Listening text transcripts

Track 1

Identity fraud

(Unit 1, p. 9)

Presenter: Think about the kind of information you'd need to steal someone's identity. Well, name, date, place of birth, that's a good start. Now think about the information you might have left on networking websites like *Instagram* and *Facebook*. Research says that as many as a quarter of users are giving too many details away. Ricardo Baleto from Five's web team:

Ricardo Baleto: They're meant to be an easy way to stay in contact with your friends but now social networking sites are being targeted by identity thieves. Almost eleven million people across the UK have registered on a social networking site like this one, but new research shows that a quarter of those have posted personal or confidential information which other people can see, and a quarter of Internet users don't change their passwords frequently enough – they have the same one for every single website they use. A third of all Internet users in the UK are signed up to *Facebook* or *Instagram* and other social sites, but their growth in popularity is helping provide criminals with a whole new and easy route into identity theft. I found a typical example of someone putting too much online just two desks away from me in the *Five* newsroom. So just taking a look at Richards' profile on *Facebook*, we can see that he is part of the *London Network*, which is huge. Over a million people can see his full name, his date of birth, where he lives and works, plus his e-mail address; all this information means he's at serious risk of identity fraud. And now security experts say it is easy to piece together all the personal information we put online.

Security Expert: They might start by finding your date of birth and your name and possibly the town that you come from and use that to go off to another site to find when you were born and your mother's maiden name.

Ricardo Baleto: One woman who fell victim to all of this is Dawn Telfer. She lost six thousand pounds after someone hacked into her online bank account. She believes they may have taken her personal details from her *Instagram* page.

Dawn Telfer: Make sure that you don't have any friends that you don't know, delete them all and lock your profile down. And be very wary if you are joining sites.

Ricardo Baleto: So, apart from the odd embarrassing picture, make sure you don't expose too much online. Ricardo Baleto, *Five News*.

Presenter: Coming up next on *Five News* …

Who is behind *Wikipedia*? (Unit 2, p. 27)

Track 2

Presenter: Well, as you probably know, *Wikipedia*, which was launched in 2001, is the free encyclopaedia that you probably shouldn't use for your homework without a bit more research. Its pages can be created or edited by anyone, which makes it a pretty huge global effort.

So what exactly happens when people are *Wikipedia* editors? Well, I was lucky enough to have a chat with one of the people who works hard to update information on *Wikipedia* all the time. Andy Maved is a freelance web consultant and he's been a *Wikipedia* editor since 2003.

So I asked him how he got that role.

Andy Maved: Click on the edit button in *Wikipedia*, is the short answer. *Wikipedia* is known as the encyclopaedia that anybody can edit, and we do encourage everybody to have a go. Now there are some caveats to that, because obviously we don't want anybody to put stupid things on or facts that aren't verified. But the simple way is to click on the edit button and make a small correction to start with, to get used to the sort of interface, maybe find a missing apostrophe or a spelling error or something. But don't correct American spelling to British, or vice versa, that's not the idea. We stick with whatever spelling is already in use.

If people want to do something that is a bit more involved, they can sign up for an account, which has some additional benefits, it gives them some extra editing powers and means they can receive messages and keep track of what they've worked on. Once they've signed up they get a page called 'the sandbox', which is a little editing area where they can do anything within reason, which doesn't appear on the encyclopaedia proper, but gives them a chance to get to know how the tools work and experiment.

Presenter: Now, of course, people will take a sideways look at something like *Wikipedia*, you often see it quoted online as, you know, is that the reference you've used? And people will question it because it's … it's made by a group. But it also seems to be a great responsibility because, like it or not, people do use this as a solid reference.

Andy Maved: We would encourage people not to cite *Wikipedia* as a reference for most things. What they should do is go to the original sources that are cited within *Wikipedia*. I sometimes joke that *Wikipedia* is the *Readers Digest* of the Internet and what we do is collect information that has been published in other verifiable sources, so academic papers, books, newspapers, reliable news websites like the BBC, and we summarize it and digest stuff from different sources into one source and give an overview of the subject. So if somebody is going to cite a fact in an essay or an academic paper of their own, they really should go back to the paper that we cited and cite that. But if they just want an overview of that subject, they want to understand something or begin to learn about it, then *Wikipedia* is an excellent place to start that journey.

Presenter: How much of your time per week do you think this takes?

Andy Maved: I daren't count! *[Laughs]* I do spend a lot of time doing it, but I try not to let it get out of hand. I have a notebook open on the arm of the sofa when I'm sitting watching television, or watching a film, and if I see an interesting fact, I might pause it and add that fact to *Wikipedia*. Or I could look something up: if I see an actor in a film and wonder what else he was in or can't remember his name, I can look him up on *Wikipedia* while I'm watching. So it's … it's my right hand, almost, when I'm working on something else, as well as being an end in itself.

Polite and friendly small talk – Dialogue 1 (Unit 3, p. 39)

Track 3

Stefan: Do you mind if I join you?

Carmen: No, not at all. I'm Carmen from *Borealis* and this is Marta from *H&S*, Zagreb.

Stefan: My name's Stefan, pleased to meet you.

Marta: Forgive me if I'm mistaken, but didn't I see you on the *Siemens* stand earlier?

Stefan: Yes, that's right, I'm doing an internship with them, in marketing.

Carmen: Oh, okay … so what does that involve exactly?

Stefan: Well, at the moment I'm working in building automation, which is basically management systems that run things like heating, ventilation, air conditioning, whatever.

Carmen: Sounds interesting, don't you think, Marta? Marta is a graphic designer, and the company she works for has been commissioned to design an advertising slogan for a new product.

Marta: That's right – and currently we're struggling a bit with the results of the latest market analyses. We definitely need to focus on viral marketing. Hey, maybe I can pick your brain a little?

Stefan: Sure, I'd be pleased to help, if I can.

Carmen: Oh well, I think I'll leave you both to it. I'd better be getting back to my colleagues at the *Borealis* stand. It was nice talking to you, Stefan. Perhaps we'll bump into each other later. Bye, Marta!

Track 4

Polite and friendly small talk – Dialogue 2

(Unit 3, p. 39)

Michael: Hi, I'm Michael, a friend of Simon's. And you are …?

Andrés: Andrés. Hi, nice to meet you.

Michael: And where exactly are you from, Andrés? I haven't seen you at Simon's before, have I?

Andrés: No, I've only just moved to Bregenz and I've just started working in the same company as Simon. Before that I was in Stuttgart, working in marketing at *Mercedes-Benz*. But originally I am from Madrid.

