An Obituary – Axel Zerdick

by Peter Glotz, University of St. Gallen, Switzerland

For the German communications science community as well as for many colleagues from Switzerland, Austria and the United States, it was a bolt from the blue. Only a few days before his 62nd birthday Axel Zerdick collapsed at an airport. Together with a colleague, he had intended to put the finishing touches to a publication which will now have to be finalized without his blessing.

Zerdick was an outsider in communications science, having originally studied electrical engineering, law and business management in Berlin and Canada. He became widely recognized in his chosen field by publishing a series of papers on media concentration underpinned by statistical data from the press sector, which he evolved together with his colleague, Mr Knoche. In 1980, he was called to the Free University of Berlin. He now focused on the economic aspects of mass and – somewhat later – personal communication and collaborated in the big empirical research programs investigating Germany’s cable TV pilot projects. In the early years, he also concentrated on communications policy. Never a man of the ivory tower, he did a great deal of business and political consultation as a natural element of his daily work. And he had everyone’s number: publishers’ and journalists’ associations, telecommunications enterprises, government media offices, etc.

Two studies especially are notable among his most eminent publications. In advance of all his fellow communications scientists, he made the telephone an object of his study, producing ‘Society and the Telephone’ which he published together with Ulrich Lange in 1990. His second big hit was ‘The Internet Economy’, published in 2001. Both books rank among the highlights of his profession.

Zerdick was a globetrotter. Almost every year he used to teach at the University of California in Berkeley. He was founder and spokesman of the European Communication Council, a group of independent European communications scientists. He was a member of the Scientific Advisory Committee of the German post and telecommunications regulatory authority, and he sat on quite a number of supervisory boards. Above all, he was of an interdisciplinary cast of mind. He was thoroughly familiar with the classical methodology of communications science and yet remained a business manager at heart, who applied his knowhow to the media. In that sense he was one of the few ‘media economists’ in the German-speaking countries.

Axel Zerdick was witty, preferring pointed statements, and had a great love of life. Had he lived at a more sedate pace, he might have gone on pursuing his projects for many years. But a sedate pace was not for him. He lived life on the fast lane. We will remember him as he was, wearing a Borsalino on his head and a kind smile in the corner of his mouth.
Multimedia and Interactive Digital TV: Managing the Opportunities Created by Digital Convergence
by Margherita Pagani

reviewed by Malte Clavin

Margherita Pagani’s “Multimedia and Interactive Digital TV” (2003, IRM Press) is more of a specialist’s manual, giving the expert reader a profound insight into the economic structure, developmental status and dynamics of the digital TV industry. The author works for the I-Lab Center on Digital Economy of Bocconi University, Italy. The book is the outcome of a project at the New Media & TV-Lab, which is a research laboratory inside the I-Lab Research Center. It is published by IRM Press, a subsidiary of Idea Group Inc.

The book’s 237 pages are divided into three sections: part one deals in general with digital convergence, while focusing on changing market structures. Section two looks more closely at the character of the new TV-services with respect to the inherent economic potentials and risks. Section three evolves around core-competences, assets and organizational changes, that TV-related companies have to achieve.

Pagani begins by outlining the convergence of three primary industries – telecommunications, television and computer – and thereby creating the framework for the emergence of an Interactive Digital TV market. Pagani goes in deep, analyzing this brand-new business and the changes the TV-sector is undergoing regarding value chains, networks, production, and distribution. The core model in her analysis is the convergence of devices, networks and content. As key drivers for future development she names technology, legislation, converging consumer demands, and business strategies. As central strategy to cope with the changes and, moreover, exploit its potentials she states an expansion of activities to the adjacent markets through co-operation and alliances.

Pagani interprets these new interactive services as a replacement, supplement, and redundancy to old services: the TV-set can supply more and more interactive functions, computers allow users to access functions once only TV-related. Old, analog services have been either replaced by digital solutions or been grouped with additional services.

