

Listening text transcripts

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Track 1 [AE] | The problem of overtourism for destinations

(Unit 1, p. 5)

Interviewer: Twenty years ago, very few people thought about the impact of tourism. Today, as a result of modern developments, the tourism industry is booming and is responsible for one in ten jobs globally. But it’s also responsible for 8 percent of the planet’s greenhouse gases, the displacement of local communities, and destruction of natural habitats. Is it possible for tourism to grow sustainably? And is there anything that we as travelers can do to make a difference in the places we visit? We sat down with Elizabeth Becker, *New York Times* correspondent and author of *Overbooked: The Exploding Business of Travel and Tourism* to find out. – Welcome, Elizabeth, great to talk to you about this issue.

Elizabeth Becker: My pleasure, thank you for inviting me.

Interviewer: The word *overtourism* is used everywhere these days. What’s your definition of overtourism?

Elizabeth Becker: Tourism that takes over a place. It’s like being flooded. It doesn’t just change daily life, but culture, the economy and the environment. Overtourism is like planning a dinner party for 12 and 12,000 showing up.

Interviewer: How has the way that people travel changed in the last few years?

Elizabeth Becker: When my book came out, all people cared about was the tourist experience. Now the destination is No. 1. And that’s the way it should be. The locals are the ones who welcome people, take care of them, clean up when they leave. They have to worry about permanent damage.

Interviewer: What countries have figured out how to keep tourism from getting out of control?

Elizabeth Becker: One example is Bhutan. They’re a developing country – not a lot of money. Gorgeous culture, lovely people. And they said, “This is an industry, and we’re going to set the rules.” It is a government regulation that you must use a licensed Bhutanese tour operator to book your travel to Bhutan.

Interviewer: Interesting, have you got another example?

Elizabeth Becker: Of course! Another great example is Costa Rica. They emphasize their wild habitats and let tourism play a supporting role. But: There is limited lodging in protected wilderness areas.

And France is another good example. They understood tourism in the 1930s when no one else did. They said, "Tourism is going to be important for our economy, but we have to make sure that it nurtures our country without changing it." Bordeaux, for example, reinvented itself to embody the essence of France, to make it so French that the tourists visiting fell in love with it and supported that "Frenchness" instead of asking for touristy things that were foreign to the area.

Interviewer: How does a destination that has more tourists than locals affect that place?

Elizabeth Becker: It moves locals out. They are pushed out of their own city, just look at Venice and Barcelona. So what does that mean? That it becomes a hotel, it's not a city anymore. And without locals living there full time you lose the green grocer, the schools, etc. They become facades, like a movie set.

Interviewer: What would you recommend in order to make our holidays more enjoyable?

Elizabeth Becker: Well, first of all: Stay longer. Stay for a couple of weeks instead of 3–4 days so you have time to really see, taste, feel and learn what it's like to live where you are.

Second, choose a less-popular destination. This is probably the most impactful thing you can do to reduce overtourism. Third, book any organized tours with locally-owned and operated companies that keep group sizes small.

Interviewer: Any other tips you would like to share with us?

Elizabeth Becker: There are so many. *(Laughter)* Another one is: Respect where you're going. Think about it this way: would you wanna be walking down your own street and see the tourists behaving inappropriately, disrespectfully or dangerously? Treat your destination like your own neighborhood and everyone – including you – will be glad you did.

Interviewer: What about learning the local language? How important is that?

Elizabeth Becker: In my opinion this is very important. By taking the time to learn the basics – *hello, good-bye, how are you* and most importantly, *thank you* – you're showing the people who live there that you've invested in their language and want to immerse yourself in their culture and way of life.

Interviewer: When is the best time to travel?

Elizabeth Becker: If you're still planning a trip to a more popular destination, choose to travel in the off-season and visit attractions in off-hours during the week, not the weekend.

Interviewer: Elizabeth, have you got any final advice for our listeners?

Elizabeth Becker: Mhhhh ... *(thinking)*. Treat travel as the privilege that it is.

Interviewer: Thank you, Elizabeth for sharing your thoughts with us. What I have learned in this interview was that travel is a privilege, not a right. It's our duty as travelers to treat the places we visit with respect – to recognize that these places and people we're visiting have a valuable history and culture that deserve attention. Not only to benefit them, but also to enrich our own lives.

Track 2 [AE] | Travelling to every country in the world

(Unit 1, p. 7)

Interviewer: Welcome to today's show. Today we'll hear from the youngest person to travel to every country in the world, Lexie Alford. Welcome Lexie, great to have you here.

Lexie Alford: Thank you for having me.

Interviewer: Lexie, could you please introduce yourself to our listeners? What do you do? Where are you from?

Lexie Alford: Sure. I'm a 21-year-old woman from a small town in Northern California and I broke the *Guinness World Record for the Youngest Person to Travel to Every Country*. I was able to travel to 196 countries by working as a photographer, travel writer, social media influencer and travel consultant at my family's travel agency in California. My trip around the world took nearly 3 years to complete.

Interviewer: Congratulations! You recently broke the last record by a remarkable 3 years, what inspired you to take on this challenge?

Lexie Alford: I first had the idea to travel to every country when I graduated from college at 18 years old. At that time, I had traveled to 70 countries with my family. That's when everyone started asking me what I wanted to do with my life. I knew I wanted to pursue something less traditional than a 9–5

job and I wanted to see as much of the world as possible while I was still young and capable. I knew I would regret it for the rest of my life if I didn't attempt to beat it and, little did I know at the time, it would put me on a path towards an unbelievable adventure!

Interviewer: As someone who has traveled to all 196 countries, what countries make your top 5 and why?

Lexie Alford: Indonesia for the scuba diving, Egypt for the incredibly well-preserved history, Pakistan for the kindness of its locals, Venezuela for its natural beauty and Iceland because it's the most unique island in the world.

Interviewer: What was the most challenging country to visit?

Lexie Alford: Many countries required very demanding visa applications but the most intense country I visited was Yemen. I traveled there on an assignment as a photographer, which is why I was able to receive a business visa. Mainland Yemen is, in my opinion, the most unstable country in the world, and I wouldn't recommend going there unless you have a lot of travel experience.

Interviewer: Not everyone is gonna travel to every country in the world, but for those listeners who are anxious about traveling, what advice would you give them?

Lexie Alford: One of the hardest aspects of anything is the beginning. Travel isn't ever going to be convenient, especially if you're just starting out. My best advice would be to not wait until someone else will go on a trip with you if that's what is holding you back. It's okay to take baby steps. Go on a road trip close to home first. Then go to a country like Italy or Indonesia that has plenty of infrastructure for tourism and that is easy to navigate. Whatever you do, don't compare your work in progress to someone else's masterpiece.

Interviewer: You are an inspiring solo female traveler. Do you have any guidance to share with our female listeners about traveling solo?

Lexie Alford: The most important rules I have for myself when I'm traveling solo are pretty simple. Rule #1 is that I don't drink or do drugs. When you're alone as a woman it's important to stay in control of yourself and to be aware of your environment in order to avoid being taken advantage of. Rule #2 is not to wander around at night alone. Of course, there can be small exceptions to these rules like going out at night with a big group of people you met at the hostel and only having a drink or two. The rules can make evenings really boring but if you're wanting to avoid any kind of trouble, these are the rules that kept me safe through 196 countries. On the bright side, the rules encourage you to go to sleep early and wake up to make the most of every travel day you have.

Interviewer: You must have had some pretty amazing adventures along your travels, tell us about a memory which sticks out in your mind.

Lexie Alford: Visiting this tiny island in the South Pacific turned out to be one of my favorite memories from traveling solo. I found Samoa to be one of the only islands in the South Pacific geared more towards adventure than romance. The locals were incredibly hospitable, you can expect to be invited into someone's house for *faiai eleni*, the traditional coconut-flavored fish.

Interviewer: Now you have traveled to every country in the world, where are you planning to travel next?

Lexie Alford: I'm on my way to Morocco to give a talk at a travel conference in Marrakech next week!

Interviewer: Thank you Lexie, for sharing your travel experiences and thoughts with us. If there are any viewer questions for Lexie, she will be live on the show for another hour to answer them and share her expertise with you!

Track 3 [AE] | The different types of waste and how to dispose of them (Unit 2, p. 19)

Welcome to this week's edition of *Thinking Green*, a podcast for both motivated environmentalists and average citizens interested in the actions necessary to keep our planet healthy. Today, we'll be talking about waste, but don't worry – it's not all garbage. Our jokes may be trashy, but it's important to take recycling systems seriously and learn about our roles in the waste chain.

Wastes can come in different forms and, unlike citizens of this country, they are not all created equal. Every type of waste has special disposal methods to ensure that it is properly eliminated from the environment before it results in environmental and human hazards for the communities handling them. In order to ensure proper waste disposal, you should learn about the different types of wastes and peculiar ways of disposing them. Compostables, for instance, are organic materials that may also be

referred to as biodegradable waste. Most compost wastes are generated from animal and plant sources and pose no threat to the environment. You can simply dispose of biodegradable materials inside a compost bin and use the resulting nutrient-rich material to fertilize your garden.

Recyclable wastes tend to be the most confusing to the general population because they come in different forms and can be made up of many different materials. In most cases, recyclables include glass, cardboard, paper, metal and some types of plastics. However, if a recyclable item has come in contact with oil or any other food products, then it becomes non-recyclable. You should clean recyclable items thoroughly before depositing them into a recycling bin and make sure you sort them into their respective categories.

