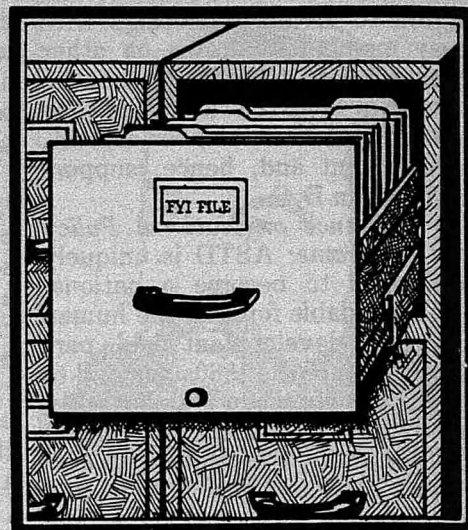# FYI
FYI
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INFORMATION...
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Competent Managers: Not Born But Made

A unique management education program that teaches the skills superior managers need on-the-job has been announced by American Management Associations (AMA).

Called the AMA Master of Management Degree/Certificate Program, it is based on a generic "Model of Managerial Competency" developed for AMA by McBer & Co. The first class was held in September, 1980.

"The program aims to ease the predicted shortage of superior managerial talent," said James L. Hayes, president of the not-for-profit management training organization.

To develop the "Model of Managerial Competency," McBer & Co., a Boston-based research firm, analyzed studies of more than 2,000 managers who were judged average or superior against standards of performance in their own companies. After extensive study, the researchers isolated 18 skill competencies as essential to effective management. These competencies cluster into four categories: entrepreneurial, intellectual, interpersonal, socio-emotional. In addition, there is a fifth cluster which includes specialized knowledge. The innovative MM program will guide participants, who will be mid-level, private sector managers, in acquiring the competencies in this model. "Learning by doing" devices will be used, such as simulation, role plays, leaderless groups, etc.

"It is estimated that the program will take between one and three years to complete," explained Harry Evarts, director, Educational Services at AMA. "Completion time depends on how many competencies participants have at the outset of the program."

Competencies are first measured during a one-week assessment center program. Once a participant's competencies are determined, faculty members will help the student develop an individualized learning plan. The students will learn to recognize the competencies and then will acquire them any way they desire. One alternative will be skill courses provided by AMA. An essential requirement for completion of the program is that they use these competencies on the job.

A year after the original assessment, an interim assessment will be scheduled.

"At that time, the faculty determines which additional competencies the students have acquired," said Evarts. "Each student will revise his learning plan and set new goals for the acquisition of his remaining necessary competencies."

The 18 competencies fall into four categories:
- Entrepreneurial competencies have to do with how managers deal with problems.
- Intellectual competencies have to do with the cognitive abilities.
- Interpersonal competencies relate to how managers interact with people.
- Socio-emotional maturity has to do with ego development and maturation.

The Master of Management/Certificate Program will begin with six faculty members with doctoral degrees and experience in behavioral sciences and business who have been successful managers and have taught skills in the "learning by doing" mode.

"The Challenge of Human Resource Planning"

This book provides a collection of articles that represent some of the best thinking, research, and experience relating to the practice of human resource planning. It certainly is not complete, but it does present a range of topics and a depth of insight that will assuredly be helpful.

The Challenge of
HUMAN RESOURCE PLANNING:
Selected Readings

This collection of readings is designed to meet the needs of professionals facing the challenge of human resource planning in corporate organizations. It should be equally useful to practitioners in governmental and non-profit organizations, and as a reader for use in human resource management or personnel courses at the college or university level.

For more information contact the Human Resource Planning Society, P.O. Box 2553, Grand Central Station, NY 10017.

First International A-V Symposium

As we meet the new decade, more and more companies in the audio-visual field are disclosing plans to enlarge their international operation. This commitment to the broadening and the rapid growth of business across borders is at the root of the first International Audio-Visual Symposium, "intended to provoke discussions and exchanges of views and experiences among AV specialists from all over the world."

For five days the shores of Lake Geneva were the meeting place of several hundred audio-visual professionals from 17 different countries who, for the first time, gathered to discuss the exploding use of audio-visual in the world. The occasion was the new Montreux International Audio-Visual Symposium, patterned after the famous Montreux International Television Symposium held every other year in Montreux, Switzerland. If current plans are followed, the AV conference will be held every alternate year: even years AV, odd years TV. For Europe the scheduling is good.

