

- London, J. P. 2008. *Our good name: A company's fight to defend its honor and get the truth told about Abu Ghraib*. Washington, DC: Regnery Publishing.
- Lyubomirsky, S. 2007. *The how of happiness: A scientific approach to getting the life you want*. New York: Penguin Press.
- Peterson, C., & Seligman, M. E. P. 2004. *Character strengths and virtues: A handbook and classification*. New York: Oxford University Press; Washington, DC: American Psychological Association.
- Quick, J. C., & Wright, T. A. 2011. Character-based leadership, context and consequences. *Leadership Quarterly*, 22: 984–988.
- Steubs, M. 2011. The character journal. In D. G. Fisher & D. L. Swanson (Eds.), *Toward assessing business ethics education*: 381–401. Charlotte, NC: Information Age Publishing.
- Wright, T. A. 2011. Character assessment in business ethics education. In D. G. Fisher & D. L. Swanson (Eds.), *Toward assessing business ethics education*: 361–380. Charlotte, NC: Information Age Publishing.
- Wright, T. A., & Goodstein, J. 2007. Character is not “dead” in management research: A review of individual character and organizational-level virtue. *Journal of Management*, 33: 928–958.
- Wright, T. A., & Huang, C.-C. 2008. Character in organizational research: Past directions and future prospects. *Journal of Organizational Behavior*, 29: 981–987.
- Wright, T. A., & Huang, C.-C. 2012. The many benefits of employee well-being in organizational research. *Journal of Organizational Behavior*: 1188–1192.
- Wright, T. A., & Lauer, T. 2013. What is character and why it really does matter. *Organizational Dynamics*, 42: 25–34.
- Wright, T. A., & Quick, J. C. 2011. The role of character in ethical leadership research. *Leadership Quarterly*, 22: 975–978.
- Wright, T. A., & Wefald, A. J. 2012. Leadership in an academic setting: A view from the top. *Journal of Management Inquiry*, 21: 180–186.

Moving Images: Effective Teaching With Film and Television in Management, by Jon Billsberry, Julie Charlesworth, and Pauline Leonard, Eds. Charlotte, NC: Information Age Publishing, 2012. 244 pages, paper.

Reviewed by **Robert L. Holbrook, Jr.**, Ohio University.

Having used video and music in my classes for a decade, the most frequent question I get asked by colleagues and audiences is “how do you do it?” Anyone experienced in this area knows the ques-

tion is a lot more complicated than it sounds. *Moving Images* offers a comprehensive answer that goes beyond what many good, single articles have done. Its stated purpose is “to capture best practice . . . provide ideas, guidance, and inspiration” in the use of audio-visual media in teaching, and it certainly delivers. The book includes hundreds of suggested film titles for just about every management topic and a variety of guides for using media in the classroom.

Moving Images is divided into three sections. Part 1, Inspirational Examples, contains seven chapters representing methods in the use of visual media for teaching used by recognized experts. Although the material presented has been covered quite well in many other outlets, the section is valuable because it offers an extensive listing of genres and titles addressing a broad range of topics. It is an excellent “how to” guide with recommended scene selections, as well as instructions for introducing video clips, using them to lead discussion, and sample assignments. The beauty of this section is that it not only helps the academic with little experience using visual media, but it also provides plenty of new ideas to stimulate the thinking of the seasoned user. Part 2, Critical Issues, addresses concerns raised by critics of this approach, encourages academics to consider viewing from the perspective of the audience, and provides a brief overview of the history of technology and copyright laws. Part 3, Imaging Inclusion, explores specific subject areas that have mostly been ignored in terms of utilizing media. Although the authors in this section were challenged to imagine ways that video might be used in the future, the ideas represented are reliable and ready to use in today’s classroom.

Part 1 opens with the first of two chapters drawing upon the considerable knowledge of Joseph Champoux on using media in the classroom. The introduction provides readers with a concise summary of some of the ways media can be used as a teaching device, as well as the advantages and disadvantages of doing so. While Champoux does engage in a little self-promotion, this is easily forgiven as he provides multiple titles that can be used in teaching management, organizational behavior, human resource management, and strategy. Chapter 1 is a model for any instructor on how to break down a movie, introduce it to students, and then use it either for illustration or analysis and discussion.

Like Champoux before him, in chapter 2 Thomas

Wood offers a variety of reasons why the use of media in the classroom has value. Yet just as the reader is getting comfortable with the use of mainstream movies in the classroom, this chapter takes us in a slightly different direction—art films. It is not just the genre that is different here, but also the framework that envelops the use of media. Wood is an adherent of critical management in education (Perriton & Reynolds, 2004) and describes the assumptions of this approach before suggesting that art films have goals that are compatible with this pedagogy. He then describes the results of an experiment in teaching leadership to graduate students using art films and other media. His multimedia approach was successful, but Wood learned that students sometimes need to be trained to effectively analyze film and that the instructor's frame of reference, both in choosing and discussing these works, may bias students' understanding of concepts.

