Part 1.

Good morning - Dave Smith speaking.

B: Hi - could I speak to the organiser of the Preston Park Run?
A: Yes, that's me.
B: Great - um - I was talking to some friends of mine about the run and they suggested I contact you to get some more details.
A: Sure - what would you like to know?
B: Well - they said it takes place every **(1) Saturday**, is that right?
A: Yes it does.
B: OK - great!
A: Do you know where the park is?
B: Oh yes - I've been there before. But it's quite big and I'm not sure where to go.
A: Well there's a circular track that goes right around the park. The run starts at the **(2) café,** goes past the tennis courts then twice around the lake and finishes back where it started.
B: Ok and what time is the run?
A: Well the actual run begins at **(3) 9 am** but the runners start arriving at about 8:45.
B: OK - so I need to get up early Saturday morning then. And how long is the run?
A: Well it used to be three kilometres but most people wanted to do a bit more than that so we lengthened it to **(4) five kilometres** - we now go round the lake twice and that adds an extra two kilometres.
B: Right - not sure I've run that far so I'd better start doing a bit of training.
A: That's a good idea. But it's not a race, it's really just for fun and the best thing would be to take it easy the first few times you do it and then see if you can gradually improve your time.
B: Is the run times then? How do I know how well I've done?
A: When you cross the finish line you'll be given **(5) a bar code** and you take this to one of the run volunteers, who will scan it. Then you can get your time online when you go home.
B: Oh - I see. You collect all the results.
A: Exactly.
B: I see - that's great. So how do I register?
A: Well there are several ways. I could take your details over the phone but it's much easier if you do it using **(6) the website.**
B: OK - good. Um, I think that;s probably all I need to know for now. Oh yes - does it cost anything to register or do you collect money each week?
A: Well it doesn't cost anything to register but we do charge for the run. In fact we have just increased the charge to **(7) £1.50**. It used to be a pound but because we were making a bit of a loss we have had to increase it by 50p.

B: OK thanks. I think I have enough information on taking part in the run.

Part 2.

I've seen many changes over my years as a zoo keeper at Hadley Zoo and all of them have brought benefits to the animals in our care. For example, the design of animal enclosures at zoos is something that has undergone a radical transformation. When I started out, what was of paramount importance wasn't trying to create an environment which would allow animals to behave as they would in the wild, which is what we try to do today, even if they do still have to be kept behind bars – but it was actually making sure that **(8) disease** was kept at bay. For example, the floor of the ape house at Hadley Zoo, which was built in the 1960s, is made of concrete, instead of natural materials because it's much easier to hose out and bleach down.

But we've now tried to make the environment more ape-friendly by adding hammocks and ropes. But all zoos have found that the problem with trying to build a natural environment for some of the larger animals, is that when you provide a large area with plenty of shelter and vegetation, **(9) visibility** becomes an issue to the visitor. Trying to keep both animals comfortable and visitors satisfied at the same time is a major challenge and requires a lot of creativity. At Hadley Zoo, one of our basic tenets is to give the animals what we call 'choice and control', letting them decide where to move and when – the idea is to encourage the animals to be as active and mobile as possible – but we can't always guarantee results that are visitor-friendly. As a zoo keeper, I'm involved in developing programmes for the animals.

We want to look after them as best we can, but not to fully domesticate them. They're still wild animals, so for example we might make them forage for their food, or work for it in some way, which gives them the sort of **(10) stimulation** they'd miss if we just handed it over. We went through this phase in the 1980s as a profession that because some of these animals were so rare, they were displayed to the public in zoos in such a way as to make visitors feel that they were looking at **(11) works of art**, because they were looking at something like a tiger that's a rare and endangered species. These days zoos are having to fight harder for the public's attention and we've learned what they don't want is a lecture on conservation issues, what they want is to experience something more personal and emotional with an individual animal; they don't want to treat it just as a rare spectacle. So the buzzword is no longer 'conservation', although that remains the mission of all zoos, it's **(12) 'connecting'** – so it's about relating people directly with nature. The idea of showing visitors more of what the zoo does for animal well-being, while also giving them first-hand experience with animals, is slowly spreading. So the orang-utans can actually play with the public using toys which can simultaneously be controlled by the public outside the enclosure, and the animals inside. And we've just opened a new tiger exhibit with trails and corridors that will allow the big cats to roam through visitor space, separated only by a glass wall.

At Hadley Zoo, we're at the stage where all our big cats and apes were born in captivity and not taken from the wild like previous generations. They're still wild

animals, but they've grown up in the presence of humans in a controlled environment. From years of observing the apes' interaction with the public, I'd say they display **(13) tolerance** rather than an attitude of fear. Despite their ancestral roots in equatorial Africa they understand the benefits of air-conditioning and they prefer to stay inside, and who can blame them?

In the past handling the more dangerous animals was only possible if they were immobilised or tranquilised which understandably they didn't like. I remember the tigers used to become super-aggressive every time the vets came anywhere near them. The situation is different today because we can train the animals from a young age. One way we do this is to train the animals to press against the mesh of their enclosures to receive injections. The goal is **(14) stress reduction** so that the lions and tigers become used to being handled and can be given injections without the need for tranquilising. When I began work as a keeper in 1987, the elephants were kept in **(15) chains** in their cages at night. And when the elephant manager made the decision ten years later to leave them to move around freely in their cages, the fear was that it might make them harder to handle.

But in fact because their feet were in better condition, and because they could socialise in a better way, it actually made them easier to handle. Things have improved a lot, and I believe animals in zoos have a great life. In the wild they're… ***[fade]***

Part 3.

Mia: Hi, Rob. How's the course going?

Rob: Oh, hi, Mia. Yeah, great. I can't believe the first term's nearly over.

