

**EASY E**

CEF level A2

**MEDIUM M**

CEF levels B1-B2

**ADVANCED A**

CEF levels C1-C2

CEF: European Framework of Reference for Languages

## INTRODUCTION

### [1] Let's get started!

**David Ingram:** Welcome to *Business Spotlight Audio 5/2020*. I'm David Ingram from England.

**Erin Perry:** And I'm Erin Perry from the United States. We're glad you could join us! In this recording, you can listen to articles and interviews from the world of business English. We also offer lots of exercises to help you to improve your language and communication skills.

**Ingram:** This time, we have a special focus on customer care and, in particular, the sorts of conversations you should now be having with your customers.

**Perry:** We'll also be discussing the challenges faced by people who have a serious illness but still work, how to correct other people's mistakes politely — and lots more.

**Ingram:** As always, you can find all the texts, dialogues and exercises in your audio booklet. OK, let's get started!

## NAMES & NEWS

### [2] Introduction (1)

**Erin Perry:** We'll begin with our Names & News section and a story about making cars louder.

**David Ingram:** Louder, Erin? You mean quieter, surely.

**Perry:** No, David. I mean louder. In the US — and it's also coming to the EU soon — there are laws that electric cars have to make noise to warn other road users of their presence.

**Ingram:** Who'd have thought of that?

**Perry:** I know. Well, automobile manufacturers such as BMW have come up with some interesting ideas to make their cars more audible. Let's listen now and find out more.

### [3] Sonic vroom US A

Rattle, clank, roar, vroom: cars are loud. The noise is bad for our nerves, but pedestrians and cyclists rely on it to know when a car is coming. Because electric cars make little noise, the National Highway Traffic Safety Administration in the US ruled in 2018 that they must produce artificial sound to warn other road users of their presence. As of 2021, similar laws will apply in the EU.

In response to the new laws, automobile manufacturers such as BMW are inventing the future sound of cars. BMW has hired sought-after film-music composer Hans Zimmer to create its electric car "soundtrack." Zimmer's

**clank**

▶ Geschepper; scheppern

**pedestrian** ▶ Fußgänger(in)**rattle** ▶ Geratter; rattern**roar** ▶ Gedröhn; dröhnen**sonic** ▶ klanglich, akustisch**vroom** ifml.

▶ Gebrumm; brummen

exotic sound lab in California has created the soundtrack for films such as *Gladiator*, *Rush*, and the new James Bond film, *No Time to Die*. Saying yes to the job was easy for Zimmer, a German: “I grew up with BMW,” he told *The New York Times*. “There was an emotional connection there.”

Zimmer says the new electric BMWs will sound “futuristic” and “calming,” adding that it’s very difficult to describe in words. In a report, BMW says the new car sound generates a “throbbing sensation” and describes it as “chameleonic.”

“We are trying to make your life less chaotic, more beautiful,” says Zimmer. That sounds very good indeed.

*Business Spotlight* 5/2020, p. 9

#### [4] Introduction (II)

**David Ingram:** Our next story is about someone who likes to encourage other people to be tidy.

**Erin Perry:** Oh, I know a few people like that. Not me, though. But you’re probably talking about that tidying guru. What’s her name? She’s written a book about tidying up and had a Netflix series. Oh, Marie, Marie...it’s on the tip of my tongue. Oh, tell me!

**Ingram:** Very good, Erin. Marie Kondo. Well, now she’s co-written a book called *Joy at Work*, about finding positive meaning in your job.

**Perry:** Now, that sounds like more fun.

**Ingram:** Doesn’t it! Anyway, as you listen to our story, try to answer this question: at which university does Kondo’s co-author Scott Sonenshein work. Ready? Listen now.

#### [5] Tidying works wonders

Marie Kondo is famous for showing people that tidying up can bring joy. Based in Japan, Kondo wrote a bestselling book in 2011: *The Life-Changing Magic of Tidying Up*. In 2019, she began hosting a Netflix show, *Tidying up with Marie Kondo*. And on 7 April, Kondo released a new book, *Joy at Work*, co-authored with Scott Sonenshein, an organizational psychologist and professor of management at Rice University in Houston, Texas.

Kondo bases the organizational philosophy of her new book on Shinto spirituality. Tidying up becomes part of a larger effort to bring a kind of mindful meditation to one’s work.

What are some of her main points? “I advise beginning with small steps,” Kondo told the *Financial Times*. You should focus on what you

**chameleonic** ➤ (sehr) wechselhaft; hier: vielseitig

**host sth.**

➤ Gastgeber (in) von etw. sein; hier: etw. moderieren

**meditation** ➤ hier: Nachdenken, Betrachtung

**mindful** ➤ achtsam; hier auch: tiefsinnig

**release sth.**

➤ etw. herausbringen

**sensation**

➤ Empfindung, Gefühl

**sound lab**

➤ Schall-, Klanglabor

**throbbing** ➤ pulsierend

**tidy (sth.) up**

➤ (etw.) aufräumen

are grateful for. Find positive meaning in your work. And, each day, add an activity that brings you happiness, such as reading your favourite language-learning magazine.