Michael: Oh really? I'd also like to work in marketing later on. And what brings you to Bregenz, if you don't mind me asking?

Andrés: Oh no, not at all. My girlfriend's from round here and we decided to move here rather than live in Stuttgart, far better quality of life here.

Michael: Yeah, I certainly agree with you on that – cheers!

Andrés: Well, tell me, Michael, what do you do?

Michael: Me? I'm a student at the local technical college. I'm in my final year there.

Andrés: And what do you plan to do when you leave?

Michael: I'm not quite sure yet … I've just done an internship with *Siemens* and now I think I might take a year off and do some travelling before I go to university or look for a job.

Andrés: Sounds great! Well, whatever you end up doing, may the force be with you, as they say! *[laughs]*

Michael: Thanks. Oh well, I'm going to have to make a move now. I've got a paper to hand in tomorrow. Enjoy the rest of the barbecue!

Andrés: Right then, I'd better be off now, too. I promised to help a friend with his computer. It was good talking to you. See you later, Michael.

Michael: See you, Andrés. Take care.

Track 5

The secrets of food marketing

(Unit 3, p. 42)

(Applause)

I'm going to tell you some of the secrets about how we make you buy what we want you to buy.

So, as a marketer, when I first show you a product, what's my job? Well, my job is to make you want it, to crave it, to need it, to think that it is the best innovation in food since, well … since sliced bread. But how do we do it? Well, I'm going to give you a really big example later that I'm going to break right down for you, but let's just start by looking at a few funny little things. So here we have 'Shreddies', an old favourite, it's been around for years, very popular in the UK and Canada. Without changing a single little thing about that product, they re-marketed them, re-branded them, as brand new 'Diamond-shaped Shreddies'. Food marketing genius right there. In the 1950s there was a very important innovation in food: the instant mix cake, one of my personal favourites. When they were first brought out, all you needed to do was to add a little bit of water. So who's not gonna love that? Well, actually no one loved it, no one bought the bloody things. So they did a little bit of research and what they found was that the main consumer, the target consumer, the housewife, felt that it was cheating. They didn't want to pass off such an easy thing as their own baking to their partners, husbands, their families, whoever. So what did the producers have to do? They had to make it harder, so now you had to add water … and an egg. And sales exploded! *(laughter)*

But these examples, these are just chicken feed compared to what I really want to talk about tonight, and that is chickens … and pigs and cows. So, when we think about where chickens etcetera come from, we think about a happy chicken picking corn on the grass, that's sort of our instinctive idea. But we all know if we really think about it, if we think about it deeply, it's probably a little bit more realistic nowadays to think of a chicken in a battery farm. Without a doubt, we prefer the first picture as it's a lot nicer and a lot more romantic. So how do we give you this impression? Well, there are three techniques that we use, the third of which is our secret weapon and I am going to blow it for you tonight, so please stay primed for that.

Let's look at technique number one: everybody believes what's on the label. So let's look at some examples, some of my favourites, some of the ones I use all the time: 'Farm fresh', '100% natural', 'Butcher's

choice'. But what does that really actually mean? Well, truthfully, it doesn't mean very much. We see that on the label, and we feel more confident, reassured and calm. But let's look at what a farm really looks like; it often looks like a concentrated animal feeding operation. That's definitely not going to look great on a label, hence we use 'Farm fresh'.

Innovation number two, we focus on progress. Intensive farming was born out of necessity. At the end of the Second World War, resources were extremely tight, farming had to be very economical by necessity. And we've learnt from that and we've built on that and we're now able to raise more and more animals in smaller and smaller spaces. And we've got extremely good at it. If we look at a room like the one we're in now, a one-hundred-seat theatre, how many chickens could we probably fit into a room like this? I'm going to say about four thousand. It's pretty impressive, isn't it? It'd probably look a bit crowded. Now the public aren't going to be so massively keen on that, so it's my job to make them feel a little bit better about it. So how do I do it? Well, it's a basic principle in marketing: we use the right choice of words and by using the language of innovation we can focus the conversation the way we want it to. The challenge for marketers is to make the public feel comfortable about what they're seeing. One of the side effects of intensive farming, of having so many animals in such a small space, unfortunately, is obviously disease. Because you put so many animals in a small space, they're going to get sick. It is no secret that fifty percent of all the antibiotics in this world are used on farmed animals. So how do you make the public feel okay with this? How does that happen? My job! How do I do it? I use the language of innovation.

So let's look at the marketing that goes on at *porkcares.org*: what they do there is say, "As farming has become more efficient, veterinarians have incorporated new technologies and methods into practice". This makes us feel good, this is positive, right? This is progress. And when they're then marketing to children, to their future consumers, they would perhaps use, for instance, a colouring book showing happy pigs and cows. Gorgeous idea, isn't it? What marketers are doing here is that they're getting the children to focus on the fact that they're using innovation: by bringing the pigs out from the muddy fields and into the clean barns, we're taking them away from all that nasty dirty mud and all the diseases that are lurking there. Positive!

So, onto our secret weapon: this is what we really need to focus on. These two techniques alone are not going to work, we need a secret weapon, number three. It is actually in this room right now. And it is … YOU! When you're in the supermarket, you don't wanna think about where those products have come from, you don't wanna think about how those animals have been reared, how they've been treated.

In marketing, the power of wilful ignorance cannot be overstated. This is systemised cruelty on a massive scale, and we only get away with it because everyone is prepared to look the other way …

Thank you.

(Applause)

Writing a CV

(Unit 4, p. 56)

Track 6

Interviewer: *LinkedIn, Xing, Plaxo* … Are professional networking sites making the paper CV redundant? Maybe it's time to reassess the situation and discuss the implications for applicants and recruiters alike? I put these questions to Melanie Rickey, a human resources manager, currently located in Vienna, who sees hundreds of CVs every week.

First of all, are we falling behind the times when we print out another copy of our CV for our next job application?

Melanie Rickey: Well, whatever works, I'd say. The crucial element is successfully getting across your passion, your drive, and making it crystal clear what you can contribute to your future employer's business.

But, having said that, it's not advisable next time you go for a job to send that tried and trusted CV you've been using for years. There's no getting around tailoring your CV to each and every position you apply for – no more 'one size fits all'! You've really got to highlight the relevant aspects each time: for instance your student job at *McDonald's* may be impressive for a hands-on management job where you want to show you're not afraid of knuckling down to hard work, but less so for a job in a more exclusive context where you need to come over as pretty sophisticated! *[Laughs]*

Interviewer: OK, that makes sense to me. Are there any other things to avoid when writing your CV?