After laying the general foundations, Pagani shifts to the second part of the book where she addresses operative issues. She starts the section with a presentation of the technical infrastructure necessary for digital-TV-production and proceeds from there with a step-by-step description of the transmission process, from signal production to its reception on the consumer level. The three different modes of digital television transmission - cable, satellite and terrestrial broadcast - are compared to each other by means of a mathematical model aimed at estimating the economic prospects of each one.

In the chapter Interactive Digital Television, a broad variety of different theories and typologies on the nature of interaction are discussed. Interaction finally is defined as a continuum where interactivity can be present in
varying degrees. Subsequently the author presents a thorough analysis of the potential generated by implementing interactive services such as TV-Shopping, Interactive Games, TV-Banking, and interactive advertising. "Quality of content" and "enrichment of the viewers experience" are highlighted as success factors.

Summing this chapter up, she suggests quite smart: "If we consider the idea of a TV portal, all TV programs could be embedded in a framework including four functions: PRO, PLAY, INFO, BUY." (p. 124)

From the technology and interactive dimension of digital television, she then brings us to the critical issues of brand policies within this highly competitive market environment. Diverse marketing strategies are briefly described before her conclusion, that ultimately viewer loyalty is the key to success in such a field of progressive hyper-competition. Yet viewer loyalty relies heavily on "the brand," that is, in her terms, the unity of identity, awareness, and image. Thus broadcasters, as well as digital platforms are being forced to create strong brand identities.

The critical role of Media Asset Management is pointed out as another important issue for successful corporate identity. Archiving, accessing, managing and the security of digital content assets are defined as the key elements of the new value chain in a digital economy. Traditional ways of production and distribution in the TV-industry are being reshaped, opening the way for digital rights management, the focus of her final chapter.

Pagani delivers a thoroughly investigated analysis of a “hot” emerging market segment, its origins, and its profile. Every possible angle is examined, all relevant questions are covered, every subject area is structured. To complete comprehensiveness, the book closes with an outstanding glossary, explaining every expert-term ever used. However her focus is clearly directed to and limited by the economic dimension of the industry. Her horizon of interest does not include, for example, critical conceptual questions at the level of product development, and she does not include media-theoretical reflections, nor thoughts on changing user behaviour.

The quality of the text lies in its profound preciseness, direct systematic approach and density of information. As for her thoroughness, these investigations serve scientific requirements. And yet, as Pagani does not represent, pursue or prove any theoretical position, the book cannot be considered a deeply “scientific” book. Instead it remains interesting as a reference or foundation of relevant information and supporting advice for business strategists and business developers or for any manager involved in such fields of application. Also entrepreneurs and young start-up execs will find it very useful to help augment arguments for a business plan. Just as the student writing a thesis or scientific paper will certainly glean loads of relevant information. But the reader would be well advised to bring a focused question, a special interest that streamlines attention. The book will frustrate the “cover-to-cover” reader with a breadth of information that better serves the reader who is merely fishing for basic relevant information about digital television.

At the same time, what makes the text hard to penetrate is the author’s propensity to overdefine terms and models such as interactivity, CRM or brand. Every aspect of every topic gets deconstructed, restructured, classified and defined in its elements. In the chapter on Interactive Digital Television, the reader is informed about several possible ways to classify interactivity. He learns about many different levels of interactivity, gets to know dozens of theoretical approaches on defining interactivity and ends up with a matrix, that contains 12 different types. Unfortunately such scientific work at establishing the basics is not used to reach further conclusion or argumentation. It seems to be done for its own sake, illustrated with many complicated charts. The pragmatic reader, who is interested in understanding and exploiting the “opportunities created by digital convergence” (as suggested by the subtitle of the book) will find little use in such comprehensive and detailed exploration of all possible definitions and categories. While the academic reader interested in scientific analysis will miss scientific conclusions and an ambition to gain knowledge from information.