Mia: I saw your group's performance last night at the student theatre. It was good.

Rob: Really? Yeah ... but now we have to write a report on the whole thing, an in-depth analysis. I don't know where to start. Like, I have to write about the role I played, the doctor, how I developed the character.

Mia: Well, what was your starting point?

Rob: (16) Er... my grandfather was a doctor before he retired, and I just based it on him.

Mia: OK, but how? Did you talk to him about it?

Rob: He must have all sorts of stories, but he never says much about his work, even now. He has a sort of authority though.

Mia: So how did you manage to capture that?

Rob: (16) I'd ... I'd visualise what he must have been like in the past, when he was sitting in his consulting room listening to his patients.

Mia: OK, so that's what you explain in your report.

Rob: Right.

Mia: (17) Then there's the issue of atmosphere - so in the first scene we needed to know how boring life was in the doctor's village in the 1950s, so when the curtain went up on the first scene in the waiting room, there was that long silence before anyone spoke. And then people kept saving the same thing over and over, like 'Cold, isn't it?'

Rob: Yes, and everyone wore grey and brown, and just sat in a row.

Mia: Yes, all those details of the production.

Rob: And I have to analyse how I functioned in the group - what I found out about myself. I know I was so frustrated at times, when we couldn't agree.

Mia: (18) Yes. So did one person emerge as the leader?

Rob: (18) Sophia did. That was OK - she helped us work out exactly what to do for the production. And that made me feel better. I suppose.

Mia: When you understood what needed doing?

Rob: Yes. **(19)** And Sophia did some research, too. That was useful in developing our approach.

Mia: Like what?

Rob: (19) Well, she found these articles from the 1950s about how relationships between children and their parents, or between the public and people like bank managers or the police were shifting.

Mia: Interesting. And did you have any practical problems to overcome?

Rob: Well, in the final rehearsal everything was going fine until the last scene - that's where the doctor's first patient appears on stage on his own.

Mia: The one in the wheelchair?

Rob: (20) Yes, and he had this really long speech, with the stage all dark except for one spotlight - and then that stuck somehow so it was shining on the wrong side of the stage ... but anyway we got that fixed, thank goodness.

Mia: Yes, it was fine on the night.

Part 4.

Interviewer: Today, we're looking at careers related to marketing. My guests, Liz Bryant and Josh Ramsey, are both trendspotters, who identify new trends in fashion and culture. They help companies produce new products that will be both innovative and popular. Liz, you used to work as a designer, right?

Liz: Yes, I worked in fashion design for five years, and I was always being told I had a good eye for trends. **Then one day, I came across a report on trends in youth culture published by a global forecasting agency. It was fascinating; and since a grasp of up-and-coming styles is paramount in trendspotting, I just knew it would suit me down to the ground as a career**. **(21)** Trendspotting in fashion isn't

just a question of "turquoise is in" this season and "grey is out". You've got to tap into consumer tastes to learn why people think certain products are cool — why some trends take off and others don't. It means being observant about micro and macro trends.

Interviewer: Josh, can you tell us more about these trends?

Josh: Well, we make two types of predictions; the first is short-term and relates to micro trends that may last only a year or two. In fashion, it's based on today's style on the runway, what's being worn on the Streets of London or New York, the hottest Instagram images meaning trends that people follow. The ideas are sold to high street stores, and they quickly appear in shop windows. **The second type of prediction has to do with macro trends — you know — long term, more lasting changes in tastes. This is what trendspotters usually find most challenging — it requires in-depth investigation and discussions with experts from a variety of fields. (22)** We spot trends in architecture, communications, food, technology and lifestyle. Look at the growth of the home espresso machine. Technology made them kitchen-friendly and it's revolutionized how we drink our coffee. So our job is to second-guess how these changes will affect our taste in consumer goods because these macro trends may be with us for years to come.

Interviewer: Now, Liz, where do you find your ideas?

Liz: I check hundreds of sites online, but it's easy to lose track of time and get bogged down, so I go to shows and exhibits too. I always take a camera to record people, objects, colours ... anything that triggers a new idea. **I find my inspiration on the street, but it took me a while to get a handle on the kind of style to target. Eventually, I learned to ignore "looks" already there and avoid anything too off the wall or too quirky. (23)**

Interviewer: OK. So Josh, do you observe the public too?

Josh: Less so than Liz and less than I used to at the agency. I'm operating freelance from home now and my work is mainly online. **New clients find me through networking sites, so I dedicate the first few hours of the day to maintaining my online presence. (24)** The rest is spent answering emails, texting, chatting to clients and scanning blogs and images for inspiration. But whether you're on the street or in front of a screen, identifying trends requires constant observation.

Interviewer: Here's a question for both of you. What qualifications does a trendspotter need?

Josh: **A degree in marketing isn't essential (25)** but some background is undeniably useful, and a knowledge of psychology can help with predicting consumer behaviour.

Liz**: Some trendspotters are qualified only in design, but training in advertising can be invaluable and really, give you an edge when talking with companies, I think. (25)**

Interviewer: And finally, what makes a good trendspotter? Which skills are most important?

Liz: Broad interests in art, design, science, technology ... . Actual forecasting is a kind of sixth sense, though. You can instinctively feel a trend developing on the street, and later, you see it on the runway. Of course, you then need to bring it all together into a clear idea and get it to your client and the market asap.

Josh: Yes, I think, at the root of it is intuition and that can't necessarily be taught. A knowledge of design history goes a long way too — every trend is rooted somewhere in the past. So while you're looking forward, you can't dismiss the past. I'm often surprised to see how past styles influence current design. In time, fashion comes full circle, reinventing itself, but with a modern twist.

Interviewer: Thank you both for coming today.