Melanie Rickey: Well, one thing that looks pretty old-fashioned these days is writing long paragraphs instead of bullet points. It's too much text to read and, let's be honest, no one's got the time.

Talking of user-friendly: stick to modern, easy-to-read fonts like *Arial*, not *Comic Sans* or anything else too fancy and hard on the reader's eyes.

However, your CV is just as likely to be screened by computers as by humans, using software designed to scan CVs for specific keywords – usually the requisite skills and qualifications listed up in the original job advert, so remember to ensure they are all in your CV somewhere or there's a good chance it won't even end up in human hands at all.

If it does make it as far as the hiring manager though, he or she will most probably be viewing your CV on the computer and not on print-outs, so you can forget the "everything must fit on one page rule" that we used to insist on. It's easier to scroll down a screen than flip the page, so don't feel obliged to cram your experience onto one single page if it doesn't work out that way. Of course, if you're a school-leaver and don't have much work experience yet, one page will probably suffice.

And one last thing: remember that if you get short-listed, the hiring manager is going to check you out on the Internet, so google yourself first and see what kind of image you put over to those who want to find out about you. Recruiters routinely use social media to get a more rounded view of applicants, so watch what you publish in your tweets and *Facebook* posts. Your CV may say that you are a great team player but your posts complaining about your co-workers may speak louder than your CV!

Track 7

21st century teaching strategies (Unit 5, p. 71)

Ms 21st century teacher: Hello Mr 20th century teacher, how can I help you?

Mr 20th century teacher: Ms 21st century teacher, thank you for meeting with me. I wanted to talk to you about your outrageous teaching strategies.

Ms 21st century teacher: What's wrong with my strategies?

Mr 20th century teacher: You are doing some really irresponsible things in the classroom. The other day I saw the students getting up from their seats and walking around in the classroom talking to one another. Also, all these computers are not necessary, they will only distract the students. And what's more, your students look like they are having fun …, not learning. I'm used to a 20th century learning environment and testing is by far the best method for assessing student knowledge.

Ms 21st century teacher: Well, I'm sorry you feel that way, but have you been listening to my students during the lesson at all? The 21st century learning environment is all about keeping the students engaged, active and showing what they can do. And these computers are wonderful resources for students to practice researching, communicating, collaborating and creating. How else do you suggest students learn?

Mr 20th century teacher: Well, that's easy. I talk in front of the class, write a few things on the blackboard and the students listen and take notes. That is the proper way to learn.

Ms 21st century teacher: So, basically the students memorise facts. You know, last week my students created a model building using architectural media and technology. My students learned how to work together, using Maths skills and problem-solving skills. What did your students do last week?

Mr 20th century teacher: Well, they did a test. Half of the students failed. But I've got to go now. I've got a lot of work to do drawing up new lesson plans.

Track 8

Job satisfaction (Unit 5, p. 73)

Interviewer: Welcome back to *Sunrise on Seven*. Now, if you're unhappy at work it might be time to switch to a job in IT. The industry has dominated *BWR* magazine's list of the best places to work in Australia. Coming in at the top was information technology company *OBS*, followed by data management firm *NetApp* and Internet giant *Google*. The survey involved 291 companies and almost 17,000 employees.

Now, Kate Mills is the editor of *BWR* magazine, good morning to you, Kate. Now, what exactly does *OBS* do?

Kate Mills: Essentially *OBS* specialises in installing software products into people's offices.

Interviewer: Now why did it dominate your list?

Kate Mills: Look, I think *OBS* scored really well on some basics, like high level of trust and a lot of flexibility, in terms of its workforce. But it also did rather well on some good perks. So, at *OBS* for example, if you need to do the school drop-off, you're allowed to do that. Fundamentally, the one thing that got it into the number one position though is, at its core it has a philosophy of having fun. So it has a Chief Fun Officer, if you like, in the office, making sure there's enough fun going around on a daily basis. *[both laugh]*

Interviewer: So it's not just all about spending a lot of money on staff, it's actually about the environment, culture and flexibility?

Kate Mills: Yeah. Look, it's true to say the perks get the headlines, everyone loves to hear about being able to play ping-pong in your office, sleeping pods and stuff like that, but that's not really what we're looking at here. What we're looking at are levels of trust in the workforce, how much do you trust your colleagues, how much do you feel there is a relationship of trust between you and your employer. And flexibility. Again that's one of the main things we're looking for. These days employers definitely need to meet the needs of their employees a bit more, in terms of how they live their lives.

Interviewer: OK. But why do IT companies dominate? Is it because they make so much money they can afford to be so much more flexible? *[laughs]* Are their customers paying them too much?

Kate Mills: I think it certainly helps to be in a high-margin industry, there's no doubt about it. But actually the things that are driving the fact that IT companies are dominating this list are: one, there's a huge skills shortage of IT people around the world, so you can't just pay them any more money, especially when you're competing against big global companies for good IT analysts. You've got to make it a really attractive place to work. I also think it's fair to say that the IT sector is at the forefront of flexibility, allowing employees to work from wherever they like because a) they have the tools, and b) it's very output focused. So IT can be very relaxed about saying you can work from home, you can work from the café, as long as you come up with the goods.

Interviewer: So, let's see: free days off on birthdays, working from home one day a week, paid parental leave, part-time or job-share positions … all of these were mentioned in the survey as being highly desirable features of an employee-friendly workplace. Well, I suppose these are tips every business, big or small, can take from this – in the end, it's all about having a good company culture and a good team. Some good tips there, Kate, thank you for that. Coming up next: Chris Hemworth, live on *Sunrise* …

A problem-solving business meeting

(Unit 6, p. 86)

Track 9

Jacqui: *[Sounds of everyone chatting* – I have no idea/It's …*]* Good morning …, good morning, everyone. Shall we get started? *[Sounds of agreement* – Yeah, sure/Sure …*]* Thanks for coming, I realise it was short notice, but I'll keep it brief and get straight to the point, OK?

All: Yeah/Yeah, sure …

Jacqui: Well, as you all know, last month we put in a tender for that big contract with Birmingham City Council. Well, we've just got word on who's been awarded the contract. And it wasn't us.

All: Are you joking?!/What?!/Come on …!

Jacqui: OK everyone, I know we all put a lot of effort into preparing that bid …

Mick: … But I thought it was in the bag. We've done loads of work for the Birmingham City Council, we're practically their in-house IT experts!

Jacqui: Well, apparently they gave the contract to a small company based in Scotland, called *OCTO* or something. Never heard of them before, must be new. And this is the third contract of this kind that we've lost in six months. We need to figure out what's been going wrong and do something about it.