**Rating**

<table>
<thead>
<tr>
<th>Rating Criteria</th>
<th>Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theoretical Approach / Methodology</td>
<td>++++</td>
</tr>
<tr>
<td>Structure</td>
<td>++++</td>
</tr>
<tr>
<td>Depth of the Analysis</td>
<td>++++</td>
</tr>
<tr>
<td>Contribution of new Knowledge</td>
<td>+</td>
</tr>
<tr>
<td>Applicability</td>
<td>+++</td>
</tr>
<tr>
<td>Clarity and Style of Writing</td>
<td>++</td>
</tr>
<tr>
<td>Rating Points: excellent: +++++</td>
<td>poor: +</td>
</tr>
</tbody>
</table>

IRM Press (an imprint of Idea Group Inc.)

2003

ISBN 1-9317720-9

www.irm-press.com

**Review Author**

Malte Clavin
malte@clavin.de
Media Concentration in the European Market
New Trends and Challenges
by Alfonso Sanchez-Tabernero and Miguel Carvajal

reviewed by Alexandros Arampatzis

The authors of this volume succeed in producing an extremely useful book for all those interested in the different types of media concentration in the European market, the historical, social and economic roots of the phenomenon as well as the legal framework that surrounds it.

Yet, curiously, the area that does not seem to have attracted the full attention of the authors centres around the very new trends and challenges posed by new media and new technologies on the media ownership arena. The result is a highly interesting, accessible and comprehensive book, but with a slightly misleading title.

The book begins with the study of the main theories and concerns on media concentration. Key issues such as who controls a company and which markets are relevant for the study of concentration processes are identified and analysed in sufficient depths. In fact, the strength of this book throughout lies in the ability of the authors to critically approach many of the conceptual aspects that allow the reader to identify the real scope and nature of media concentration as one of the most prominent media phenomena of the last decades.

From the outset (p. 3) the authors make clear where they stand on this thorny issue by stressing that “even though hegemonic positions do not tend to last for long, and although in today’s society there does not appear to exist a class struggle, there are risks of dominant positions in the market ...The concentration of power can prove to be an obstacle to free competition.”

The authors venture to compile a typology of communication groups, whereby they discuss the role of mergers, acquisitions, media expansions and deals between companies in the creation of gigantic organisations that, by definition, tend to occupy a disproportionately big share of the market, before moving on to describe the new trends in the European media market.

By separately looking at the media scenery in every European country, the book provides a detailed account of how the media market is divided at a European level and discusses the impact of media concentration on issues such as media polyphony and abuse of dominant position. Unluckily, the authors make it explicit that their study does not examine media concentration trends in the Eastern European countries. Inevitably this deprives their work from encompassing a pan-European scale, but poses a unique challenge for future researchers to survey and explain the dynamics and conditions that led to the development of the current post-communism media scenery in that part of Europe.

Moreover, and although the analysis incorporates print, broadcast and new media, the emphasis lies disproportionately with the most established ones, slightly overlooking the challenges posed (if any, of course) by the advent of the Internet on a grassroots level, which involves the impact of this new medium on enabling the individual to challenge traditional media concentration patterns.

However, on the level of institutional mobility, the authors are explicit when tackling the issue of convergence, whereby they recognise that the advent of digital convergence has been followed by a spree of “joint ventures and mergers between media, telecommunications operators and computer firms”, thus leading to further multimedia concentration trends.

When looking at the strategies employed by media players in order to gain competitive advantage in the marketplace, the authors consider three types of media concentration: horizontal (common ownership of several firms/products in the same market), vertical (control of the entire production and commercialisation process in a business) and multimedia (diagonal, cross media ownership). The analysis of these distinct types is informative and comprehensive with the emphasis placed on the advantages and disadvantages of each of them.

The same informative and persuasive analysis is employed when examining the risks of company growth, which measures competitive advantages such as the formation of potential synergies against potentially chronic disadvantages such as stagnation of creativity and bureaucracy.

Finally the authors systematically document the current media ownership legislative status quo based both on European Union legislation and regulation in the member states themselves. Viewed from a critical perspec-
tive, they tellingly identify the legislative “no win” situation: “Often, legislation has ensured a variety of media available to the public but at the cost of an excessively fragmented industry. Other times, companies have encountered few restrictions to their growth plans, but monopolies and abuses of a dominant position in the market have arisen.”