In chapter 3, Richard Thorpe and Mark Easterby-Smith utilize the popularity of detective shows and movies to teach research methods, namely the development of a research philosophy. Examining four fictional detectives helps students understand the styles of the theorist, scientist, ethnographer, and action researcher. Although example media are classical, a couple of contemporary substitutions are offered. The authors are quick to point out that video clips should be chosen as markers or triggers. In the second half of the chapter, Thorpe and Easterby-Smith provide a research styles mapping that can be developed by comparing and contrasting the methods of the detectives.

No compendium on using media in the classroom would be complete without a discussion of animated films. If academics are reluctant to use media in the classroom, this is more likely the case when it comes to using animated media. In chapter 4, Joseph Champoux reassures us that we need not be concerned. He starts out by telling us that these are not silly cartoons, but merit serious consideration as teaching tools. He then supports his case by citing a number of publications that utilize animated features and provides us with several examples of his own that can be used for covering the topic areas of strategic planning, personality, problem solving, organizational socialization, and cross-cultural experience.

In chapter 5, Janet Sutherland provides readers with a case study for teaching a broad range of organizational behavior concepts reminiscent of a piece I published a few years ago (Holbrook, 2009).

However, Sutherland does not simply reproduce something that has already been done, but also shows us how the storyline of the film influenced her own teaching. She developed a comprehensive case study of *Freedom Writers* (LaGravenese, 2007), which she shares with us, and uses it to create a democratic model for learning. Perhaps one of the more interesting aspects of this approach is the decision to show the entire movie at the beginning of the course in order to allow students to experience the full emotion of the story before they begin applying it to course concepts.

Chapter 6 is a bit of departure from what one might normally expect to find in an edited volume about teaching management. However, this is less of a problem when the reader understands that the book is as much about teaching as it is about management. Criminologist Craig Webber uses movies to explore crime and how society addresses it. His case study is helpful in both a general and a specific way. Generally, in terms of pedagogy, Webber shows us that media can be an effective way to illustrate concepts without requiring students to have a prior level of understanding. In other words, viewing a movie creates the context that provides the background needed. On a specific, conceptual level, we are told that crime-related media can be an effective way to learn about cultural practices.

Media can be a vehicle that helps students explore organizations at a deeper level than they would by reading a textbook. In chapter 7, Stephen Sloane shares how his experience teaching a Great Books seminar influenced his use of media in the classroom. Somewhere in between, he realized that film, particularly the classics, could be very beneficial in moving students from the "so" learning gained from textbooks to the "so what" (i.e., understanding the relevance) of what they were learning. In this chapter, Sloane provides a case study in the use of *12 O'Clock High* (King, 1949) to help see that modern organizations exist for purposes that extend beyond the formal mission. He also shows us that one of the roles of a leader is to reconcile the conflicts that exist between these purposes. The chapter concludes with an appendix that outlines a number of classic and contemporary movies that illustrate other organizational concepts.

Part 2 of *Moving Images* addresses the key issues and concerns of educators regarding the use of media in the classroom. In chapter 8, Pauline Leonard tackles the issue of "film as fiction and

is not appropriate" head on, identifying a number of useful titles (e.g., *Erin Brockovich*, Soderbergh, 2000; *Silkwood*; Nichols, 1983) that are based on real-life events. She then argues that fiction serves as documentary when it addresses issues such as corporate takeovers, employment hierarchies, or discrimination that are common in organizational life. The organization theory educator will benefit from the wide range of topics she identifies and an extensive list of movies illustrating these. Even more intriguing than the examples provided is Leonard's outline of her approach for helping students develop a "critical eye" when viewing media.

Chapter 9 challenges assumptions about the way media work in the classroom. Emma Bell questions whether educators assume audiences view or understand media as they do or whether they explore differences in interpretation. She goes on to assert that educators underestimate their audiences and, thus, impose an authoritative interpretation on them. Her research suggests that audiences actively interpret film and sometimes turn around meanings. The beauty of using media in the classroom is it gives us the chance to study it from the perspectives of our audience. Bell says educators should facilitate a process that allows students to actively create meaning and that offers several ways in which this might occur.

Previous chapters introduced pedagogical frameworks to accompany the use of media in the classroom. In chapter 10, Andres Fortino shares how the movie *Shadow Magic* (Hu, 2000) and Kolb's learning cycle (Kolb & Fry, 1975) transformed his teaching of innovation management. Fortino advocates using film to create a common shared experience among students that serves as the foundation for learning. Students then individually engage in self-reflection and use that to derive new knowledge. Follow-up assignments allow students to apply this new knowledge. Fortino recommends that film viewing occur in groups rather than as an entire class to capture maximum benefits of different learning styles. The chapter concludes with instructions for group and individual assignments and an extensive list of questions for self-reflection.