All: Yeah./You are right./Uh-huh/Absolutely …

Jacqui: There were five criteria for evaluating the bids: technical requirements, qualifications and experience of the team, cooperation partners, the time frame and, of course, the cost. Mick, what can you tell us about the technical side of things?

Mick: Well, we've done this kind of contract before, there was no need to reinvent the wheel on this one. We offered them our standard package, it's always gone down well so far.

Bernard: Right, but is it possible that at this time we were a bit too eager to make our standard package fit the needs of the client, rather than the other way around? Just a thought.

Mick *[defensive]:* Well, we were under a great deal of time pressure to get the proposal out in time …

Jacqui *[interrupts to stop Mick whining]:* Good. That's a start. So much for the technical side. Let's move on to the next criterion: I have no reason to question the team's qualifications and experience, we know that's rock solid. So what about our cooperation partners? Sandrine, can you give us your take on them?

Sandrine: I don't know if you can remember, but one of our main hardware suppliers went bankrupt just before the submission deadline and we were casting around for a new one at the last minute. We were really lucky to get *X-Tex* as a replacement, they're really well established in public sector contracts. I thought it had all turned out for the best.

Bernard: Mmm. I suppose they could have a track record with Birmingham Council that we don't know about.

Sandrine: Could be.

Jacqui: OK, right. Next point: the time frame. No issues there, that's set down in the call for tender. So, that brings us to the cost. Always a hot potato that one. Bernard, how do you assess the price issue? Were we too expensive?

Bernard *[sighs]:* It's really hard to say, we don't know what our competitors were asking for. Based on previous experience, we're usually somewhere in the middle of the price range, but we have a reputation for quality and reliability that clients are usually willing to pay a bit more for. This new company – *OCTO* did you say? – they might be price dumping to get a foot in the door of the public sector market.

Jacqui: You may just have a point there. I can't see our usual competitors going down on price too much, we're all working on minimal profit margins as it is these days. Well, thank you everyone for your input on this, I think we're getting somewhere. So, what should be our next course of action, do you think?

Mick: I could go back to the client's needs and check to what extent our standard package actually covers these, what's missing, etc. On the basis of that, we could consider reviewing our use of standard packages and how we can tailor these more in future.

Jacqui: Great, thanks, Mick. Do you think you can report on that by Friday?

MICK: I'll do my best.

Sandrine: And I'll give my contacts at the Council a call and see if there is any problem with our new partners that we don't know about. I can do that today, actually.

Jacqui: Great idea, Sandrine, you do that. Do you think you could also try and find out if they know anything about the pricing policy of this *OCTO* company while you're at it? You never know, someone might have heard something.

Sandrine: Sure. Will do.

Bernard: And I could do some research on the company in the meantime, find out how long they've been around, who their main customers are, see if any of my colleagues know anything about them.

Jacqui: Thanks, Bernard. Go for it. Well, I think that's a great set of action points. Thanks for being so constructive. I know you are all disappointed about not getting the contract, but we've got to get to the root of the problem here and make sure we come out on top in the next tender. Thank you for your time. I suggest we meet up again on Friday at eleven to see what we've found out. That's all for today.

Mick? Do you have a moment for a quick chat about that new programmer? …

An interview with an Aboriginal leader

(Unit 7, p. 109)

Track 10

Interviewer: It's news to me that an Aborigine may have three wives. Is that still practised and is it usual in all tribes? And are marriages still arranged by the families?

Billingarra: There's about forty per cent of Aborigines in Australia who still practise the same marriage traditions. This is the first thing that Christianity attacked in Australia: the marriage system. But essentially there are a number of reasons behind the old ways. I suppose, if you want to be very crude about it, you can say it's an economic thing, because we want to – we need to – marry into certain communities to get access to certain districts, to certain lands, where there's water all the time, for example; or if you live on sandy country, you may want to have some sort of ties with people who live on rocky, mountainous country so that you can get access to stone implements and tools. So, promising and arranging marriages is important for economic reasons.

The other thing is that you must make sure that people marry outside of their own family system. Young people don't know what their extended family network is, they don't know their exact relationship to other people, whereas the old ones … they can go back generation after generation and say 'Well, well, this one's too close, he's only third generation or fourth generation.' We need to go back five, seven generations before we can allow them to marry, so the old ones make arrangements and promise even young children across family lines.

An Aboriginal man may have more than one wife for several reasons. He might inherit a wife if one of his brothers dies, so that she can be looked after and cared for. Or, as a man gets older and gains increasing esteem in the group, he can be given more wives by general consent. So, it can be that a man of fifty or sixty finds himself with a wife of fourteen or fifteen, as well as his older wives. The younger generation can look after the older ones then.

Interviewer: So … are there more women than men among the Aborigines? I mean, if each man has several wives, how does that work out?

Billingarra: No, it's … it's about the same, but it works out because men seldom marry before they are twenty-five, while the women marry as early as twelve. I'd just like to say though, that all of this is

changing as more and more Aboriginal children attend mixed schools and have contact with white children and their culture. They're becoming less willing to live according to the traditional ways.

Interviewer: These traditional ways … there's so much to them, isn't there? Best thing is to experience it all first hand, I guess. Is it possible to live together with Aborigines for a while or get some sort of closer contact with them than a tourist?

Billingarra: Yes it is. Look, Aboriginal people would welcome anybody into their community.

Interviewer: So how do you go about doing this?

Billingarra: It's easy. You go to the community organisations in the towns, there are Aboriginal organisations in towns everywhere. It's probably better than going to a normal Australian tourist agency. They'll probably tell you not to go to the communities, that they're all criminals, there is terrible poverty and disease and all sorts of things. But people want to come and see for themselves. And we have wonderful tourist programmes, we can show people a wonderful time in the communities. And we will teach them how to eat the traditional food, and we will teach them how to walk the land, and *experience* the land – not see it, but experience it.

Track 11

Romance fraud (Unit 8, p. 128)

Deaf people who are looking for love on the Internet are being warned to watch out for criminals who are looking specifically for them.

Romance fraud, as it's known, happens with online dating in general, but the police are so worried that deaf people are being singled out by criminals that they have made a video in British sign language to show deaf people what to watch out for.

Romance fraud is the term used when you're approached online by a man or a woman who appears absolutely gorgeous, or so the picture they send you would suggest. This gorgeous person strikes up an online conversation with you, and over a period of time they build a relationship with you. And they often claim to be out of the country on business, and they're desperate to meet you, and then suddenly they're in trouble or they're unable to get to the UK … and they need money.