Overall this is a very well written and systematically structured book that employs a critical approach in examining the media concentration trends in the European market. Most importantly, it contains an excellent categorisation of the issues studied and opens up many potential pathways of research in this increasingly important subject.

Rating

Rating Criteria Rating

Theoretical Approach / Methodology +++
Structure +++++
Depth of the Analysis +++++
Contribution of new Knowledge ++
Applicability +++++
Clarity and Style of Writing +++++

Rating Points: excellent: +++++ poor: +

Palgrave Macmillan, 2003
196 pages
ISBN 0-333-99295-4
www.palgrave.com

Review Author

Alexandros Arampatzis
Edge Hill, England
Arampata@edgehill.ac.uk

Innovation Management in Media Enterprise
(Innovationsmanagement in Medienunternehmen)
edited by Frank Habann

reviewed by Baard Michalsen

Future strategies for developing the Swiss media were the objective for a symposium in November 2000. Twenty-six journalists, publishers and experts on media and IT were gathered for a brainstorm, and a lot of ideas were raised, more precisely: 2000. However, not one of these ideas has become reality ...

So there is obviously a need for a comprehensive book about innovation in the media. How do we do it? «Innovationsmanagement in Medienunternehmen» tells how (in German) through theory and practice.

Part 1 presents different fundamental concepts and perspectives. Jens Mueller-Oerlinghausen/Axel Sauder underpoint in a most convincing chapter that getting and implementing good ideas above everything has to do with hard work. They have found five success factors for innovations in media businesses:

- continuous improvement of the products and relaunching;
- systematic creation of a larger number of ideas;
- focusing of the best ideas;
- strong control of the costs;
- innovation as a never-ending process.

Thomas Hess/Lutz Köhler present different ways to organize the innovation process. The business can buy what is needed, cooperate with somebody, or build up an innovation team – organized centralized or decentralized.

What are the consequences of the Internet economy? Bernd W. Wirtz/ Nadine Sammerl argue that only businesses that on a permanent basis cannibalize their own products and deliver better products will survive. They also stress that innovation in the traditional way, with emphasis on technology and development of products, is not sufficient. It is also necessary to develop new business models. They also point out that we still are in an early stage of the Internet era. Wirtz/Sammerl instructively describe three dimensions of innovations in the Internet economy: Innovations of potentials (for example infrastructure and basic technology), innovation of processes and innovation of the final product (content, context, connection or commerce).

Marcus Dimpfel/Frank Sambet’s contribution to the book is describing the concept of «real option based management» of innovations of products, which they find offer more flexibility and a better way of handling uncertainty. They also apply the concept to the development of the e-book-strategy of Random House.

Martin Benkenstein/Michael Holtz focuses on innovations of services in the media sector. They conclude that the main success factors are «what do the customers want?», «what do the custom-
Sacha Wigdorovits tells the story of how the free daily «20 Minuten» was established in Zürich. The concept 20 Minutes was developed by the Norwegian publishing house Schibsted and has become very successful in Switzerland. Wigdorovits explains why: thorough analysis of the market, partnership with financial investors, local development of the product («all business is local»), speed, highly competent personnel, rigorous cost controls, delivery of the newspaper by hand and publishing on three platforms: print, online, SMS. The author characterizes the commuter newspaper as disruptive innovation.

Michael Maier’s subject is the development and introduction of Netzeitung in Germany. This newspaper was the first national business newspaper of Germany. Michael Rzesnitzek explains how the entrepreneurs were thinking during the innovation period. FTD was based on a joint venture between with the Financial Times in Britain (responsible for the editorial product) and the German Gruner + Jahr. FTD has a cross media strategy based on the slogan «one brand – all media». Rzesnitzek describes the newspaper on print as an anachronism, and at the same time as avanguard – as long as the printed edition is reckoned as only one of the services that are offered to the readers.