The first International Audio-Visual Symposium shaped a certain number of positive impressions — the seriousness of the content, the smoothness of the organization in three languages (French, English and German), the usefulness of the exchange of views among participants, speakers, exhibitors and producers. One of the golden rules of a gathering of this type consists in encouraging discussions about the differences which exist between techniques and experience in other parts of the world. As a member of the organizing committee said, "Unless points of comparison exist with what others are doing, most people judge on the basis of what exists in their own country, and it is difficult to form an objective opinion of one's own shortcomings and strengths." The fact that participants came from distant places such as Australia, Finland, Canada and Czechoslovakia, to attend this international rendezvous, is indicative of the need for such dialogue among participants.

A real feather must go to the organizers for the high caliber of the 48 speakers who represented no less than 33 companies. The keynote speaker was General Secretary of the Paris-based International Chamber of Commerce, Carl-Henrik Winqwist. He cautioned AV manufacturers, producers and users about losing sight of the purpose of AV media. "For we can become so dazzled by sheer inventiveness that we overlook the principles upon which that inventiveness must be founded."

One of the promising twists of the Montreux International Audio-Visual Symposium was the adjacent presence under the same roof of an area for exhibitors who wanted not only to display but also to explain the use and functioning of their newly developed equipment. Among novelties noticed in the stands was the new color film by Eastman Kodak for overhead projectors, the new line of video color cameras by Hitachi, an ingenious video demonstration van by JVC, and others.

Under the same roof, there were also four projection halls which featured alternate AV shows, among which "Hong Kong," a show calling for 15 projectors and presented by David Silver on behalf of the U.S. incentive house E.F. MacDonald in Dayton, Ohio. One of the most advanced communications techniques observed came from Art Centrum, a well-known producer from Prague, Czechoslovakia. In order to ensure a smooth running of so many different systems, all types of equipment had to be flown into Montreux. A specialized crew of technicians was on duty practically all day and night. Films in Super 8, 16mm and 35mm were presented, as well as in video, BCN one-inch and U-matic; in parallel two quality systems, Eidophor and G.E., so that the video shows would be featured on large screens. The multivision shows used techniques such as A.V.L., Spindler and Sauppe, Auvitec, Electrosonic, Simda, Alpa Mavidia, and others.

In addition, the organizers tried a new type of breakfast and evening session, when participants had the possibility of suggesting a discussion theme. One of the discussions ended in the form of a proposal, that of creating an international AV association where such problems as "copyright," "normalization," "professional ethics," and others could be discussed. This recommendation is presently being studied.

Survey Provides Piece of Productivity Puzzle

A recent survey of 360 managers from 190 organizations across the country reveals that more than two-thirds of them don't know where they stand in their organizations. Moreover, they don't feel their accomplishments are recognized, and don't think their organizations have adequate data for making decisions about compensation, promotions, or utilization of human resources. "We think we've found a piece of the productivity puzzle," comment V.R. Buzzota and R.E. Lefton, principals of Psychological Associates of St. Louis, the training and development organization that conducted the survey. Its purpose was to find out how managers rate the effectiveness of their organizations' performance appraisal systems.

A surprisingly large 29 percent of the executives surveyed reported that their last performance appraisal had almost no payoff for themselves, their superior, or the company, and 40 percent were only moderately influenced by the results.

The managers were most negative about the process part of their appraisal — how it was planned, conducted, and followed-up. For example, 79 percent indicated that data about their performance was not systematically recorded, with 52 percent reporting no method at all or haphazard guidelines for performance data collection.

Planning for the performance appraisal by both the superior and the subordinate prior to the actual interview was rated excellent by only 19 percent of the managers, while 63 percent said prior planning was virtually non-existent.

Over two-thirds of the national group judged the meeting itself mediocre to very inadequate as a two-way exchange of information.

Of the managers surveyed, 81 percent said periodic reviews of their progress were not held at regular intervals; in fact, over half said there were either no periodic reviews at all, or very inadequate ones. No significant difference was found in the way business and federal government managers viewed their last appraisal. Both found performance appraisals sorely lacking in such areas as planning, performance documentation, two-way information exchange, help in learning how to improve, and follow-up on the interview.

For information about the survey, contact: R.E. Lefton, Ph.D., Psychological Associates, Inc., 8201 Maryland Avenue, St. Louis, MO 63105.

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Control Data to Market "StayWell" Program

Control Data Corporation has developed and is making available to its employees a new, comprehensive wellness promotion program called "StayWell," which is believed will improve their state of health and, in the long run, result in lower health care costs.

Life Extension Institute (LEI), a pioneer preventive medicine organization and a division of Control Data, will market the program to other corporations on a limited basis beginning in October 1980 and on a broader scale during 1981.

