs. America: Popular Culture and the War on Traditional Values (Zondervan: HarperCollins Publishers, 1992) 195.
- <sup>36</sup> "When is rap 2 violent?," Newsweek (November 29, 1993) 62.
- <sup>37</sup> "When is rap 2-violent?" Newsweek (November 29, 1993) 63.
- <sup>38</sup> Michael Small, Break It Down: The Inside Story from the New Leaders of Rap (New York: Citadel Press, 1992) 160.
- <sup>39</sup> John E. Eck, Using Research: A Primer for Law Enforcement Managers (Police Executive Research Forum, National Institute of Justice, U.S. Department of Justice, 1984) 132.

<sup>40</sup> "Day of Dre," *Rolling Stone* (September 30, 1993) 40.

<sup>41</sup> "High Fidelity," Entertainment Weekly (August 20, 1993) 28-31.

<sup>42</sup> A prototype of the computer program (XIMPACT<sup>®</sup> version 1.X 1992) was under beta testing at the time it was provided to the researcher by Dr. Wayne Boucher. Boucher is Executive Vice President of Benton International and has authored or co-authored more than 125 research reports, papers, and book chapters in the areas of futures research and futures forecasting.

<sup>43</sup> "Rap and Race," Newsweek (June 29, 1992) 51-52.

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