The two final chapters of the book deal with corporate venture capital as a motor for innovation (Helmar A. Hipp) and how such venture capital has played a role in the telecom business (Cinzia Dal Zotto/Michael Dowling).

Franca Born/Make Schlegel’s theme is how new online advertising formats can be developed. They refer to a study by Jupiter (2001) that says that there are as many as 4.000 formats. Banner advertising is still the most common, but other possibilities have been developed. The authors show how new ideas may be discovered and evaluated through a very systematic process. Most instructive!

Financial Times Deutschland was the first national business newspaper of Germany. Michael Rzesnitzek explains how the entrepreneurs were thinking during the innovation period. FTD was based on a joint venture between with the Financial Times in Britain (responsible for the editorial product) and the German Gruner + Jahr. FTD has a cross media strategy based on the slogan «one brand – all media». Rzesnitzek describes the newspaper on print as an anachronism, and at the same time as avanguard – as long as the printed edition is reckoned as only one of the services that are offered to the readers.

The rating criteria are Clarity and Style of Writing (+++), Applicability (+++), Contribution of new Knowledge (+++), Theoretical Approach / Methodology (+++), Structure (++++) and Depth of the Analysis (+++). Practitioners will find essential basic theory, which may make it easier to understand what is happening (or not happening) – and why. Practitioners will, of course, also enjoy reading about examples from the media industry, which all are very instructive. These chapters will probably be the most valuable parts of the book for academics. Like most anthologies, the contributions in this book differ in quality. The editor has, however, structured the book thoroughly, and has, in this way, both created a whole and made it easier to find what is necessary to read and what is not.
This volume is the first of a four-volume set on the economics of intellectual property, the chapters and articles in this volume offering a focus on copyright. The editors, Ruth Towse and Rudi Holzhauer, do an excellent job of selecting a mix of classic and current scholarship on the economics of intellectual property and copyright. They also add a lengthy introduction that provides an excellent overview of the area.

The twenty-two selected articles are organized into five basic areas: Introduction to the Economics of Intellectual Property, Copyright, Applications to Specific Areas of Copyright, Administration of Copyright, and Droit de Suite. It would be difficult to provide comments on individual chapters within the limits of this review, so I will basically provide a description of the various sections and identify the articles selected.

The first section (Introduction) begins with Stanley M. Besen’s overview on intellectual property in the New Palgrave Dictionary of Economics and the Law, an excellent, if brief, overview. This is followed with a set of overviews focused more along theoretical perspectives: Ejan Mackaay applies the property rights and market perspective to information and innovation; Tom G. Palmer considers intellectual property from a non-Posnerian, law and economics, approach; Robert P. Merges considers implications of the application of the Coase Theorem; and Lisa N. Takeyama takes a welfare analysis approach. Each does an excellent job of considering the problematic nature of information goods and services, and the implications that arise in both law and economics. Each of the articles does a good job of outlining a particular approach to analyzing and handling the difficulties inherent in intellectual property.

The second section focuses more narrowly on copyright issues. Gillian K. Hadfield provides a good historical overview of the economics of copyright, from the early “natural rights” approach, to the development of approaches more concerned with protecting incentives to produce. This is followed by Leo J. Raskind’s overview, and Wendy J. Gordon and Robert G. Bone’s review of current perspectives. Both focus on more current applications and analyses. Next is Arnold Plant’s early (1934) and classic article on copyright in books. This is followed by Ian E. Novos’ and Michael Waldman’s excellent overview of a more modern concern, the impacts of an extension of copyright protection. William R. Johnson’s article, “The Economics of Copying,” examines the impact of easy and inexpensive copying on the value of original works. This is followed by another overview article by William M. Landes and Richard A. Posner, who provide an economic analysis of copyright law. The final article in this section is by Stephen Breyer’s 1970 review article, an interesting piece that makes strong arguments in favor of fair use, and against the extension of copyright terms.