Speaking of categories, there are also some other types of wastes which need special treatment. One is, for example, hazardous waste. This type of waste can be described as materials that pose serious risks to the environment or the people handling them. Inflammable, corrosive, and reactive items that emit harmful fumes, for instance, are considered hazardous wastes. They also come in a wide range of shapes, sizes, and compositions. These hazardous wastes will require specific methods of disposal, which vary depending on the type of waste.

A final example is solid waste, which can be referred to as other solid items that cannot be recycled or composted, that pose a serious threat to the safety of the environment. Solid wastes can also come in a wide range of shapes, sizes, and compositions. Most household rubbish is classified as solid waste and must be disposed of in large garbage cans or dumpsters. Most building materials, including the drywall, brick, and concrete, are considered solid wastes. These waste types are usually large and heavy and must be placed inside a dumpster. Basically, if it's used on a building site, it's heavy-duty trash and must be treated accordingly.

Now you know a bit more about the different types of wastes and their appropriate disposal techniques. Make sure to check out our next podcast on the great garbage patch to learn more about the impact of one particular type of waste on our environment. Until next time, stay informed, and think green!

Track 4 [AE] | The Great Pacific Garbage Patch

(Unit 2, p. 21)

Hi, and welcome to today's podcast – we're calling it a *Trash Talk* today, since we'll be learning about one of the biggest and most overlooked waste problems facing our ocean environments, and we're not happy about it. So, let's get right to it ...

What is the *Great Pacific Garbage Patch*?

Well first, let's talk about what it's not. It's not a floating island of trash, like a garbage dump or a landfill. It's also not the only patch. They exist all throughout the ocean, and the *Pacific Garbage Patch* just happens to be the most famous.

Garbage patches are large concentrated areas of marine debris that are formed by rotating ocean currents called gyres – kind of like big whirlpools that suck things in. A garbage patch is made up of millions and millions of tiny plastic pieces called "microplastics" that are less than 5 millimeters long. It's more like pepper flakes swirling in a soup than something you can skim off the surface. You might come across some larger items, like plastic bottles, but it's possible to sail through a garbage patch and not see anything. And they're a big problem, for the ocean – and for us.

People often ask; why can't we just scoop up all the marine debris in the ocean, like get out a huge net and physically remove it? And the answer is: unfortunately, it's just not that simple.

The first challenge is the sheer size of these garbage patches. They're huuuuuge! They're constantly moving with ocean currents. And there's debris from the ocean's surface all the way down to the sea floor. Not to mention all the marine life we would disrupt if we tried to just scoop up the debris.

So what can we do? Well, the ultimate solution is prevention and we need to keep that as our highest priority. We can reduce, reuse, and recycle to keep trash out of the ocean in the first place. And we can participate in things like shoreline clean-ups. It's a lot easier to deal with debris before it ends up in the ocean.

To conclude this episode, we'd like to make one final thing clear: we're not trash-talking brainstorming simple solutions, but we are advocating for a preventative solution to this waste issue. Because until we stop marine debris at the source, we'll be cleaning it up forever.

Billions of people are using a lot of electronic devices. Therefore, it is natural that a lot of e-waste arises. The *World Health Organization* is warning that the amount of e-waste around the world is growing significantly, but what exactly is e-waste and why are there many health risks associated with it?

Electronic waste, referred to as e-waste, includes all discarded electric or electronic devices. The danger produced from e-waste may come from direct contact with harmful materials and heavy metals such as lead, cadmium and chromium, from inhalation of toxic fumes and from the leaching of toxic materials and their accumulation in soil, water, and food.

According to the *Institute of Physics*, the huge amount of lead in e-waste, if released into the environment, could cause severe damage to the human blood and kidneys as well as to the central and peripheral nervous systems. Even some current recycling activities can pose a risk of injury or harmful exposure.

To date there has been some recycling of the valuable elements contained in these devices, such as copper and gold. However, these are often extracted using fairly primitive methods, such as burning cables to remove the plastic and extract the copper. These methods expose workers, who are often children, to toxic fumes.

So, what can you do to help combat e-waste?

You can sell or donate old electronics, you can maintain electronics properly, so they last longer, you can recycle and dispose of e-waste properly before buying a new electronic device. Consider repurposing an old one: You can store data online to clear storage space and help your electronics last longer. You can buy *Energy star*-rated electronics.

There are good reasons to follow these few simple rules. By recycling 1 million cell phones, more than 35,000 pounds of copper, 33 pounds of palladium, 772 pounds of silver and 75 pounds of gold can be recovered. That material is not only worth money, but recovery will also help to reduce the amount of mining necessary.

But why is it so hard to follow these rules? Because nowadays electronics are made to be replaced. It's called planned obsolescence. Another point is that very often it is cheaper to buy something new than to fix something old and so we find ourselves with two unfortunate situations. The first is the dangerous increase in mining for procurement for the materials needed for production of gadgets and the second is large amounts of electronics in landfills leaking toxicity. What is sad is that this waste could easily be reduced by reuse, repair or resale.

E-waste is caused by the whole idea of pushing consumers to buy products quickly by making older ones obsolete and it is wreaking havoc on our planet.

It's a complicated issue that requires a complex solution. One such solution would be to require electronic sellers to provide buybacks or return systems for used equipment. Export limits could also be introduced where the quantity exported has to be equal to the recycled or reused amount. There are plenty of solutions that can be conceived if we just put our hearts into it; and for the sake of our environment, we should.

Speaker 1

The sun is shining, and the overall impression is of a relaxing afternoon outside. Taking a coffee break in the afternoon is often a necessary part of a work day for many people, and the person sitting at the table looks relaxed and thoughtful. The picture seems to have been taken in a city in spring or summer, or at least at a location with warmer weather, since a jacket doesn't seem necessary for the person outside, and the image depicts what could be a street or a café on the side of a main square.

Speaker 2

Tall skyscrapers made of glass give the feeling of being in the centre of a big city. It appears to be early morning or evening – the sun's rays illuminate the horizon with beautiful shades of orange, red and yellow. These colours are reflected in the exterior of the vehicle – almost as if the car had sunset accents. It's a powerful ad and creates associations with being rich or of leading a luxury lifestyle. The sleek automobile shines in the light and looks a bit threatening under the orange-tinged clouds in the background.

Speaker 3

Who doesn't like a nice drink when you need to either start or take a break from your day? Certain hot drinks are not only good in colder weather, but are also happily consumed regardless of the time, place, or season. This picture depicts a very common drink in a teacup, surrounded by the beans that are ground to make this drink. Drops of liquid appear to be exploding out of the cup, which is tilted toward the side on the saucer. It makes the observer imagine the temperature and taste of this common drink, which many people drink daily.

Speaker 4

You can go anywhere your heart desires. With the wind in your hair and your dream destination right at your fingertips, there's nothing holding you back from taking the trip of a lifetime. Even a trip to the grocery store is easy, comfortable, and safe. You can appreciate our commitment to comfort for the entire family; even our furry friends jump at the chance to hop on in! With beautifully designed interiors, a wide variety of individual comfort settings, and our exclusive sound system, a smooth and pleasant journey is all but guaranteed!

Track 7 [BE] | The power of advertisements

(Unit 3, p. 45)

"Nothing tastes as good as skinny feels." This is a quote from famous model Kate Moss. When you hear that, how does that make you feel?

This is a very influential woman making this statement, and she is implying that being skinny is one of the most important things in life. And despite making this controversial statement, she still has influence over thousands of people. And lots of people with anorexia or bulimia live by this quote, using it to defend their actions and to make excuses for not seeking help. This is a very serious problem.

For example, did you know that 42 percent of first and third graders reported "I want to be skinnier"? And 81 percent of 10- to 11-year-olds are afraid of being fat. 95 percent of people with these disorders are between the ages of 12 and 25, and half of teenage girls have unhealthy eating habits, such as skipping meals or voluntary vomiting. And the body image portrayed as ideal by the media is only naturally possessed by five percent of women.

Why is this happening? Why are kids as young as first and third graders having these concerns?

One of the main reasons I believe this is occurring is because in the media, kids and teenagers are being shown unrealistic body images as ideal. They are being told that their bodies aren't beautiful. As Jean Kilbourne who is internationally recognised for her groundbreaking work on the image of women in advertising so eloquently said, "It's not just that we see these images once or twice or even hundreds of times. It's that they stay with us subconsciously. They create an environment with unhealthy images and push us to constantly sacrifice our health and our sense of well-being for the sake of profit."

Ads sell more than products. They sell values. They sell ideas. They sell concepts of love, of sexuality, of success, or perhaps most important, of normalcy. To a great extent, they tell us who we are and who we should be. With kids and teenagers watching many hours of TV a week, they are being exposed to a lot of unhealthy images.

And what about men? Many people do not realise or acknowledge the fact that men struggle with the same issues. For example, one third of teenage boys have unhealthy eating habits, such as skipping meals. And 22 percent of 10-year-old boys say how their bodies look is their number one worry, with 16 percent of high school boys suffering from disordered eating.

Some of the world is starting to wake up to this serious issue. For example, laws have been passed in France requiring models to have a doctor's note that states they are a healthy weight. This can help make sure that teenagers aren't being shown men and women being advertised as beautiful when in reality, they're leading unhealthy lifestyles.

The popular *Barbie* dolls by *Mattel* also show progress: the new *Barbies* are all different heights, shapes, and skin tones. This is great news because *Barbie* has long been known both for her influence on kids' lives as well as her unrealistic body dimensions.