So how are deaf people particularly involved in this? Because you could do all of that to anyone really.

Well, these criminals know that parts of the deaf community are isolated and potentially vulnerable. In a world that relies heavily on spoken communication it's much more difficult for deaf people to pick up general warnings. First of all, many deaf people aren't aware of what the scams are, as the information isn't as easily accessible to them as to people who watch TV and listen to the radio, for example. And if they get a scam e-mail from abroad in not very good English because it's been translated using *Google*, a deaf person won't necessarily see that. Their first language is Sign; English is their second language.

In the past fraudsters have sent out masses of materials, and just by the law of averages they'll get a few people answering. Now fraud seems to be a lot more victim-focused. Police have discovered three main areas: firstly, romance fraud; secondly, deaf adoption schemes whereby they contact people via social networking sites to say that a recently orphaned deaf child needs a deaf couple to adopt him or her. Now that tugs at the heart strings of some people in the deaf community and that's how they would get them to pay fees up front for adoption etcetera, etcetera. And the third thing is the "deaf lottery", a lottery run to raise money for the deaf and the hearing impaired. In this case, you receive an e-mail informing you that you've won a large amount of money on the deaf lottery, all you need to do is transfer the processing fee to their bank account and you will receive your winnings.

All these techniques are called "advanced fee frauds", and that's where someone is persuaded to send money in advance of getting something back, whether it be love, or a child, or a lottery win.

Track 12

FailFaire: How I learned to stop worrying and love failure (Unit 9, p. 137)

Last night I went to a *FailFaire* event in Washington DC, organized by a tech company that works in remote areas of the developing world. There were about 100 people there, mostly from the international aid community, like me. We had come together to celebrate failure – in its many forms. It was what you might call a "safe space," a place where people who might normally be embarrassed by a project that bombed could have some beers, laugh, and learn from one another's mistakes. I thought the guy who ran it was really quite impressive. He said that events like this show that failure is no reason to be ashamed, that the stigma needs to be taken out of it – failure actually leads to innovation.

Then ten rather brave people presented their best development project failures. There were definitely some recurring themes, like not making use of technological skills or equipment already available and as-

suming that technology would be the magic bullet that would solve everyone's problems. The ones I really got a kick out of, though, were the ones that showed that nature can undermine even the best-laid technological plans, like when killer bees built a nest in a junction box or lizards simply ate through the circuitry.

One of the presenters, Brian Forde, told us about his scheme to bring cheap international phone calls to Nicaragua. Six years ago, he and his partners started out renting a wall of phones out of an ice cream shop. Then they decided to try and bring a phone service to rural areas. They came up with one of those ideas that seems brilliant in its simplicity: they created a bike whose pedals would power the phones, and then they took it to isolated towns to provide them with "green" telephone access. Within five hours of uploading the video of the bike to *YouTube*, Forde said, he got a call from *CNN* and, before they knew where they were, it was being broadcast internationally, with everyone calling it a stroke of green genius.

But Forde and his partners had unfortunately failed to predict a big problem: who wants to make a personal phone call with half the village listening in?

As a result, their biggest media success actually became their biggest commercial failure! No one wanted to use it. So they had to focus back on their original idea, phone booths, and they swore not to get carried away so much in the future.

The real point of *Failfaire* night wasn't about celebrating failure just for the sake of it, but about taking the sting out of failure so that it becomes something we can learn from, and not sweep it under the rug out of embarrassment. The idea is very Silicon Valley, where if you haven't failed, you haven't done anything yet, as they say.

Speaking of Silicon Valley, Steve Jobs also got a mention last night as one of the prime examples of someone making a virtue out of a failure. Most of his considerable fortune was not made with *Apple*, but with *Pixar* – after effectively being kicked out from *Apple* in 1985. If only we could all fail so well!

Track 13

A work report

(Unit 9, p. 146)

Student 1: Remember that *Facebook* project I told you we were doing at school? You know, the one where we set up a page where anyone can post stuff like links to good *YouTube* videos, funny articles, jokes, whatever … or recommend cinema films or books, upcoming events, even swap info about homework and deadlines – but all in English. That was the point, you see – creating an English-speaking forum for everyone to use in their everyday life. Not part of our proper lessons.

Student 2: So, how did it go? Is it up and running now?

Student 1: Yeah, but it took a while. It's not as easy as you think at first. I thought it'd just be a case of a few of us sitting down, coming up with ideas and putting them online when we felt like it. I completely underestimated the dynamics of the whole thing and how much work you've got to put into making it work.

Student 2: Really? I'd've thought it'd be pretty straightforward …

Student 1: Ha!! At our first meeting we spent *four* hours just discussing the name of the page and what cover photo to give it. We got so bogged down in details that we didn't actually make sure that we were all pulling in the same direction – turns out weeks later that everyone had a different idea of what the whole thing was for! Some people thought it was more of a page for organising school work and deadlines, some thought it was all about the funnies, just for a laugh, like … *[sighs]* Took us ages, and lots of long discussions, to work out a clear idea of what we wanted the page to be for, and by that time some people had dropped out because it was all about sitting in dead boring meetings and still not having an end-product to show for it!

Student 2: Yeah, I can imagine that.

Student 1: And when it did finally go online, sometimes there were loads of posts from one person all at once, and then nothing for ages. And there was no balance of topics – *[sighs]* it … it all got very jokey and a bit daft at times, because Daniel kept putting thousands of stupid jokes on it. I reckon it was because there was no project leader as such, no one felt responsible for the "big picture". But now we've agreed that I'll collect the posts that the people send me and post them at reasonable intervals, balancing out the topics, checking it fits in with the agreed purpose of the page, and filling any gaps with my own posts.

Student 2: The trouble with that is *you* end up with all the work!

Student 1: True. And it did happen for a bit, but we put a stop to that by having a deadline every Sunday for everyone to submit stuff by for that week, and everyone *has* to come up with something, no matter what. And all I do now is sort it and post it according to a fixed timetable – just one thing a day – or I archive it until needed.

Seaweed

(Unit 10, p. 163)

Track 14

Presenter: Biofuels – fuels made from plants – have been controversial in recent years. They were once hailed as a green alternative to traditional oil-based fuels, but they compete with food crops for land and have been linked with rising food prices. As a result of that controversy there's some excitement about the possibility of growing fuel crops at sea – in fact, using seaweed to make fuel.

Our science reporter, Victoria Brookhouse, has been investigating. Just explain first of all, Victoria, how can you create fuel from plants?