The third section reprints several articles that focus on specific cases, aspects of copyright, or media. Wendy J. Gordon provides an economic analysis of the Betamax case in the US, which established fair use rights and the legality of VCRs and other recording equipment. I. T. Handy offers a similar analysis of the “work-for-hire” aspect of copyright, and S. J. Liebowitz analyzes the impact of photocopying of academic journal articles. Finally, Stanley M. Besen, Willard G. Manning, Jr., and Bridget M. Mitchell provide an economic analysis of compulsory licensing of television signals in the cable industry (again in the U.S.).

The next section contains two articles focusing on the issue of performance rights. The first, by Hector L. McQueen and Alan Peacock, focuses on considering the economic issues involved in implementing performance rights. The second, by Ruth Towse, is a more focused analysis of European performance rights administrations.

The final section in this volume offers three more theoretical considerations of “droit de suite,” a legal principle sometimes applied to creative works, which allows the creator to extract a portion of the gains made through later resale of original works. The section begins with Jeffrey M. Perloff’s overview piece, which provides definitions and a review of its application. John L. Solow offers an economic analysis, finding a mixed impact on consumer welfare, but arguing that the artist would likely receive a larger share of the commercial value extracted from the work. In the final article in this volume, Henry Hansmann and Marina Santilli examine authors’ and artists’ moral rights, concluding that they can serve to correct for certain externalities arising from later displays of works.

All in all, this volume is a worthy collection of readings in the economics of copyright, although perhaps better suited for libraries and the serious scholar than as a textbook.
Time and Media Markets
edited by Alan B. Albarran and Angel Arrese
reviewed by Steven J. Dick

Have you ever gone to a really good conference and wanted to take most of the papers home? Albarran and Arrese have done one better. The best papers from the third World Media Conference held in Pamplona, Spain, have been complied for review. But the book is not just a collection of random papers. The conference theme, and book title, Time and Media Markets, limits the topic to a logical chunk. The papers were invited and edited to make them more developed than the standard collection of conference papers. Still, the book retains that conference feel with a healthy variety of perspectives. Setting aside the first and last chapters where the editors frame the discussion, Time and Media Markets contains nine studies for our consideration. The result is a book that has the breadth of a good conference and the rigor that comes from review.

The topic “time and media markets” at once intrigues and confuses. Can there really be enough to say on the topic to justify a whole book? While scholars often consider the artistry, audiences, and effects of media products, time is the unnoticed companion. Time is a factor, but who thinks about it? In Chapter one, Albarran and Arrese looked the titles and abstracts from five major communications journals. From 1990 to 2000, the word “time” appears only 25 times — including such variations as “prime-time.” While time may be used as a variable, it is rarely the subject of inquiry.

The book advances scholarship by bringing together a real discussion of time. It allows the exploration of time as a management resource, an audience resource, a perceptual variable and more. The permutations on the concept are rather enlightening. For example, Jacques Durand (chapter two) discusses various perspectives of time including effects on individuals, audience measures, audience effects and levels of reality in media time. Durand frames time (especially perceived time) into models and constructs ready for operationalization. While the chapter is a bit disjointed, the section on audience perspectives is particularly strong.

Perhaps the most popular time theory of late has been displacement — the viewpoint that consumers only have so much time for media and new media must displace old in audience schedules. Readers of Time and Media Markets should enjoy three chapters applicable to the established theory. The term “displacement” is not used often but the concept is behind these chapters. For example, Daniel G. McDonald and John W. Dimmick (chapter three) push a displacement-based “niche dimension” to study competition between Internet and television. Using an aggressive 36-month data set including nearly 23,000 subjects, the study finds some support for the theory. Although the statistics (with unacceptably low r-squares) are unconvincing, this chapter could provide a baseline for new studies.