But I'm not just here to tell you about this problem, I'm also here to tell you how you can help. The most important thing is to make sure the kids and teenagers around you know that it doesn't matter what shape or size you are as long as you are a healthy, happy, and confident human being.

Thank you. (Applause)

News reporter: The global fast fashion industry is often called out for the exploitative working conditions in its factories, which are staffed primarily by impoverished women — especially in Asia. Many of these workers toil for little pay and have few rights, often so clothing manufacturers in Western countries can keep costs low. *Deutsche Welle's* Sarah Hucal spoke with Dr Gisela Burckhardt, director of *FEMNET*, an NGO that works for women's rights in the garment industry in Asia.

Sarah Hucal: What are some of the main issues we are seeing with female workers in the garment industry?

Gisela Burckhardt: Working conditions in the textile industry are terrible. We have discrimination against women, especially in India and Bangladesh. Women are sexually harassed and the payment is very low. Despite the minimum wage increase in Bangladesh from about 60 euros to 85 euros per month in December, women need to work overtime to survive. There is also a lack of organisation in the factories. If women try to organise themselves in trade unions, they are normally threatened by the management and have to leave the factory. And this is just the beginning.

Sarah Hucal: Why are more women than men affected in this industry?

Gisela Burckhardt: About 80 % of the workforce in the clothing industry is women, with the exception of Pakistan. The industry wants to hire women because they are seen as cooperative and less likely to unionise. When they come home, for example, they might not be able to go to trade union meetings because they have so much to do. The patriarchal society in India and Bangladesh means that many women are not used to being treated like human beings. This makes it easier for factory bosses to shout at them and treat them differently than male workers.

Sarah Hucal: Some people might ask, "If the working conditions are so horrendous and wages are low, what keeps women working in this industry?" What would you say to them?

Gisela Burckhardt: It's simply because of poverty. There are not many work opportunities, and it is very difficult for women to find jobs in other industries. Also, a job in the textile industry is better than working in stone cutting, for example, or as a housemaid, because being in a household increases the danger of being harassed by men.

Sarah Hucal: In 2012, German textile company *KiK* worked with a supplier in Pakistan whose factory caught fire, leading to the deaths of 258 people. Do you believe buyers like *KiK* should be held responsible for the working conditions in their supplier companies abroad? How might it change the industry if they were?

Gisela Burckhardt: The case of *KiK* is unique because *KiK* was more or less the only buyer in the factory — they had 80 % of the orders, which is very rare. Usually, one company would cover just 5–10 % of demand in a factory. In this case, *KiK* could have been held more responsible because they were more or less the only buyer. What is unique is that normally when human rights violations like this fire occur, the case can only go to court in the country where it happened. The buyer can remain unattached and bears no responsibility. However, it's in the interest not only of consumers and workers, but also of the industry to know what its duties regarding factory working conditions are. This due diligence needs to be clearly defined by law. If a company can be sued for violating their responsibilities, I think the working conditions in factories will quickly change.

Sarah Hucal: What other suggestions does *FEMNET* have when it comes to reforming the industry?

Gisela Burckhardt: We are working in many different areas. At *FEMNET*, we support urgent appeals in cases where there are accidents or human rights violations in factories. Our partners in the countries of production refer to us to see which German companies are placing orders, and we address the issue with them directly. If they don't react, normally we make it public, but we first do very thorough research about what has happened and who is responsible in the case of working violations.

Sarah Hucal: What can consumers do to make the industry more sustainable?

Gisela Burckhardt: What we ask them to do is think about whether they need to have new clothes at all. There is too much production in the world and 60 % of all clothes produced are not even worn — they will be thrown away. So let's reduce consumption and make sure the clothes that are produced are done so with better working conditions and wages. You can buy second-hand clothes, for example. And if you definitely want to buy new ones, you can look for clothes with certain labels, for example *Fair Trade*; although these certifications don't necessarily guarantee better working conditions.

Track 9 [BE] | What is wrong with our response to human rights violations?

(Unit 4, p. 55)

People are becoming more empowered, more aware of their rights and raising their voice in so many parts of the world. Reactions from governments have been quite shocking, resulting in everything from increased repression, attacks on human rights defenders, to attacks on journalists and general attacks on free speech.

What we're seeing across the world in the last few years is a kind of "pull back" from fundamental human rights values, which have been taken for granted even in places like Europe. The scale is just staggering – 60 million people are currently displaced – 20 million plus refugees. This has not happened since the Second World War. The problem is not a lack of clarity on what needs to be done, but rather a lack of willingness from the leadership of the world to truly pursue change.

1.2 million people urgently need resettlement; not even 10 per cent has come forward so far. Very few countries have signed the *Refugee Convention*. The fact is, if you don't have safe and legal routes for refugees to move, if we don't recognise that they have international legal protection, it results in tragedy. That's why we had 4,500+ people drowning in the Mediterranean Sea, which were completely preventable deaths.

Amnesty International also aims to put pressure on the public. We have media coverage, we have campaigning about these issues. And, on the ground, we collect primary evidence of the atrocities of human rights abuses. We also talk to corporations and governments about what the impact of their misdeeds are.

Today, as we speak, human rights violations happen all around the globe. This fact is a tragedy in and of itself, and we are not acting quickly enough to prevent it.

Track 10 [AE] | My daily routine on my way to work

(Unit 5, p. 72)

When I leave my house every morning, five days a week, my phone app tells me how long my commute to work will be. Today, it tells me that I could make it to work faster by train due to an accident on the highway. Each street I walk down recognizes me, along with other commuters, and sends alerts on human traffic for both the trains and buses. At the station, the retail and food and beverage outlets send out offers to customers in their database. Each platform is allowing a certain number of people to safely board the train. I board the train after a slight delay and off I go. Ten minutes away from my stop I receive a message from my usual coffee shop asking if I'd like them to prepare an Americano, my usual morning coffee. The train arrives at my stop and I leave the platform as the exact amount for the ride is deducted from my account. I walk past the coffee shop to pick up my Americano, and the coffee cost is deducted from my account automatically. As I'm about five minutes away from the office, I get a message asking whether I'd like to get a vacant workstation prepared. I am given a few choices and I pick one with a nice view. My IP settings are then set at the workstation including my preferred light adjustments. As I enter my office building, I get facially recognized and automatically scanned for dangerous items or illegal substances. Once cleared, I'm instructed to take a specific elevator to the floor where I have my workstation ready and waiting. I walk past the security doors and reach my workstation and settle in. Another day starts.

Track 11 [AE] | What about your digital footprint?

(Unit 5, p. 78)

Willow B.: Hi guys, I'm Willow B., a *Youtuber* and online safety campaigner and you're watching the *Live my Digital video* series. Today's topic is digital footprints. I'm here at *Google*, one of the most exciting tech companies in the world. This podcast gives you insights into how digital footprints are formed, why it's important to be aware of them, how you can manage your digital footprint and ways to make it work to your advantage. I think of social media like a digital diary. I have memories of all the things I've done, the places I've been to and the people I've met along the way. Every now and then I'll scroll back through my pictures, going all the way back to school and find myself smiling or cringing at the things I've done. As cool as it is to have all of these memories at the click of a button, it's also important to be aware that whenever these pictures, videos or comments get

posted online we're creating our digital footprint. If the things you post are embarrassing or inappropriate, they may be visible for the whole world to see.

A digital footprint is the trail of digital information we leave behind us when we do anything online; when we share, search, join groups or buy things. All of this information is stored somewhere. Sometimes we know about it and sometimes we really don't. Research shows that 48 % of employers will use search engines to research you before considering you for a position and if you decide to apply for university further down the line, many of them will also research your digital footprint as part of the application process. In these situations, having a good digital footprint can massively work in your favor. What do you want people to discover when they search you?

The things we post today could be important years down the line. When content that reflects you in a negative light is easily visible in a search, your online reputation is at risk.

Here's what a group of students I spoke to had to say on the matter.

Student 1: You can't control what other people are doing.

Student 2: If they're tagging you in a post, you never really know who sees the post.

Student 3: Don't post anything that you wouldn't want everybody to see because if you post something you think "Oh I really don't want my teacher or my mom to see it" then it is the wrong thing to post.

Student 4: When you write a *Twitter* status or post pictures, just be mindful of who's watching and who can find out.

Willow B.: So what can you clean up or do to protect your digital footprint? Here are a few tips I have to help you keep on top of things. Playing around with the security settings on your social media account is key. Make sure they are set to a standard you're happy with so that only the people who you want to see your business can see your business. If you've posted something in the past that you're not happy with or think it's a bit inappropriate, delete it – this will make it less visible. If someone else has posted a piece of content that you're not happy with and you've been tagged you usually have the option to untag yourself. You can also report it to the networks themselves. Remember to delete or deactivate any old unwanted accounts you don't use anymore and I'd also recommend regularly logging out of all of your online profiles including social media accounts and searching for yourself using popular search engines like *Google*.

I hope you found this advice useful. Technology is amazing and we all have the right to use it safely and responsibly. Thanks for listening!

Track 12 [AE] | This is my life story – Part 1

(Unit 6, p. 84)

If your life were a book and you were the author, how would you want your story to go? That's the question that changed my life forever. Growing up in the hot Last Vegas desert, all I wanted was to be free. I would daydream about traveling the world, living in a place where it snowed, and I would picture all of the stories that I would go on to tell.