At a meeting in Washington, D.C., StayWell was described as the most all-inclusive wellness program now being implemented by any U.S. corporation. It is being offered to Control Data employees as a basic element of the company's benefit program and eventually will be made available to the entire Control Data domestic and international work force of more than 58,000 employees and their spouses.

Dr. Ronald E. Costin, Eastern region medical director of LEI, said that the StayWell program is based on the same fundamental approach to health addressed in the 1979 U.S. Surgeon-General's report, *On Health Promotion and Disease Prevention*. The report states as its central theme "that the health of this Nation's citizens can be significantly improved through actions individuals can take themselves and through actions decision makers in the public and private sectors can take to promote a safer and healthier environment for all Americans at home, at work and at play."

The StayWell program is the result of many years of involvement, research and development by LEI specialists. Pilot programs were established in 1979 at Control Data facilities in New York and San Diego. Implementation will begin in 1980 in 83 Control Data offices and plants in the U.S. including several in the Washington, D.C. area.

StayWell is defined as a process that consists of individualized health risk analysis, personalized prescriptions to reduce risk factors and activities that are unique in their emphasis on life-style change.

Costin said that the program is designed to enable people to take responsibility for their own health. "As the Surgeon General's report points out," he said, "people who practice seven simple health habits related to the incidence of chronic disease or accidental death, live on the average 11 years longer than those who practice none of them. These habits relate to smoking, alcohol intake, diet, sleep and exercise, whether one obeys the speed laws and wears seat belts and a few others. StayWell deals with *primary* preventive measures such as these."

Gerald G. Smith, Control Data executive vice president for business development, called StayWell "nothing more or less than the application of proven principles in preventive medicine. It is a total and comprehensive program that we believe works. It's not smoking cessation, or weight control, or nutrition or exercise, but it's all of these and more."

Smith said that the development of StayWell "is consistent with Control Data's mission — to address societal needs with the resources of private enterprise." He referred to the program as the first of several health services that Control Data is developing, first for its own employees and eventually to market to other corporations.

For more information, contact Rosemary Price, Control Data Corp., Box O, Minneapolis, MN 55440.

Coleman Helps You Organize Your Trivia

Time management expert Patrick G. Coleman suggests 17 ways you can get rid of trivial matters — get them out of your hair and yet make sure they're resolved satisfactorily. Once you've identified these items as time-wasters, do one of the following.

1. *Delegate* the matter to your secretary or one of your subordinates.

2. *Relegate* it to someone else's attention — peer, customer, supplier, etc.

3. *Elevate* it to your superior or manager.

4. *Abdicate*, i.e., say "this is what I would like you to do, and I never want to hear about it again."

5. *Procrastinate* if the item is really not worth pursuing. Someone will point the item out to you if he/she thinks it is more vital than you did originally.

6. *Eliminate* the item by filing in the circular file (waste basket).

7. *Consolidate* these items over a period of a few days and schedule a block of time to plow through them quickly.

8. *Integrate* these items into waiting periods, to read at red lights, etc.

9. *Recuperate* with these small matters after spending a grueling time with vital matters.

10. *Evaporate* them — avoid getting them by pointing out other, more proper recipients.

11. *Intimidate* the originator by sending back a note saying Why did you send me this?"

12. *Circulate* if all else fails — put the stuff back into the intraoffice mail system and it will float for a day or so.

13. *Tolerate* small errors such as typos in handling bigger matters — don't waste time on things that aren't vital.

14. *Elucidate* up front — communicate well in the first place so you don't have to "clean up" later.

15. *Negotiate* a later date to deal with the matter if other things are more pressing.

16. *Generate* fewer of these nuisance ideas for others — save time yourself.

17. *Don't* manipulate or retaliate — these moves are self-defeating and unfair.

Most of these nuisance projects must be done sometime, but with these maneuvers, you can avoid wasting extra time on them. — Reprinted from *Execu*Time, The Newsletter on Effective Use of Executive Time*, September, 1980. All rights reserved.
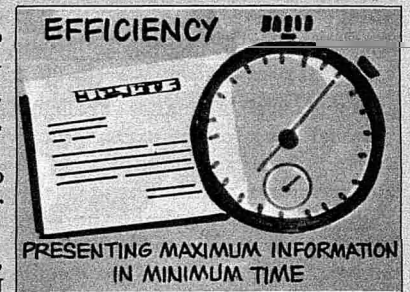
Tips to Efficient Audio Production

Trying to keep a project within budget, as you know, can be a real hair-pulling experience. No matter what you do, some unforeseen hitch comes up in your production and throws everything off. No one can make these problems magically disappear, but a little organization and knowing how to use your audio production house and its staff effectively can help give you the upper hand.