Francisco Javier Pérez-Latre (chapter eight) continues a discussion useful to displacement theorists by looking at the international competition for advertising dollars. In this chapter, Pérez-Latre roughly equates time with media
and advertising effectiveness. In this case “time” reasonably refers to audience attention time. The author is a little too quick to accept the assumed Internet advertising effectiveness as hyped in the late 1990s. Still, the chapter presents some interesting ideas about audience time use — especially the section on “bidirectionality and time use.” Pérez-Latre encourages us to think of an intricate combination of forces vying for audience time by suggesting that audiences behave dramatically in interactive media. Instead of changing the channel, Internet audiences change the content.

Pérez-Latre’s analysis is complimented by Alfonso Nieto’s analysis of Spain’s market (chapter nine). Nieto equalizes media by describing audience in terms of penetration and minutes of use. Nieto’s demonstration that these levels are dramatically different in autonomous communities leaves this reviewer spinning out research ideas. In the end, this chapter gives the most convincing support for displacement.

Two chapters deal with time as a constraining factor on media production. In these chapters, time is treated as an element in the model of communication — akin to gatekeepers. Robert Picard and Mikko Grönlund (chapter four) start the discussion with a basic analysis of the effect of time on distribution of different media. Picard and Grönlund clearly present a model for the combination of distribution time, promotion time and medium. Time is used as a variable in Mercedes Medina’s (chapter six) analyses of CNN’s market strategy from 1980 to 2000 (mainly 1985 to 1995). Supporting data is presented in a rather haphazard fashion in this chapter with most of the data coming from 1990 to 1995. Critical updates were not made. Still, the chapter’s analysis of CNN’s international strategy was enlightening. This chapter would be an excellent required reading for classes in cable television, new media, or international.

Finally, two chapters deal more with media markets than time. Patricia Phalen (chapter ten) used qualitative interviews with 57 professionals (quoting 18) to evaluate audience rating systems. Despite acknowledged faults in the current Nielsen system, Phalen argues that it is too difficult and time consuming to change. It would have been nice to have more information as to how Phalen chose subjects — especially since the reader is referred to an unpublished dissertation. Still, the chapter can be interpreted as a modified focus group. The value is more in the discussion than the evidence. The discussion is good. Rating systems are clearly explained and the evaluation is practical and market-driven.

Dan and Mary Alice Shaver (chapter five) consider the effects of concentration on media markets. While limited in scope (only eight companies) the literature review is clearly one of the best in the book. The down side is that there is too little discussion of variables and tests. The hypotheses are somewhat multidimensional as if general and operational hypotheses were merged. Finally, the authors make the great logical leap that “per-employee revenues” is a good measure of “time efficiency.”

For the most part, this is a management-oriented book. Economic analysis plays an important role with most of the chapters using industry and/or government data. Sometimes, results get rather dated with projects’ foci tending toward the mid-to-late 1990s. Statistics are often questionable with too little information or too much assumed for poor results. On the other hand, the book infuses a healthy international perspective, with about half the authors based in Europe and the remainder in the United States.

The strength of the book lies in the ideas rather than the evidence. While narrowly focused, challenging theoretical investigation is sorely needed in media scholarship. Even if one doesn’t wish to investigate time, the process of breaking apart a construct and rigorously evaluating it a worthy academic exercise.

### Rating

<table>
<thead>
<tr>
<th>Rating Criteria</th>
<th>Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theoretical Approach / Methodology</td>
<td>+++</td>
</tr>
<tr>
<td>Structure</td>
<td>++++</td>
</tr>
<tr>
<td>Depth of the Analysis</td>
<td>+++</td>
</tr>
<tr>
<td>Contribution of new Knowledge</td>
<td>++++</td>
</tr>
<tr>
<td>Applicability</td>
<td>++++</td>
</tr>
<tr>
<td>Clarity and Style of Writing</td>
<td>+++</td>
</tr>
<tr>
<td>Rating Points: excellent: ++++</td>
<td>poor: +</td>
</tr>
</tbody>
</table>

**LEA**

2003

107 pages

ISBN 0-8058-4113-x

www.erlbaum.com

**Review Author**

Steven J. Dick
Southern Illinois University Carbondale,
U.S.A.
Sdick@siu.edu