At the age of 19, the day after I graduated from high school, I moved to a place where it snowed and I became a massage therapist. With this job all I needed were my hands and my massage table by my side and I could go anywhere. For the first time in my life, I felt free, independent and completely in control. That is, until my life took a detour. I went home from work early one day with what I thought was the flu, and less than 24 hours later I was in the hospital on life support with less than a two percent chance of living. It wasn't until days later as I lay in a coma that the doctors diagnosed me with bacterial meningitis, a vaccine-preventable blood infection. Over the course of two and a half months I lost my spleen, my kidneys, the hearing in my left ear and both of my legs below the knee.

When my parents wheeled me out of the hospital, I felt like I had been pieced back together like a patchwork doll. I thought the worst was over until weeks later when I saw my new legs for the first time. The calves were bulky blocks of metal with pipes bolted together for the ankles and a yellow rubber foot with a raised rubber line from the toe to the ankle to look like a vein. I didn't know what to expect, but I wasn't expecting that.

With my mom by my side and tears streaming down our faces, I strapped on these chunky legs and stood up. They were so painful and so confining that all I could think was, how am I ever going to travel the world in these things? How was I ever going to live the life full of adventure and stories, as I always wanted? And how was I going to snowboard again?

That day, I went home, I crawled into bed and this is what my life looked like for the next few months: me passed out, escaping from reality, with my legs resting by my side. I was absolutely physically and emotionally broken.

But I knew that in order to move forward, I had to let go of the old Amy and learn to embrace the new Amy. And that is when it dawned on me that I didn't have to be five-foot-five anymore. I could be as tall as I wanted! *(Laughter) (Applause)* Or as short as I wanted, depending on who I was dating. *(Laughter)* And if I snowboarded again, my feet aren't going to get cold. *(Laughter)* And best of all, I thought, I can make my feet the size of all the shoes that are on the sales rack. *(Laughter)* And I did! So there were benefits here.

It was this moment that I asked myself that life-defining question: If my life were a book and I were the author, how would I want the story to go? And I began to daydream. I daydreamed like I did as a little girl and I imagined myself walking gracefully and snowboarding again. And I didn't just see myself carving down a mountain of powder, I could actually feel it. I could feel the wind against my face and the beat of my racing heart as if it were happening in that very moment. And that is when a new chapter in my life began.

Track 13 [AE] | This is my life story – Part 2

(Unit 6, p. 85)

Four months later I was back up on a snowboard, although things didn't go quite as expected: My knees and my ankles wouldn't bend and at one point I traumatized all the skiers on the chair lift when I fell and my legs, still attached to my snowboard ... *(Laughter)* went flying down the mountain, and I was on top of the mountain still. I was so shocked, I was just as shocked as everybody else, and I was so discouraged, but I knew that if I could find the right pair of feet that I would be able to do this again. And this is when I learned that our borders and our obstacles can only do two things: one, stop us in our tracks or two, force us to get creative.

I did a year of research, still couldn't figure out what kind of legs to use, couldn't find any resources that could help me. So I decided to make a pair myself. My leg maker and I put random parts together and we made a pair of feet that I could snowboard in. As you can see, rusted bolts, rubber, wood and neon pink duct tape. It was these legs and the best 21st birthday gift I could ever receive – a new kidney from my dad – that allowed me to follow my dreams again. I started snowboarding, then I went back to work, then I went back to school.

When I lost my legs many years ago, I had no idea what to expect. But if you ask me today, if I would ever want to change my situation, I would have to say *no*. Because my legs haven't disabled me, if anything they've enabled me. They've forced me to rely on my imagination and to believe in the possibilities, and that's why I believe that our imaginations can be used as tools for breaking through borders, because in our minds, we can do anything and we can be anything.

So the thought that I would like to challenge you with today is that maybe instead of looking at our challenges and our limitations as something negative or bad, we can begin to look at them as blessings; magnificent gifts that can be used to ignite our imaginations and help us go further than we ever knew we could go. It's not about breaking down borders. It's about pushing off of them and seeing what amazing places they might bring us. Thank you. *(Applause)*

Track 14 [BE] | "Squiggly" careers and the end of the traditional path (Unit 6, p. 90)

Helen Tupper: When we met at university 20 years ago, we made for unlikely friends. I'm an extrovert who gets involved in everything and will talk to anyone, ...

Sarah Ellis: ... and I'm an introverted ideas person who finds extroverts energising but a bit intimidating.

Helen Tupper: Despite our differences, we both had the ambition to climb the ladder and have a successful career.

Sarah Ellis: We were motivated by how far and how fast we could progress, and we thought that our route to the top would look something a bit like a ladder, headed straight up. And in those first few years of work, we were all about promotions and pay rises. On the surface, everything seemed to be on track. But we started to get the sense that the ladder might actually be holding us back. The obvious next step wasn't always the most appealing, and we were both excited about exploring opportunities that weren't necessarily based on what we'd done before. It wasn't what we'd

anticipated but our careers had started to look and feel much more like a vine growing on the side of a building. Squiggly.

Helen Tupper: A squiggly career is both full of uncertainty and full of possibility. Change is happening all of the time. Some of it is within our control, and some of it is not. Success isn't one-size-fits-all. Our squiggles are as individual as we are. And for me, that has meant a career where I've moved from working on foldable credit cards in one company – they didn't catch on – to building and launching a loyalty app for another. And that one is still going.

Sarah Ellis: And I've moved from making magazines to working on food waste, from a five- to a four-day week so I could spend more time on personal projects and volunteering. I've already had more jobs and worked in more organisations than my dad, and he's been working for twice as long as I have. And I'm the rule, not the exception.

Helen Tupper: When we started to share the idea of squiggly careers with people, we were surprised by how much it stuck. It seemed to give people something that perhaps they didn't even know that they needed, a way of describing both their experiences and their aspirations. Someone even told us that they took our book, which has a big squiggle on the front of it, into a job interview, as a way of describing their career so far. But we underestimated one big problem: the legacy of the ladder is all around us. It's in the companies that we work in and the conversations that we have. It's the uncomfortable question of how we reward and motivate people who do a great job but don't want to be promoted. And it's the unfairness of our learning being unlocked by the level that we reach in an organisation.

Sarah Ellis: Career ladders were created as a way to manage and motivate a whole new generation of workers – in the early 1900s. And that world of conformity and control from over 100 years ago is unrecognisable today, especially when we consider only six percent of people in the UK now work nine-to-five. We can all expect to have five different types of careers, significantly more than previous generations. And the *World Economic Forum* estimates that 50 percent of the skills that we have right now won't be relevant by 2030.

Helen Tupper: Ladders are limiting. They limit learning and they limit opportunity, and if organisations don't lose the ladder, they will lose their people, the people who are always adapting, who never stop learning and who are open to the opportunities that come their way. 2020 disrupted the way that all of us work, and none of us know what will happen next. But one thing we can be confident about is that the ladder is an outdated concept of career development.

Sarah Ellis: Losing the ladder starts with redefining our relationship with learning at work. We all now have the chance to curate our own curriculums, and we can be really creative about what that looks like, whether it's the *TED Talks* that you're watching, the books and blogs you're reading, the podcasts you're listening to. Your learning is personal to you. And the good news is, your development is no longer dependent on other people.

Helen Tupper: Our learning can't be limited by the level we reach in an organisation or only available to the fortunate few. No one has a monopoly on wisdom. In squiggly careers, everybody is a learner, and everybody is a teacher.

Sarah Ellis: In squiggly careers, we also need to change our perspective on progression. If this progression purely means promotion, we miss out on so many of the opportunities that are all around us. We need to stop asking only, "What job comes next?" and start asking, "What career possibilities am I curious about?"

Helen Tupper: Exploring our career possibilities increases our resilience. It gives us more options, and you create more connections. We can all start exploring our career possibilities. It might be an ambitious or intimidating possibility that you don't feel ready for yet. Or perhaps it's a pivot that feels interesting, but just a little bit out of reach. Or maybe it's a dream that you've discounted. The most important thing is that you give yourself the permission to explore.

Track 15 [AE] | How to choose your news

(Unit 7, p. 102)

How do you know what's happening in your world? The amount of information that's just a click away may be limitless, but the time and energy we have to absorb and evaluate it is not. All the information in the world won't be very useful unless you know how to read the news.

To your grandparents, parents, or even older siblings, this idea would have sounded strange. Only a few decades ago, news was broad-based. Your choices were limited to a couple of general interest

magazines and newspapers of record, and three or four TV networks where trusted newscasters delivered the day's news at the same reliable time every evening. But the problems with this system soon became apparent as mass media spread. While it was known that authoritarian countries controlled and censored information, a series of scandals showed that democratic governments were also misleading the public, often with media cooperation. Revelations of covert wars, secret assassinations, and political corruption undermined public faith in official narratives presented by mainstream sources. This breakdown of trust in media gatekeepers led to alternative newspapers, radio shows, and cable news competing with the major outlets and covering events from various perspectives. More recently, the Internet has multiplied the amount of information and viewpoints, with social media, blogs, and online video, turning every citizen into a potential reporter. But if everyone is a reporter, then nobody is, and different sources may disagree, not only on opinions, but on the facts themselves. So how do you get the truth, or something close? One of the best ways is to get the original news unfiltered by middlemen. Instead of articles interpreting a scientific study or a politician's speech, you can often find the actual material and judge for yourself. For current events, follow reporters on social media. During major events, such as the Arab Spring, newscasters and bloggers have posted updates and recordings from the midst of the chaos. Though many of these later appear in articles or broadcasts, keep in mind that these polished versions often combine the voice of the person who was there with the input of editors who weren't. At the same time, the more chaotic the story, the less you should try to follow it in real time. In events like terrorist attacks and natural disasters, today's media attempts continuous coverage even when no reliable new information is available, sometimes leading to incorrect information or false accusations of innocent people. It's easy to be anxious in such instances, but try checking for the latest information at several points in the day, rather than every few minutes, allowing time for complete details to emerge and false reports to be refuted.