One thing that can be of great help is to talk over your project with the person who is going to be producing your audio in the studio. By discussing the project prior to the session, even if over the phone, you can get all the facts straight, in both your producer's mind and yours, so that you will be working toward a common goal. When I am able to go over a project ahead of time and let it incubate for a few days before the session, I feel that I turn out a better product for the client.

Sound effects, music, budget, and talent are all things that should be considered before the session. If you are producing an audio-visual sound track, pulsing and duplication of the final track should also be discussed.

Sound effects should be gone over for obvious reasons. If you call for the sound of a charging brontosaurus in your script, you had better make sure that your studio has such a sound or can produce it. You can't just run down to the zoo with a tape recorder for that one.

There are different schools of thought in music selection. Some people like to come into the studio and select music before the talent's voice tracks have been recorded. I feel this should only be done if the music you are selecting is going to be used as a specific theme in your production, or if the music would affect the talent's delivery. Ninety percent of the time it is much more efficient (and you will end up with a better finished track) if you select music after the voice tracks have been recorded. This allows you to run the voice tracks as you are selecting music, finding music that best complements the reading.

In considering your budget, if your audio producer has enough facts about a project, they should be able to give you a fairly good estimate of what it will cost to produce. Here at Concept Productions, if we are able to see the final script, we can give you a firm quote on the job. Of course you will have to consider any later changes extra.

The staff of your production studio works with a lot of talent in many different casting situations, and knows their versatilities. You can take advantage of this by asking for talent suggestions. Given an idea of what you are looking for, your audio producer should be able to suggest talent that is best suited to your script.

Whatever talent you use, it is nice to get them a script ahead of time, especially if it is a long script. This gives them a chance to read it over and become familiar with it before the session.

When you come into the studio try to have your scripts totally approved ahead of time. This can save you a lot of time and money. Of the many redos that are done, I would say that most of them are because of script changes.

Many people are surprised when they get into the studio and their :30 spot is :45 long. The trick here is to read your script out loud for timing, not silently. You read much faster when you read to yourself. It also may be helpful to have possible copy cuts picked out ahead of time in case it is still too long.

When dealing with long audio-visual scripts, place the copy on the right hand half of the page and double space. The shorter lines make it easier for the talent to read and allows them to line up three or four pages at a time, causing less paper noise that you would have to edit out later. The double spacing causes less eye fatigue and leaves room for corrections. Never continue a sentence from the bottom of one page to the top of the next.

Also, when you come into the studio, make sure you have enough copies of the script for everyone concerned.

Production by committee never works. Try to keep the number of people directing the production to a minimum. Otherwise you will end up with a situation where everyone wants something different, no one can agree on what is right, and the clock is still ticking.

Be open and share ideas with your audio producer. You know what is to be said, and your producer can help you produce it in the best and most effective way. Don't be afraid to speak up if you are not getting what you want.

What will help your nerves the most and control costs? A smooth production. A production that is accomplished without too much participation from "Murphy and his law." Most of the suggestions laid out here are really very obvious once looked at. Remember, organization, and effective use of your production house and its staff can lead to a lot less problems once you get into the studio. — By Dan Geocaris, director of Production Services, Concept Productions, Madison, WI 53711.

Trainees, Read My Mind

A common problem in management is the failure of managers to tell their subordinates what they expect clearly enough for them to understand. This problem is also prevalent in many classrooms. Trainers fail to communicate to their trainees what is expected of them and what will happen when these expectations are or are not fulfilled.

How many of the following items do you thoroughly explain to your trainees when you begin a new series of classes? Do you:

- Explain requirements with regard to tardiness and absenteeism?
- Tell your trainees how they will be tested and what grade level they must maintain to pass?
- Discuss whether class participation is or is not encouraged?
- Explain when assignments are due and the results of late assignments?
- At the beginning of each class, briefly explain what major points the trainees should look for in that particular lesson?
- Thoroughly discuss course goals and objectives?

These are just a few of the many items that trainers overlook. We trainers then wonder why trainees aren't learning what we believe we're teaching and why trainees aren't performing up to par. Maybe it's because they've never been told what "par" is. Solutions to such a problem seem obvious: Write the information on a three by five-inch card and take it to class with you, type it up on a handout, write it into your lecture, print it on your sleeve. The solutions, however, must not be obvious or the problem would not exist.

Don't expect trainees to know or assume what is required of them. If trainees could read minds, then trainers would no longer be necessary.

For additional information contact Paul S. Taylor, Training Administrator, Central Illinois Light Co., 300 Liberty St., Peoria, IL 61602.