Victoria Brookhouse: Well, there are a number of ways: either growing a crop that produces an oil, like rapeseed oil, and then you convert that into a biodiesel, or you can produce something that produces a lot of sugar. In the case of seaweed, that produces a high amount of sugar. You convert that into ethanol and that can be mixed in with petrol to be a sort of renewable additive to a fuel. And also there's interest in converting the seaweed into bio-methane, that's just digesting down so it releases that natural gas.

Presenter: If though you're burning the fuel you create, isn't that just like burning a fossil fuel like petrol or gas?

Victoria Brookhouse: That's a very good point, and that's one of the reasons why there's so much excitement about using plants that actually photosynthesise, because they actually take in carbon as they grow. So the idea is that when you burn that and release it, it's a sort of carbon neutral process, because they've been taking in all that carbon dioxide while they've been growing.

Presenter: How much biofuel do we use at the moment?

Victoria Brookhouse: Well, it's difficult to say exactly. I think we're on about 5 % just now, according to the latest government reports, and there are government targets in place that we should be using 10 % by 2030. And it's all being mixed in with the traditional fuels at the moment so that our infrastructure's not having to change, but that will progress as fuels change.

Presenter: Right, well, let's talk about seaweed in particular. Could farming seaweed to create fuel be commercially viable here?

Victoria Brookhouse: Well, that's why everyone is so excited about this idea, because biofuels grown from land-based crops take up land we could be producing food with, and that drives up food prices, making it very controversial. So there'd be government investment to support the process of making seaweed-based biofuel and the industry behind it. But also there are other things in seaweed that could make it a more viable business. There are things that you could put into cosmetics, you can eat seaweed, you can convert it into quite high-end food, so the idea would be to grow it, to take the very high-value stuff out of it and sell it to different industries, and then to make the waste material, almost, into a fuel. Scottish researchers in Oban are trying to make the cultivation of seaweed as cheap and efficient as possible. They're using textile mats so they can grow big carpets of seaweed that are very easy to harvest. Most of the bio-ethanol we currently use in the UK is imported, so seaweed would be an enormous opportunity to contribute to a local source of this biofuel.

Presenter: Could it mean cheaper fuel in the long run?

Victoria Brookhouse: That's a difficult one. The current estimates are that, for seaweed to be price competitive with things like terrestrial biofuels, it needs to come down by about four times the current amount, but there is a growing amount of optimism in the research industry that that can happen.

Seed Cathedral

(Unit 11, p. 173)

Track 15

Hello. My name's Thomas Heatherwick. And I have a studio in London that has a particular approach to designing buildings. For the EXPO in Shanghai, we were invited to build the … well, we weren't invited, what am I talking about? We won the competition, and it was painful to get there. … So, our studio won the competition to build the UK pavilion.

Now an EXPO is a totally bonkers thing. There are two hundred and fifty pavilions. It's the biggest EXPO that the world has ever seen. There are up to a million people there every day, and 246 countries and international organisations participating.

And the British government said, "You need to be in the top five." And so that became the governmental goal: how do you stand out in the chaos of this EXPO, this mass of stimulus?

So, our concept was that we had to do one thing, and only one thing, instead of trying to have everything. And what we also felt was that whatever we did, we couldn't do a cheesy advert for Britain.

The expo was about the future of cities, and we were thinking particularly about how the Victorians pioneered integrating nature into the cities. The world's first public park of modern times was in Britain. And the world's first major botanical institution is in London: Kew Gardens, where they have this extraordinary

project where they've been collecting 25 percent of all the world's plant species in the form of seeds. So we suddenly realised that we had something there.

Everyone agrees that trees are beautiful, and I've never met anyone who says, "I don't like trees." And the same with flowers. I've never met anyone who says, "I don't like flowers." But we realised that these seeds at these major botanical gardens, these seeds aren't on show, you only get them in a garden centre, in little paper packets. But this phenomenal seed collection project's been happening. So we realised we had to make a project that would show off these seeds – some kind of seed cathedral.

But how do we show these teeny-weeny things? Well, the film *Jurassic Park* actually really helped us. Because the DNA of the dinosaur that was trapped in the amber gave us some kind of clue that these tiny things could be trapped and be made to seem precious, rather than looking like nuts.

So the challenge was, how are we going to bring in light and … and expose these things? We didn't want to make a separate building and have separate content. So we were trying to think: how could we make a whole thing emanate?

By the way, we only had half the budget of the other Western nations. So that was also in the mix, along with a site the size of a football pitch.

So we came up with the idea to take these sixty-six thousand seeds that Kew Gardens agreed to give us, and to take each seed and trap it in this precious optical "hair" that kind of grows through a box in the middle – a bit like a nineteen seventies' fibre optics lamp – and make it into one cube-shaped building, a simple box element that could move in the wind, with the hairs gently moving when the wind blows. And inside, each "hair" is an optic and it brings light into the centre. And by night, artificial light emanates from the centre and comes out to the outside.

And to make the project affordable, we focused our energy. Instead of building a building as big as the football pitch, we focused it on this one element and didn't do anything else. And so the rest of the site was a public space. And with a million people there a day, it just felt like we should be offering some public space.

And then, in order to get you to go into the seed cathedral, … You know when a pet has an operation and they shave a bit of the skin and get rid of the fur? Well, in order to get you to go into the seed cathedral, in effect, we've shaved it.

And inside there's nothing; there's no famous actor's voice; there's no projections; there's no televisions; there's no colour changing. There's just silence and a cool temperature. And if a cloud goes past, you can see a cloud on the tips where it's letting the light through. This is the only project that we've done where the finished thing looked more like a rendering than our renderings.

An interview with Heston Blumenthal

(Unit 12, p. 195)

Track 16

Interviewer: Heston Blumenthal, welcome. Tell me, if you had a time machine, would you go forward or back? Where to?

Heston Blumenthal: Back. I met two historians that run the kitchen at Hampton Court Palace. Speaking with them, I realised that in the eighteenth century, Britain was one of the leading areas of gastronomy in the world! They cooked with everything they had. Some of the dishes were really extreme – a pheasant dish, for example, where you roast the pheasant, then sew the skin and the feathers back onto the bird and rig up a gear system so it moves when you put it on the table. *[Laughs]* No wonder the life expectancy was twenty-five, what with the raw skin on the cooked meat …

In another example, the French would pluck a live chicken, brush the skin with saffron, wheat germ and dripping, then put the head under the belly, and rock the chicken to sleep. The live chicken was then placed on a platter with two cooked chickens, carried to the table, and the cooked chickens carved as the live one ran wildly around *[laughs]* – theatre on the table!

I would like to go back to see some of the creativity. There was a lot of stuff going on three hundred years ago and that, for me, is really fascinating.