While good journalism aims for objectivity, media bias is often unavoidable. When you can't get the direct story, read coverage in multiple outlets which employ different reporters and interview different experts. Tuning in to various sources and noting the differences lets you put the pieces together for a more complete picture. It's also crucial to separate fact from opinion. Words like *think*, *likely*, or *probably* mean that the outlet is being careful or, worse, taking a guess. And watch out for reports that rely on anonymous sources. These could be people who have little connection to the story, or have an interest in influencing coverage, their anonymity making them unaccountable for the information they provide. Finally, and most importantly, try to verify news before spreading it. While social media has enabled the truth to reach us faster, it has also allowed rumors to spread before they can be verified and falsehoods to survive long after they've been refuted. So, before you share that unbelievable or outrageous news item, do a web search to find any additional information or context you might have missed and what others are saying about it.

Today, we are more free than ever from the old media gatekeepers who used to control the flow of information. But with freedom comes responsibility: the responsibility to curate our own experience and ensure that this flow does not become a flood, leaving us less informed than before we took the plunge.

Track 16 [AE] | Digital detox: Step away from the phone

(Unit 7, p. 111)

Audie Cornish, host: Good morning. It's vacation season, a time when some people try to take a break from our online-all-the-time culture. Putting down the smartphone, avoiding emails, staying off social media and any other type of media consumption. Some people do that, like tech writer Mat Honan. It's his job to be connected. So when he goes on vacation ...

Mat Honan: I love to go out into nature. You can be in some really beautiful places, very quickly, that are very far from any cell phone tower.

Audie Cornish, host: Honan says with the advent of wearable tech and ever more widely available Internet connections, disconnecting will soon be an important, learned, inevitable life skill.

Mat Honan: The information is gonna be there – like, it's coming. And it's gonna be coming at us in ways where we can't avoid it. And so we've got to have the discipline to take those devices off – to turn them off. And it's gonna have to be done with intention because otherwise, there's gonna be no escaping from it. The feeling of always being connected can make it difficult to create boundaries between your home life and work life. Even when you are at home or on vacation, it can be hard to resist the temptation to check your email, respond to a text from a colleague, or check in on your social media accounts. In a recent study published in the journal *Applied Research in Quality of Life*, researchers found that technology use played a role in determining an individual's work-life balance.

The study suggested that the use of Internet and mobile technologies influenced overall job satisfaction, job stress, and feelings of overwork. So doing a digital detox may help you establish a healthier, less stressful work-life balance.

Audie Cornish, host: So a week, a day – Mat Honan of *Wired Magazine* says, take a break. Just unplug. Then there’s Paul Bier, a software company executive.

Paul Bier: Well, I totally agree. But the problem is also evident at school. I have a 15-year-old daughter who is finishing up her sophomore year ...

Audie Cornish, host: In high school. And Bier says his daughter knew he thought she spent too much time on *Facebook*, *Instagram* and *Twitter*.

Paul Bier: So she offered to stop using these sites for a while if I would pay her. *[Laughter]*

Audie Cornish, host: Two-hundred dollars, six months off social media.

Paul Bier: I thought she was joking. I said, you couldn’t live without social media. She had repeatedly told me that some of her classmates suffered from severe sleeping problems, depressive symptoms, and increased stress levels already. And I have hardly ever seen her without a phone in the last few months. She claimed that it was hard to escape from this vicious cycle. The main reason why young people felt the constant need to keep checking emails, texts, and social media was mostly the pressure to not miss out on anything.

Audie Cornish, host: But she did it with ease. And she was baffled when the Internet and TV went crazy with her story.

Paul Bier: It warmed my heart to hear her talk about how useless 99 percent of the chatter in social media traffic is. I was incredibly proud of her.

Audie Cornish, host: She turned down all interviews, by the way. And there are other stories like this. A teacher who waived an exam for students who would give up their phones. Another writer who stayed off the Internet for a year. He said he learned it was not the Internet that was causing his problems. It was him.

So we want to hear your story. Tell us about your attempt at digital detox – a week, a day. Tell us what you did, and tell us how it went. However, you do have to use the Internet to let us know on *Twitter* or *Facebook*. You can find us, @npratc. And our blog is npr.org/alltech. Looking forward to hearing your stories. Audie Cornish, *NPR News*.

Track 17 [BE] | Eight secrets of success

(Unit 8, p. 116)

This is really a two-hour presentation I give to high school students, cut down to three minutes. And it all started one day on a plane seven years ago. In the seat next to me there was a high school student, a teenager, and she came from a really poor family. She wanted to make something of her life, and she asked me a simple little question. She said, “What leads to success?” And I felt really bad, because I couldn’t give her a proper answer.

So I got off the plane, and went right here to give my first *TED* talk. Well, I suddenly realised that I was in the middle of a room of successful people! So I thought, why don’t I ask them what helped them succeed, and pass it on to teenagers? So here we are, seven years, 500 interviews with incredibly successful people later, and I’m going to tell you what really leads to success in life.

1. Well, the first thing is **passion**. Freeman Thomas says, “I’m driven by my passion.” Do it for love; don’t do it for money. Carol Coletta says, “I would pay someone to do what I do.” And the interesting thing is: if you do it for love, the money comes anyway.
2. **Work!** Rupert Murdoch said to me, “It’s all hard work. Nothing comes easily. But I have a lot of fun.” Did he say *fun*? Rupert? Yes! Successful people do have fun working. And they work hard. I figured, they’re not workaholics. They’re workafrolics. *(Laughter)* Good! *(Applause)*
3. Alex Garden says, “To be successful, put your nose down in something and get damn good at it.” There’s no magic; it’s **practice**, practice, practice. If you want to become an expert in something, you have to do it for at least 10,000 hours.
4. Norman Jewison said to me that it’s about your **focus**. If you want to be better at something than all the rest, you have to focus on this one thing. And ...
5. **Push!** David Gallo says, “Push yourself! Physically, mentally, you’ve got to push, push, push.” You’ve got to push through shyness and self-doubt. Goldie Hawn says, “I always had terrible self-doubts. I wasn’t good enough; I wasn’t smart enough. I didn’t think I’d make it.” Now, it’s not always easy to

push yourself, and that's why they invented mothers. *(Laughter)* *(Applause)* Frank Gehry said to me, "My mother pushed me."

6. **Serve!** Sherwin Nuland says, "It was a privilege to serve as a doctor." A lot of kids want to be millionaires. The first thing I say is: "OK, well you can't serve yourself; you've got to serve others something of value. Because that's the way people get rich – it will make them rich in every kind of way."
7. Bill Gates said, "I had an **idea**: founding the first micro-computer software company." I'd say it was a pretty good idea. And there's no magic to creativity in coming up with ideas – it's just doing some very simple things. And I give lots of evidence.
8. **Persist!** Joe Kraus says, "Persistence is the number one reason for our success." You've got to persist through failure. You've got to persist through criticism, rejection, meanness and pressure.

So, the answer to this question is simple: Do the eight things – and trust me, these are the big eight that will lead you to success.

Thank you! *(Applause)*

Track 18 [AE] | Success is a continuous journey

(Unit 8, p. 118)

Why do so many people experience success and then fail? One of the big reasons is, we think that success is a one-way street. So we do everything that leads up to success, but then when we get there, we figure we've made it, we sit back in our comfort zone, and we actually stop doing everything that made us successful. And it doesn't take long to go downhill. And I can tell you this happens, as it also happened to me.

Reaching success, I worked hard, I pushed myself to the limit. But then I stopped, because I thought, "Oh, you know, I made it. I can just sit back and relax." Reaching success, I always tried to improve and do good work. But then I stopped because I figured, "Hey, I'm good enough. I don't need to improve anymore." I had always been pretty good at coming up with good ideas. Because I did all these simple things that led to ideas. But when success hit, I stopped. I figured I was this supercool guy and I shouldn't have to work at ideas, they should just come like magic. And the only thing that came was creative block. I just couldn't come up with any ideas.

Reaching success, I always focused on clients and projects, and ignored the money. Then all this money started pouring in. And I got terribly distracted by it. Suddenly I was on the phone to my stockbroker and my real estate agent, when I should have been talking to my clients. My thoughts constantly centered around my possessions, proper investment, and wealth management.

On my path to success, I always did what I loved. But then I got into stuff that I didn't love, like management. I am the world's worst manager, but I knew I should be doing it, because I was, after all, the CEO of the company.

Well, soon a black cloud formed over my head and here I was, outwardly very successful, but inwardly very depressed. But I'm a guy; I knew how to fix it. I bought a fast car. *(Laughter)* It didn't help. I was faster but just as depressed.

So I went to see a doctor. I said, "Doc, I can buy anything I want. But I'm not happy. I'm depressed. I lack motivation to keep going. It's true what they say about burnout, and I didn't believe it until it happened to me. But my money can't buy me happiness." He said, "No. But it can buy *Prozac*." And he put me on anti-depressants. And yeah, the black cloud faded a little bit, but so did all the work, because I was just floating along. I couldn't care less if clients ever called. I was stuck in a bubble, unable to participate in everyday activities.