Chapter 11 begins with a summary of the history of media use in the classroom. Although this review may be more nostalgic than anything, it is useful to see how much and how fast things have changed as technology advances. There are clearly many more options available to the educa-

tor today. Despite these wonderful advances, sometimes it can be useful to take a step back. For example, showing a feature in black-and-white format can add a contextual element. The latter part of the chapter provides an overview of the copyright laws governing media use in the classroom for both the United States and the United Kingdom. As laws vary, the best advice coming from this section is to consult copyright experts at your local institution before using media.

While part 3 is presented as imagining the possibilities for the use of media, it may be limited in the sense that some chapters cover very specialized topics. Still, there are general techniques to take away from every chapter that could be applied to almost any area of teaching. Chapter 12 is a perfect example. Julie Charlesworth discusses the use of film for teaching various aspects of public involvement. On the surface, this seems to be a very narrow topic until one imagines that the ideas conveyed here could work for a number of macrolevel issues, including corporate social responsibility. We also see here that visual media can be used effectively to illustrate abstract concepts.

As chapter 13 begins, Veronique Ambrosini, Jon Billsberry, and Nardine Collier build a compelling case for using media to teach strategic management. The case centers on two arguments: that the subject is difficult to teach and that learning is about practice, actions, and experience, which most students lack. Media can substitute for experience and provide a context for practice. The authors provide a concise analysis of key strategic management texts and identify four common areas that appear consistently. The concluding section provides multiple film suggestions to address topics in each area. These examples are quite extensive, reinforcing the notion that instructors should choose selections that will best enhance the learning experience.

In contrast to the preceding chapter, Peter Galvin and Troy Hendrickson tackle another difficult teaching area, not with multiple illustrations, but with a single title. Chapter 14 outlines how a full range of strategic decision-making topics can be addressed using the historically based *Thirteen Days* (Donaldson, 2000). Through the movie, students are able to see decision making take place and witness the consequences of those actions. This allows classroom discussion to move from purely theoretical to practical and applied.

The movie is contemporary, but the events depicted may exist beyond the awareness of most audiences, particularly younger and international students. This underscores the notion that movies may not always be the complete package. Background information to set up viewing will ensure maximum benefit is gained from the experience.

Human resource management is not well represented in terms of media usage guides, so Jon Billsberry addresses the area of recruitment and selection. Chapter 15 begins with a discussion of various visual media that have been used over the years to develop these skills. Billsberry then identifies a nice selection of movies that can be used for common recruitment and selection topics. The final section offers films that can be used as case studies to explore this area. While many of these titles are a bit obscure, they do give instructors a broad range of choices (e.g., documentaries, classics, international) for introducing visual examples in the classroom.

There have been a number of publications on using media to teach business and leadership principles. In the final chapter of this primer, Troy Hendrickson and Peter Galvin show us how they break down movies and use them to create an active learning environment. As they do so, they emphasize that film does not replace teaching, but instead, reinforces it. Several examples use familiar movie titles. For those of us who repeatedly have to defend the use of media in the classroom, the statistics that reinforce films as an effective teaching tool are an additional benefit.

As one who has written and presented frequently on the use of media in the classroom, I highly recommend *Moving Images* for instructors at every level of teaching—undergraduate, graduate, and executive. I was surprised by how much I gained from reading the book. Many of the tips and suggestions about using media were common to

me, but examples from specific movies frequently provided “aha moments” where I realized teaching illustrations I had missed when I viewed these titles. In addition, there are plenty of general lessons about pedagogy helpful for every academic to consider. The only drawback is the lack of effective editing throughout the book. Still, it is a book you can easily pick up and read selected chapters to improve your teaching, yet one that is well worth reading all the way through. I have already purchased a couple of recommended titles and revised my syllabi and teaching notes to incorporate a number of suggestions.

REFERENCES

- Donaldson, R. 2000. *Thirteen days* [Motion picture]. United States: New Line Cinema, Beacon Communications and Tig Productions.
- Holbrook, R. L. 2009. OB in a video box: Using *Remember the Titans* as a microcosm for the organizational behavior course. *Journal of Management Education*, 33: 490–513.
- Hu, A. 2000. *Shadow magic* [Motion picture]. China, Germany, Taiwan, and United States: Beijing Film Studio, C & A Productions, Central Motion Pictures Corporation, China Film, Filmstiftung Nordrhein-Westfalen, Post Production Playground, Road Movies Vierte Produktionen, Schulberg Productions, & Taiwan Central Motion Picture Corporation.
- King, H. 1949. *Twelve o'clock high*. [motion picture]. United States: Twentieth Century Fox.
- Kolb, D. A., & Fry, R. 1975. Toward an applied theory of experiential learning. In C. Cooper (Ed.), *Theories of group process*. London: Wiley.
- LaGravenese, R. 2007. *Freedom writers* [Motion picture]. Germany/United States: Paramount Pictures.
- Nichols, M. 1983. *Silkwood*. [motion picture]. United States: ABC Motion Pictures.
- Perriton, L., & Reynolds, M. 2004. Critical management education: From pedagogy of possibility to pedagogy of refusal? *Management Learning*, 35: 61–77.
- Soderbergh, S. 2000. *Erin Brockovich* [motion picture]. United States: Jersey Films.