Interviewer: What's your creative process? What inspires *you*?

Heston Blumenthal: One thing that's happened to me in the last five, six, seven years or so is an interest in how the brain interprets messages sent to it from the various senses, and what kind of emotional response you'll then get from an eating experience. Why does one person like something and another hates it? I find that really fascinating.

There are other principles we're working on, too. Like the idea that our whole existence is based on reward and punishment – if you've done some work to get something, you'll enjoy it much more than if it's just given to you. If you drive miles to go to a restaurant, somehow it just makes the whole thing more enjoyable. Even that can trigger a reward mechanism. Pistachios – peeling them, opening them from the shell – they're always more enjoyable to eat than just a packet of peeled pistachio nuts. And if

you've gone for a big long walk, and you've gotten lost and you're absolutely soaking wet and freezing cold, and somebody makes you a hot chocolate – and it could even be processed, instant hot chocolate – that could be the best hot chocolate you've ever had!

Interviewer: It's like ball park hot dogs in the United States. Lots of people would never even eat a hot dog unless they were at the ball park … but it's the exact same hot dog you'd buy in the grocery store!

Heston Blumenthal: It just isn't the same! And that's one of the other things – context. The example I always use is being in the Loire Valley, eating oysters and drinking Muscadet. The sun's out and you've got a weekend away, and the Muscadet – phwah! – I've never tasted Muscadet like this! Why, it's fantastic! Then you bring it over to England and invite all your mates over, and they think – what are you on? This wine is just horrible! And it's because the context and the weather didn't come with me.

In a restaurant, I think there are contextual triggers you can use – multi-sensory ones. If you can put somebody in a state of excitement, all of their senses are heightened completely. And if you think of the most memorable meals you've ever had, guaranteed half of them – the food will be good – but it'll be the company, the occasion, and all the other things there to put you in that condition. So it's a psychological-physiological mix.

Interviewer: Have there been studies on this kind of "encouraging" restaurant atmosphere?

Heston Blumenthal: Well, they've done studies on noise levels: if it's too loud, your flavour perception and taste receptors are inhibited, so you don't taste as much. Also, if you play fast music you can speed up people's eating times by maybe twenty percent. So if you've got a big, busy restaurant and you want to turn tables, you play loud rock music and people are going to go much easier.

Track 17

Future car technologies

(Unit 13, p. 211)

The auto industry is continually innovating – so what's realistically in store for the cars of the near future? Well, we don't know for sure, but based on what's currently being tested and what's on the road today, we've identified five technologies that stand a good chance of becoming a reality soon.

Imagine you're coming up to an intersection just as another car runs a red light. You don't see them at first, but your car gets a signal from the other car that it's directly in your path and warns you of the potential collision. Your car could even hit the brakes automatically to avoid an accident. This vehicle-to-vehicle communication is currently being tested by car manufacturers as a way to help reduce the number of accidents on the road. It works by using wireless signals to send information back and forth between cars about their location, speed and direction. The information is then communicated to the cars around it, allowing the vehicles to keep safe distances from each other. What's more, vehicles can also be made to communicate in this way with infrastructure, such as road signs and traffic signals.

Let's take this idea one step further: self-driving cars. We've seen them in TV shows and movies, but they're closer to becoming a reality than you might think. In California and Nevada, *Google* engineers have already tested self-driving cars on more than two hundred thousand miles of public highways and roads. Using lasers, radars and cameras, the cars can analyze and process information about their surroundings faster than any human can.

But for cars that still have to rely on humans to drive them, help is available: Augmented Reality dashboards. Think of the film *The Terminator*, where a robot looks at a person or an object and automatically brings up information about them, identifying who or what they are. Augmented Reality dashboards function in a similar way for drivers, identifying external objects in front of them and displaying information about them on the windshield. So, basically, the AR display overlays information on top of what a driver is seeing in real life; for example if you're approaching a car too quickly, a red box may appear on the car you're approaching and arrows will appear showing you how to maneuver into the next lane before you hit the other car.

But now let's look at a new use for old technology: airbags.

Airbags are commonplace these days, used to protect the people inside the car from the impact of a collision, but they could also be used to actively prevent collisions, too. *Mercedes* is experimenting with airbags that deploy from underneath the car to help stop a vehicle when sensors determine that a collision is inevitable. The bags have a friction coating that helps slow the car down and can double the stopping power of the vehicle. The bags also lift the vehicle up to eight centimeters, which counters the car's dipping motion during hard braking, improves bumper-to-bumper contact and helps prevent passengers from sliding under the seat belts during a collision.

But probably the most dynamic area of development in the auto industry is hybrid technology. *Exxon Mobil* predicts that by 2040, half of all new cars coming off the production line will be hybrids. That's great news for the environment, but one of the problems with hybrids is the batteries take up a lot of space and are very heavy. That's where energy-storing body panels come in.

In Europe, a consortium is currently developing and testing body panels made of a composite blend of carbon fibres and polymer resin that can store and charge more energy faster than conventional batteries can. These panels could also cut a car's weight by up to fifteen percent. The panels capture energy produced by technologies like regenerative braking, and then feed that energy back to the car when it's needed. *Toyota* is taking it one step further and researching body panels that would actually capture solar energy and store it in a lightweight panel.

The fourth industrial revolution

(Unit 14, p. 221)

Track 18

Hello everyone and welcome to another episode of *"The Future in 5"*. My name is Jacob Morgan and this week's topic is: What is the fourth industrial revolution?

So, the first industrial revolution is often characterized by steam and water power. The second industrial revolution is linked to the introduction of electricity and being able to mass-produce things. The third industrial revolution is seen as digitization, as the introduction of the Internet and of the Web. And the fourth industrial revolution is the concept of pretty much blurring the real world with the technological world, of blurring our human bodies with technology, of blurring our senses with technology. It really is this coming together of the physical and the technological world.

Here are a couple of examples: Imagine using virtual reality to take a vacation by putting on a headset and being transported to some other part of the world, or using it to actively participate in video games. Imagine having nanobots introduced into your bloodstream that can cure you from whatever is ailing you. Or how about robots that are taking jobs away from humans, so robots that are actually working in factories? Or 3D-printed artificial limbs or 3D-printed things that you need around the house?

All this blurring of technology, this blurring of the real world that we live in, is what is being called the fourth industrial revolution.