And clients didn't call. Because they could see I was no longer serving them, I was only serving myself. So they took their money and their projects to others who would serve them better and more professionally.

Well, it didn't take long for business to drop like a rock. My business partner and I, we had to let all our employees go. It was down to just the two of us, and we were about to go under. And that was great. Because with no employees, there was nobody for me to manage. In other words, we had to start from scratch. So I went back to doing the projects I loved. I had fun again, I worked harder and, to make a long story short, did all the things that took me back up to success. But it wasn't a quick trip. It took seven years. Seven years of intense personal development. I learned to take full responsibility for my actions, my behavior and my thoughts. I faced my inner demons. *(Laughter)*

But in the end, business grew bigger than ever. I felt stronger than ever before because I had learned something very basic – but very important. Success is anything but a one-way street. It takes courage, dedication and passion. It's not about money in the first place. It's about the personal conviction that you are doing something meaningful. And, most importantly, it's a continuous journey. If you want to avoid "success-to-failure-syndrome," you just keep following the principles I've tried to carve out, because that is not only how we achieve success, it's how we sustain it. Thank you very much. (Applause)

Track 19 | The true story of France's fight against planned obsolescence

(Unit 9, p. 140)

Host: For almost a century, companies have been designing products to fail, so that they can sell the same thing to you again next year. It's called planned obsolescence. France became the first country in the world to define and outlaw the practice. The law read: "Planned obsolescence means the techniques by which a manufacturer aims to deliberately reduce the life of a product to increase its replacement rate. It is punishable by two years' imprisonment and a fine of € 300,000."

This year, French non-profit *Halte à L'Obsolescence Programmée*, short *HOP*, has brought legal suits against tech giant *Apple* and printing giant *Epson* for breaking the planned obsolescence law. The European Union is on track for similar legislation. Forging into opening space are new, industry challenging companies such as washing machine start-up *L'Increvable*, who are looking to rock the market with a machine built to be easily fixable, with a 50-year guarantee.

We spoke to the people fighting planned obsolescence on the front line. Pascal Durand is a French politician, a member of the Green Party, and author of the European resolution against planned obsolescence. Adèle Chasson is the Project Manager at *HOP*. Christopher Santerre is a Co-Founder of *L'Increvable*.

Christopher Santerre: Nine years ago, almost no one had heard about planned obsolescence. A few years ago we generated more than 44 million tons of e-waste. Most of this e-waste is burned or buried, which causes long-term pollution of soil, air and water. We need to change the way we design, produce and consume these products. Changing the production is the hardest part because it takes time and costs a lot of money. The startup *L'Increvable* itself was created as a response to the planned obsolescence drift.

Pascal Durand: Every day in Europe, 43 kg of resources is consumed, per inhabitant. That is 30 % more than 50 years ago! We have become a disposable society. This has dramatic environmental consequences, not only in terms of resource depletion and the problem of waste generated, but also in terms of greenhouse gas emissions to bring these low-cost products to the other side of the world. There are social consequences too – consumers have to buy more products in shorter intervals, especially low-income households.

Christopher Santerre: Change is always possible. Last year, a study revealed that 52 % of French people are willing to reduce their consumption, and 44 % of that group associated the idea with buying longer lasting products. France might now be on the cutting edge for built-to-last products.

Adèle Chasson: There is a real expectation from customers that products should last longer and be more repairable. Some members of the French Senate had been trying to make planned obsolescence illegal since 2013, but the government didn't want it in the law.

When that law passed, it was really the start of it for us, the catalyst. It provided us with an opportunity to mobilize citizens. Laetitia Vasseur created *HOP*, and the team started to work to gather information. We ended up with hundreds of testimonies about *Epson* printers, and thousands of *Apple iPhone* complaints.

Christopher Santerre: After that law passed, mentalities changed. Now, planned obsolescence had entered everyone's head. It was a strong signal – but the next step is to take action by applying the law. At the end of last year, we were ready to submit our cases to the courts. We filed against *Epson* and *Apple* for planned obsolescence. We expect a lot from the investigation against *Apple*, as the outcome of this will be so important for the years ahead and have the potential to hinder other companies' attempts in the future to deliberately create gadgets that fall apart within a short period of time.

Pascal Durand: The European Union had never before taken up the problem of the lifetime of objects. That is why I proposed a study on the benefits for both companies and consumers of extending the shelf life of products. The report proposed solutions to encourage manufacturers to design products

that consumers can use for longer, repair, reuse, share. The approach was different from the French law, which qualified planned obsolescence as a crime punishable by a fine of € 300,000. In my report, I chose to address all aspects of obsolescence and to especially encourage industry, but also consumers and public authorities, to change production methods and alter consumption.

Host: I see. So what's your aim?

Pascal Durand: We want consumer panels to work together with manufacturers and determine the criteria for estimating a product's lifespan. This would make it possible to establish a common definition, and build a law around it. As legislators, we can only propose and stimulate changes, we cannot replace manufacturers. But it is now obvious that there is a consensus to tackle product durability, and that it is not a fad of ecologists.

Christopher Santerre: In fact, everyone can make a simple change right away by refusing to buy electronic gadgets so often – do we really need a tablet, or to change smartphones every single year? First refuse, then reduce, then opt for second-hand products and finally repair as much as we can. If we all start to do that, we would start to make decisive change.

Adèle Chasson: For the *Apple* and *Epson* cases, we're looking forward to the final legal decision. Meanwhile, the EU has brought in a flat two-year product guarantee. We're happy that the French government has been lobbying Europe to make this two-year guarantee a compulsory minimum.

We're hoping that it's just the beginning. If planned obsolescence is prohibited completely but never applied, there's no point having a law. Thank you.

Track 20 [AE] | Disposable relationships

(Unit 9, p. 144)

Good afternoon, listeners. My name is Natascha McKenzie. I'm a sociologist working at a *Cambridge*-based institute for the study of human behavior and have been conducting research on human interaction for over fifteen years. Today I'd like to speak a bit about some of my findings during my years in this field and share with you a few key insights into 21st century friendships and relationships. You've probably heard this referenced in the media already, but we are seeing first and foremost a significant decline in the number of committed relationships in recent years. People seem to be increasingly less interested in being committed to one person, or even being involved with anyone at all. In recent decades, rates of divorce and legal separations have increased alarmingly. Why is this, you might ask? Well, there are obviously many factors that can result in this phenomenon, but a common thread I've noticed in my research is that of boredom and a shortened attention span, or less patience with the relationships people have already formed. The modern view of "optimizing" or "hacking" your life to make it into some kind of fantastic ideal negatively impacts relationships due to the constant possibility of an easy fix – a better option appearing or becoming available. It turns out, we can apply the idea of consumerism onto our relationships, too. Once people notice that they are not getting along with a friend or partner as well as they used to, they may simply stop interacting with them, in the same way we throw away an old appliance and get the latest model instead of fixing the problem with the old one. (This concept of just disappearing from someone's life is often called 'ghosting' and is made even easier by increased reliance on social media for communication.) All of the optimized lives visible on social media also contribute to a higher set of standards for looks, behavior, or possessions, which then leads to greater dissatisfaction when confronted with the human reality. People's interactions with one another have grown increasingly superficial, and if problems do occur, this makes individuals less likely to stick around and work on them. Instead, they give up in exhaustion, since the next better option might be waiting around the corner anyway. And so a vicious cycle develops, since we begin to view the people who should be closest to us as disposable and replaceable, so much so that we may not ever truly try to get to know them. I hope this has helped shed some light on this complex topic, and increased your awareness of how modern relationships and human interactions have changed due to cultural pressures. Once again, I'm Natascha McKenzie. Thank you for your time.

Track 21 [BE, AE] | Different views on intelligence

(Unit 10, p. 150)

Speaker 1

Regarding intelligence, I would borrow some definitions from well-known psychologists and proponents of theories of intelligence, which say that adaptability to new environments, acquisition of knowledge,

reasoning and abstraction, comprehension, evaluation and judgement, and thinking originally and productively are the key abilities that comprise intelligence. For me, intelligence is the ability to do things in accordance with what is expected – it may be from learning ability, problem-solving, logical thinking, reasoning, adaptation and more. Hence, it is not bounded by cognitive thinking; it affects and comprises the whole bodily ability. I believe that everyone is intelligent in their own way and everyone has the ability to learn and thus improve their intelligence.

Speaker 2

School smart and real-world smart are, as we all know, not the same thing. It's perfectly possible to ace every test in college and struggle in life after you graduate. So if academic grades aren't enough to prove a person is intelligent, how do the world's most successful people spot the truly, practically intelligent? According to Steve Jobs, the key to being truly smart isn't deep expertise in one field, but instead the ability to make surprising connections between apparently different fields. For him, a lot of what it means to be smart is the ability to zoom out, like you're in a city and you could look at the whole thing from the 80th floor down at the city. "And while other people are trying to figure out how to get from point A to point B reading these little maps, you could just see it in front of you. You can see the whole thing," he said in an interview. That's definitely a fascinating conception of intelligence, but it raises an inevitable question: How do you develop the ability to get an overarching view of a situation in this way? For me personally, it's a mix of what Steve Jobs said and the ability to find unique and independent ways of seeing things and solving problems. In other words, intelligence is all about creating your own solutions.

Speaker 3

Intelligence is the ability to acquire existing knowledge and combine it with whatever we have learned. Intellect is one of humanity's most valuable qualities, allowing us to distinguish, evaluate and form opinions. Its conclusions depend on the accuracy of information used, and on the validity of assumptions. Real intelligence is a combination of intellectual skills, which can be measured, and qualities like wisdom, good judgement and insight, which cannot be measured. Real intelligence includes taking into account the long-term results of an action. It thus results in striving to be a wise, experienced and good person.

Speaker 4

Emotional intelligence is widely recognised as a valuable skill that helps improve communication, management, problem-solving, and relationships within the workplace. It is a skill which someone may not be born with, but that can be improved with training and practice.

IQ is a measuring unit for our intelligence potential, which has no direct relationship to our present intelligence. It is the EQ which makes you socially active and creative. Emotional Intelligence is the heightened awareness of others' emotions, including your own. The most successful professionals are successful in their respective fields due to their EQ, not IQ.

Successful CEOs or managers in the business world need to develop their self-awareness, social awareness, and relationship management skills to get the best out of themselves and their teams. They also need to understand themselves and their team members on a far more factual and research-based level so that they can determine their ability to address the team's needs based on the different types of personalities and intelligence within the group.

Sarah White, host: Some psychologists say that teaching emotional literacy in school is key to better behavior — and better grades. It's students learning how to understand what other people are feeling and in what way what they do and say affects other people. How do you teach that? Does it just make students more conscientious? And can it boost their grades, also?

Two people who believe it does and it can are with me. Marc Brackett is the director of the *Yale Center for Emotional Intelligence* at *Yale University*, New Haven. Welcome to *Science Friday*, Dr Brackett.

Maureen Edkins is professor of psychology at *Rutgers University* in New Jersey. She's also director of the *Social and Emotional Learning Lab* there. Welcome to our show, Dr Edkins.

Let's talk about this definition, Dr Edkins, first. Just what is emotional intelligence?

Maureen Edkins: Well, we've all heard of regular intelligence and IQ tests etc., and I think the emotional intelligence aspect is our way of being smart in the world. It's the set of skills that we need to get along in our interpersonal relationships.

Sarah White: And Dr Brackett, this is something we can teach students?

Marc Brackett: It is. We believe that everyone deserves an education in emotional intelligence because for the most part there has been no direct instruction on these skills. For example, how many kids have a sophisticated emotional vocabulary or know research-based strategies to regulate their emotions? How many adults really have this?

Sarah White: Dr Edkins, how come we never heard about this when we were in school many years ago?

Maureen Edkins: You know, I'm not sure that we valued its importance. Schools are places where many kids are learning new things, and with learning new things comes a tremendous mix of emotions. It's wonder, it's enthusiasm, but it's also despair and frustration. And the science of emotion is teaching us the fact that students' ability to learn is tremendously affected by their emotional state while they're learning.

Sarah White: Dr Brackett, are we then mistaking some problems in school, maybe students who are not paying attention, and we think that they are just bored with the subject when there's some emotional problem that's there? Is that what this is about?

Marc Brackett: In part, it definitely is about this. So using myself as an example, when I was in high school, I was unfortunately a kid who was bullied, and when I look back at my grades, I'm not so proud of them as an adult today. But, you know, as Maureen was saying, I was worried about getting home safely, I was worried about whether a friend would protect me in the school yard or not. So when our brains are preoccupied with managing our social lives, it's pretty hard to be present and focused in a classroom and learn.

Sarah White: So you could be sitting there in the back of the classroom while the teacher is introducing a complex subject matter, and then the teacher calls you, and you're so distracted by the bullying that happened earlier, the teacher just thinks you're just not interested in the subject when you're really just upset about something.

Marc Brackett: Exactly, definitely.

Maureen Edkins: I agree. You know, when students walk into a school, they put a lot of things in their lockers, but the one thing they don't put in are their feelings. They carry those feelings around with them every day, every classroom, in the hallway, in the lunchroom. And if we don't help them communicate and understand those feelings and know how to calm themselves down when they're upset, they're going to have a hard time paying attention to what's going on in the classroom. And not to mention the fact that with the new education standards, schools are going to change in the way in which classrooms have to have in-depth conversation, kids listening to each other, working with each other in groups, peer-teaching each other, giving each other feedback. And all of that requires emotional intelligence.

Sarah White: Marc, you've developed something called the RULER approach.

Marc Brackett: Yes, RULER is an acronym that stands for what we believe are these critical emotional skills. And they stand for *recognizing* emotion in oneself and others, *understanding* where emotions come from or the causes of emotions, *labeling* emotions, *expressing* emotions and *regulating* emotions. We live in a world where kids need to absorb many feelings. And so if they can't label those feelings clearly, then they're not going to be able to act on them appropriately or figure out the difference between being bored and being frustrated. And these are all interrelated skills. So you know, when you can name your emotion, it's much easier for you to tame your emotion.

Sarah White: Do you have to teach that to the student, to verbally express that and not to be afraid to say, you know, I had a bad day, I had to help my single mum get my siblings out to school today, and I'm just not focused?

Marc Brackett: We believe that all emotions are valid. We don't value any emotion over another. Of course we want schools to be positive, but students are going to come to school feeling disappointed and lonely, they're going to come feeling sad and angry, devastated, and what we want them to do is to feel safe disclosing that personal information.

Sarah White: And in what way do they disclose it? How do you get that out of them?

Marc Brackett: Well, from our perspective, it's necessary to have experienced teams of teachers who are familiar with mentoring techniques; teachers who are trained in handling such situations professionally. We consider it vital to teach students to identify and express their feelings constructively. They need to learn about nonviolent communication, tolerance, how to deal with bullying and cyber-bullying; they should be able to negotiate not only through conflicts around their academics but through issues regarding drugs and alcohol and eating disorders, so that they can negotiate their lives in a much stronger, healthier way. And this is why it's so important that the teenagers know who they can turn to and that they will be taken seriously.

Sarah White: Of course, this implies great structural changes in schools and also potentially in the role of the teacher.

Maureen Edkins: Yes, definitely. But without change, there's no progress. We are convinced that if emotional literacy is woven into a standard curriculum, problems like bullying, bad grades, lack of concentration and absenteeism can be tackled more effectively at our schools.

Sarah White: *NPR News*, Sarah White, thank you both very much.

Track 23 [BE] | An interview with a graffiti artist

(Unit 11, p. 169)

Interviewer: Graffiti, is it vandalism or art? It's a question that's been discussed for decades by many people. The public are now beginning to accept graffiti artists and their work, even though the authorities still think of them as mindless taggers who are simply looking for a way to relieve boredom. Consequently, many legitimate and talented artists have to work with caution and paint "legal walls" for fear of costly consequences. However, just this week an artist was questioned by police for painting on a wall legally, with permission from the owner of the building.

Is it possible to remove the negative stereotypes surrounding graffiti? Today I want to welcome SER, artist and founder of *Graffiti Kings*, who are fighting intolerance and narrow-mindedness, with a determination to promote graffiti as something positive.

SER: Hi and thanks for inviting me.

Interviewer: Who are the *Graffiti Kings* and how many artists are involved?

SER: The *Graffiti Kings* are a collective of the best graffiti artists from across the UK, there're over thirty artists involved.

Interviewer: So, erm ..., can you tell us a bit about what *Graffiti Kings* do?

SER: Our aim has been to turn our passion into our career and along the way promote graffiti as a positive art form. Every time we're out representing the *Kings* we are trying to smash the stereotypes some associate with graffiti.

Interviewer: How and when did you get together?

SER: I started the *Graffiti Kings* as a movement more than ten years ago and it became an organised business. Over the past twenty years I've painted with some of the very best, so I initially formed the team from the talent pool I already knew. Soon after word got out about what we were doing, artists started coming out of the woodwork and contacting us to be involved. It's one of the things I love about my job, the constant exposure to new talent. Just when you think you've seen it all, someone comes around and blows you away. Most of our guys are also involved in other disciplines, too; we have fine artists, sculptors, tattooists and graphic designers as well as street artists in the team.

Interviewer: Can you tell us what you've been working on recently?

SER: To be honest all our current projects are top-secret.

Interviewer: As a collective, what has been your professional highlight so far?

SER: Making it this far is everything to us. Every time we get paid to do what we love we thank our lucky stars.

Interviewer: Street art and graffiti, is there a difference?

SER: I guess straight-up spray-paint-onto-wall is considered graffiti and the more fruity stuff is street art, but the lines are so blurred nowadays and we use techniques traditionally associated with both.

Interviewer: How do you feel the public's opinion towards graffiti has changed over the years?

SER: A graffiti artist called *Banksy* put the image of a graffiti artist into a more positive light. There is more acceptance now than ten years ago. Unfortunately, there is still ignorance and government brainwashing that presents anyone with a spray can as a dangerous guy, but every time we paint before the public we can convince them of the contrary.

Interviewer: Which country is home to the best graffiti work?

SER: I love English graffiti. There is always something happening, especially within the London scene that keeps it evolving and fresh, and there've never, ever been any rules. I respect the world scene, specifically LA, New York and Europe, but the UK is my home.

Interviewer: If we were looking for the best showcase of graffiti in London, where would we look?

SER: Nothing lasts forever. Some of the legal walls in London look amazing for ten minutes but then are gone. You just need to keep your eyes open and explore the city.

Interviewer: Which artists should we be looking out for at the moment?

SER: The *Graffiti Kings*. Ha ha!

Interviewer: Any advice to those starting out?

SER: Keep drawing. All the time. The sketch is your foundation; if it looks bad on paper it's not going to look good on the wall. Oh, and wear a mask.

Interviewer: What does the future have in store?

SER: Robots, I reckon.