Now, we don't know what the overall impact of this is going to be, you know, over the next 5, 10, 15-plus years, that's something that we're kind of learning and understanding as we go through it. But it's a really fascinating concept, a fascinating world that we're starting to approach, where we see things like *IBM Watson*, which is able to help doctors diagnose patients, or *Amazon Echo* that is able to voice command and voice control a lot of the things that you need to get done in your house, whether you want to hear about the weather or control the lighting. *The Internet of Things*, right? Imagine, you know, jet engines that are able to communicate with people on the ground and diagnose issues and problems before airplanes even land, or imagine having your alarm clock communicate with your coffee maker, which communicates with your car, as well as wearable devices like the one I have on my wrist right now.

I don't even wanna call it an introduction to a new era, it's more like a huge wave of technology crashing into our personal lives and into our work lives. A lot of organizations are trying to figure out what that means for jobs. What does that mean for human capital? For talent? What does that mean for how we work? What does that mean for everything? How we live, how we communicate, how we travel and how we purchase products, how we educate, how we teach? All these different types of things, even how we live. We're really starting to live in this new, crazy world where technology is fusing together with us as people to really shape every aspect of life. That is the fourth industrial revolution. That is the world that we are now approaching, the one that we're now going through, and that is also the one that is leaving us with the most questions. What is this gonna look like? What impact is it going to have? What is that going to mean for us as people? Are robots going to take over the world? We are just barely touching the tip of the iceberg here, but all these different types of things are what we have to think about, not just as organizations but as individuals. That's the fourth industrial revolution – the blurring of the physical, the blurring of the digital, the blurring of biological sciences, of material sciences, of everything just coming together.

It's a very fascinating time for us and time will tell how things are developing.

Does it really give you wings?

(Unit 15, p. 243)

Track 19

"Ladies and gentlemen, have you ever considered for a moment the possibility that that brightly coloured can of energy drink in your hand might just be able to KILL you?

In 2012, fourteen-year-old Anais Fournier of Maryland, USA, died of a heart attack from caffeine toxicity after drinking just two cans of a well-known energy drink. As a result, the *FDA* – the US *Federal Drug Administration* – is investigating whether energy drinks are dangerous and may need more regulation.

As yet, there is no proven direct link between the energy drink and Anais' death, but broad medical opinion seems to agree that these sugary, strongly caffeinated energy drinks can cause or at least aggravate health problems.

So what is the big problem with energy drinks? Well, they can contain up to three times more caffeine than cola, for example. Caffeine, like any drug, has an upper limit to how safe it is. These drinks also contain exotic-sounding ingredients such as Guarana, Taurine and L-Carnitine. There isn't enough research available into the effects of these ingredients when mixed together; however, there have been claims that they can cause harm to your long term health.

According to the UK *National Health Service* website, worrying side-effects of high-dose consumption of energy drinks can include nervousness and anxiety, stomach upset or diarrhoea and seizures. It's also been shown that some energy drinks may increase blood pressure and disturb the rhythm of your heart, which can increase your chances of suffering a heart attack, a stroke or kidney disease.

The most worrying problem appears to be in the combination of energy drinks with other substances, such as alcohol, or with prescription and recreational drugs. That's when the real problems start …

But how do we know when enough is enough? You'd think we'd be able to work that out for ourselves, wouldn't you? I mean, we're not that stupid.

But thousands of people visit hospital emergency rooms with the after-effects of drinking energy drinks every year and the number is growing rapidly. It's estimated that somewhere between thirty to fifty per cent of young people in the UK drink energy drinks regularly.

Should we wait for long-term research studies to confirm that these energy drinks that are already causing physical complaints, maybe even deaths, are dangerous to our health? Or should we be doing something about it now?

Let's ban these drinks from the shelves of European shops and start a campaign to promote healthier ways of boosting your energy levels, like a balanced diet, more exercise, and most importantly, more sleep!"

Track 20

Ethical business

(Unit 16, p. 251)

Flynn is the Robin Hood of Australian bottled water. He founded a social enterprise called *Thankyou Water* – not to get rich himself, but to help those in need. After covering production and distribution costs, the company's profits are used to directly fund clean water projects in developing countries. Depending on the retailer, each bottle's profit ranges from eight point five cents to one dollar twenty, which is then donated to water projects in Cambodia, Kenya, Uganda and India.

For the first three years, Flynn, his two co-directors and their team of thirteen volunteers worked without pay to get *Thankyou Water* off the ground. For his efforts, Flynn was recently nominated for 'Young Australian of the Year'.

But it hasn't all been smooth sailing. The team has come up against bottled water giants with massive marketing budgets. But, despite some major setbacks, *Thankyou Water* now has more than two thousand stockists nationwide, including the well-known grocery chain, *7-Eleven* and has just reached a peak of two hundred and twenty thousand bottles sold in one month.

Flynn started *Thankyou Water* in 2009. He had been doing some online research and saw a video of a man his age living in sub-Saharan Africa whose life was jeopardised by poor-quality water. Flynn couldn't imagine spending a whole day collecting water, only to discover that the quality of what he had collected was so poor that it could kill his family. And at that point he felt he had to do something.

At the time, Flynn was just nineteen and in his first year at Melbourne's *RMIT University*. He knew nothing about starting a business and was told he'd need at least two hundred and fifty thousand dollars to get started. But between them, the team members had a total net worth of one thousand dollars at the time.

In spite of this, they started visiting bottling factories around Victoria, sharing their vision. At the fifth factory, the manager agreed to produce their first hundred thousand bottles, saying the *Thankyou Water* team could pay the cost of the goods whenever they were able to.

They also met the CEO of a packaging company, who, several weeks later, consented to donate thirty thousand bottles and the use of bottle moulding equipment worth about one hundred and sixty thousand dollars. *Thankyou Water* has since adopted a new bottle shape and reduced each bottle's plastic use by thirty-eight per cent.

Then came their first distributor, who offered to transport their first fifty thousand bottles. By that point, revised start-up costs amounted to twenty thousand dollars. When Flynn's business mentor asked how his "little water project" was coming along, he was so impressed by Flynn's response that he handed over twenty thousand dollars as a congratulatory gift. That covered the start-up costs so far, but the challenges didn't stop there.

They had to recall *Thankyou Water*'s first order because one-third of the bottle labels were damaged. Six months later, the bottling factory stopped supplying for five weeks, resulting in them losing three hundred of their three hundred and fifty stockists, including their Queensland distributor, who completely lost confi-

dence in them, telling them 'You're just kids; you don't know what you're doing'. For Flynn it felt at the time like the whole thing was crumbling.

He admits that, following setback after setback, there were plenty of times when they asked themselves why they were doing this to themselves when they could have had it a lot easier, but in Flynn's own words: it was just that – the "why" – that's what kept them going.