Interviewer: If there's one message you'd like to portray with your work, what would it be?

SER: Shake it, spray it, love it.

Interviewer: Thank you.

Track 24 [AE] | What art really is

(Unit 11, p. 171)

Imagine you and a friend are strolling through an art exhibit and a striking painting catches your eye. The vibrant red appears to you as a symbol of love, but your friend is convinced it is a symbol of war. And where you see stars in a romantic sky, your friend interprets global warming-inducing pollutants. To settle the debate, you turn to the Internet, where you read that the painting is a replica of the artist's first-grade art project: Red was her favorite color and the silver dots are fairies.

You now know the exact intentions that led to the creation of this work. Are you wrong to have enjoyed it as something the artist didn't intend? Do you enjoy it less now that you know the truth? How much, if at all, should the artist's intention affect your interpretation of the painting? It's a question that's been tossed around by philosophers and art critics for decades, with no consensus in sight.

In the mid-20th century, literary critic W. K. Wimsatt and philosopher Monroe Beardsley argued that artistic intention was of no importance. Their argument was twofold: First, the artists we study are no longer living, never recorded their intentions, or are simply unavailable to answer questions about their work. Second, even if there were a bounty of relevant information, they believed it would distract us from the qualities of the work itself. They compared art to a dessert: When you taste a pudding, the chef's intentions don't affect whether you enjoy its flavor or texture. All that matters, they said, is that the pudding "works." In other words, that you enjoy it.

Of course, what "works" for one person might not "work" for another. And since different interpretations appeal to different people, the silver dots in our painting could be reasonably interpreted as fairies, stars, or pollutants.

If you find this problematic, there are other views coming from literary theorists who rejected this theory. They argued that an artist's intended meaning was not just one possible interpretation, but the only possible interpretation. For example, suppose you're walking along a beach and come across a series of marks in the sand that spell out a verse of poetry. The poem would lose all meaning if you discovered these marks were not the work of a human being, but an odd coincidence produced by the waves. They believed an intentional creator is what makes the poem subject to understanding at all.

Other thinkers advocate for a middle ground, suggesting that intention is just one piece in a larger puzzle. Contemporary philosopher Noel Carroll took this stance, arguing that an artist's intentions are relevant to their audience the same way a speaker's intentions are relevant to the person they're engaging in conversation. To understand how intentions function in conversation, Carroll said to imagine someone holding a cigarette and asking for a match. You respond by handing them a lighter, gathering that their motivation is to light their cigarette. The words they used to ask the question are important, but the intentions behind the question dictate your understanding and ultimately, your response.

So which end of this spectrum do you lean towards? Do you, like Wimsatt and Beardsley, believe that when it comes to art, the proof should be in the pudding? Or do you think that an artist's plans and motivations for their work affect its meaning? Artistic interpretation is a complex web that will probably never offer a definitive answer. Thank you! (*Applause*)

Track 25 [BE] | Is everybody an artist?

(Unit 11, p. 173)

Host: As we know, art can play a significant role in people's everyday lives, even if they aren't always aware of it. As this is our topic for today, we're presenting you with a recorded conversation between a prominent member of Austria's artistic sphere, and a student studying in a seemingly unrelated environment – a Higher Technical College. This was part of a series of interviews conducted during the artist's visit to various schools all over Austria.

Artist: It's interesting for me to see all of the creative projects at a school known for preparing students for the technical fields.

Student: Yeah, we do a lot of hands-on stuff. It can be pretty interesting.

Artist: Would you define yourself as an artist? Have you ever completed any kind of artistic project?

Student: No, not really. I would call myself more of a technical nerd or a problem-solver. I'm not really that interested in art.

Artist: This is something that's fascinating – I took a look at your school's different departments, and it struck me how many of them, like Architecture, Graphic Design, and even subjects like Mechatronics, IT or Software Development, require a large amount of creativity and even artistic vision. And it's true that many architects, software developers, or computer programmers have to create new concepts, ideas, and forge new paths for themselves in their fields.

Student: Hm ... that's true, I guess. We did have a project in the practical lessons in the school workshop where we had to build something with wood. We could be pretty creative and interpret the topic according to what we could imagine. The idea was to create something original that combined form and function in an effective way.

Artist: See? That's a creative project for sure, and it takes the work of an artist to figure out how to complete it. It makes me wonder how much the development of individual artistic goals is encouraged in schools.

Student: I don't think individual creativity is at the very top of the list, but I do think that there is room for students to create and be proud of their own projects and ideas.

Artist: Would you say that members of the younger generation value art or the quality of being artistic?

Student: If someone creates something really cool or useful, like a new mechanical invention, or designs an amazing house or logo, then it's recognised for being worth something, but I don't really see art in general as being something that is extremely important to young people.

Artist: What would you say art means to you? What would our society look like without art?

Student: Art to me is something that is either impressive because of the skill needed to complete it, or because of its ability to connect with people, often because it looks nice or makes people feel a certain way. I think society would be really boring without art, or at least it would be a lot less colourful.

Artist: Yes, I think that's true. Art can be almost anything, but it has to awaken some kind of emotional response in the viewer, or tell a story that others can relate to without knowing the artist. For me, a society without art is unthinkable, and even without purpose. I'm glad that young people such as yourself are around to think creatively and to keep this artistic momentum going.

Host: So, there you have it. A short view into the worlds of two different creative people, whose fields are perhaps more related than anyone would have thought.

Credits

- Track 1: N.N. (Tourism Council of Bhutan) – <https://www.bhutan.travel/page/frequently-asked-question> (12.01.2021, adapted); Jeanifer Brekling, Interview with Elizabeth Becker – <https://www.momondo.com/discover/curbing-overtourism-interview-journalist-elizabeth-becker> (12.01.2021)
- Track 2: N.N. (WE ARE TRAVEL GIRLS), Interview with Lexie Alford – <https://wearetravelgirls.com/ladies-we-love-lexie-alford/> (12.01.2021, adapted)
- Track 3: N.N. (M&M Waste) – <https://www.mandmwaste.com/the-different-types-of-waste-and-how-to-dispose-them-p-140.html> (19.01.2021, adapted)
- Track 4: N.N. (National Ocean Service, Department of Commerce, USA.gov) – https://oceanoday.noaa.gov/trashtalk_garbagepatch/welcome.html (19.01.2021, adapted)
- Track 5: N.N. (Interesting Engineering) – <https://www.youtube.com/watch?v=uyIzKlw0xY> (24.01.2021, adapted)
- Track 7: Sofia Rodriguez-Dantzler – <https://www.youtube.com/watch?v=WKcgBQujvRo> (18.04.2021, adapted)
- Track 8: N.N. (Deutsche Welle) – <https://www.dw.com/en/the-hidden-human-cost-of-fast-fashion/a-46577624> (18.04.2021, adapted)
- Track 9: N.N. (World Economic Forum) – <https://www.youtube.com/watch?v=vMAWu7jzbGY> (09.02.2021, adapted)
- Track 10: N.N. (Vertiv) – <https://www.youtube.com/watch?v=Y3hCMTW-kp8> (02.05.2021, adapted)
- Track 11: Willow B – <https://www.youtube.com/watch?v=OBg2YV3Bts> (04.05.2021, adapted)
- Track 12, Track 13, p. 85/ad 2a/Step 3: Amy Purdy – https://www.ted.com/talks/amy_purdy_living_beyond_limits/transcript (01.06.2021, adapted)
- Track 14: Sarah Ellis, Helen Tupper – https://www.ted.com/talks/sarah_ellis_and_helen_tupper_the_best_career_path_isn_t_always_a_straight_line/transcript (14.06.2021, adapted)
- Track 15: Damon Brown – https://www.ted.com/talks/damon_brown_how_to_choose_your_news/transcript?language=en (27.10.2020, adapted)
- Track 16: N.N. (npr) – <https://www.npr.org/transcripts/324892657> (27.10.2020, adapted)
- Track 17: Richard St. John – https://www.ted.com/talks/richard_st_john_8_secrets_of_success/transcript?language=en (06.11.2020, adapted)
- Track 18: Richard St. John – https://www.ted.com/talks/richard_st_john_success_is_a_continuous_journey/transcript?language=en (03.11.2020, adapted)
- Track 19: James Bates-Prince – <https://buymeonce.com/blogs/articles-tips/interview-france-fight-planned-obsolescence> (11.11.2020, adapted)
- Track 21/Speaker 1: Lexter Mangubat – <https://lextertermangubat.wordpress.com/2018/05/23/on-intelligence/> (21.11.2020, adapted); Speaker 2: Jessica Stillman – <https://www.inc.com/jessica-stillman/this-is-number-1-sign-of-high-intelligence-according-to-steve-jobs.html> (21.11.2020, adapted); Speaker 3: N.N. (Truth First Association) – https://www.wisdom2joy.com/Real_Intelligence (21.11.2020, adapted); Speaker 4: Niraalee Shah – <http://bwpeople.businessworld.in/article/EQ-is-More-Important-Than-IQ/07-08-2020-306116/> (21.11.2020, adapted)
- Track 22: N.N. (npr) – <https://www.npr.org/2013/08/09/210508774/reading-writing-rithmetic-and-respect> (20.11.2020, adapted)
- Track 23: Mark, Interview with SER – <http://www.ukstreetart.co.uk/interview-graffiti-kings/> (20.02.2017, slightly adapted)
- Track 24: Hayley Levitt – https://www.ted.com/talks/hayley_levitt_who_decides_what_art_means/transcript (02.12.2020, adapted)