Those working from home might benefit from tidying up, says Kondo: “If you feel that burgeoning feeling, you should do it.”

*Business Spotlight 5/2020, p. 9*

**Ingram:** OK? Did you get the answer to our question? At which university does Marie Kondo’s co-author Scott Sonenshein work?

► The answer is Rice University in Houston, Texas. Listen again.

“And on 7 April, Kondo released a new book, *Joy at Work*, co-authored with Scott Sonenshein, an organizational psychologist and professor of management at Rice University in Houston, Texas.”

**Ingram:** If you didn’t get the answer the first time, go back and listen to the text again.

## BUSINESS SKILLS

### Ken Taylor on customer conversations

#### [6] Introduction

**Erin Perry:** David, you know what they say about customers?

**David Ingram:** That they can be a right pain in the...

**Perry:** David!

**Ingram:** Just joking. I know, the customer is king — or queen, I guess we should say.

**Perry:** Quite! And in his latest Business Skills article in *Business Spotlight*, Bob Dignen looks at the topic of customer care and suggests that organizations should start having very different types of conversations with their customers. And to look at this topic in more detail, we’re happy to welcome back Ken Taylor after his absence last time. Ken joins us from his home studio in London with some tips and exercises on customer conversations.

#### [7] Exercise: Vocabulary M

**Ken Taylor:** Hello. This is Ken Taylor from London. In his latest Business Skills article, Bob Dignen looks at a modern, challenging approach towards conversations with customers. In this first exercise, we’ll look at some of the key vocabulary that Bob uses in his article. First, you will hear a comment based on the article. I’ll repeat a key term. You will then hear two explanations, **a)** and **b)**. In the pause, decide which explanation best matches the key term. Then you will hear the correct answer and the comment again, with a pause for you to repeat it. OK? Ready?

1. Most people would agree that building trust is a key component of sales conversations.

burgeoning ► aufkeimend;  
hier: aufkommend

■ **Component.** What does this mean?

- a) The result of a process  
 b) A part of a system or process  
 ➤ b) is correct. A “component” is a part of a system or process. Listen and repeat.  
 “Most people would agree that building trust is a key component of sales conversations.”

2. OK, next statement. Hiding your fears may even reduce your credibility.

■ **Credibility.** What is this?

- a) A characteristic of someone who is skilful and competent  
 b) A characteristic of someone who is believed and trusted  
 ➤ b) is correct. “Credibility” is a characteristic of someone who is believed and trusted. Listen and repeat.  
 “Hiding your fears may even reduce your credibility.”

3. Next statement. Conversations with new customers should not be about the status quo.

■ **The status quo.** What is this?

- a) The present situation  
 b) The past situation  
 ➤ a) is correct. The “status quo” is the present situation. Listen and repeat.  
 “Conversations with new customers should not be about the status quo.”

4. OK, next statement. It is vital to challenge and destabilize current assumptions.

■ **To destabilize.** What does this mean?

- a) To make more secure  
 b) To make less strong or safe  
 ➤ b) is correct. To “destabilize” something is to make it less strong or safe. Listen and repeat.  
 “It is vital to challenge and destabilize current assumptions.”

5. Next statement. A common reason that customers cite for not buying is feature overload.

■ **To cite.** What does this mean?

- a) To mention something  
 b) To ignore something  
 ➤ a) is correct. To “cite” something is to mention it. Listen and repeat.  
 “A common reason that customers cite for not buying is feature overload.”

6. OK, next statement. You need to create a consistent message around core business objectives.

■ **Consistent.** What does this mean?

- a) Happening as a result of something  
 b) Always happening in a similar way

assumption ➤ Annahme

core ➤ Kern; hier: zentral

feature ➤ Merkmal,

Funktion

objective ➤ Ziel(setzung)

overload ➤ Überlastung;

hier: eine zu große Anzahl

vital ➤ unerlässlich

- ▶ **b)** is correct. Something that is “consistent” always happens in a similar way. Listen and repeat.  
“You need to create a consistent message around core business objectives.”

7. OK, last statement. To acquire a new customer is only the start.

- To **acquire**. What does this mean?

a) To satisfy

b) To get

- ▶ **b)** is correct. To “acquire” something or someone means to “get” it or them. Listen and repeat.

“To acquire a new customer is only the start.”

**Taylor:** How was that? Did you know most of the words? If you didn't, go back and practise the exercise again.

## [8] Exercise: Strategies **M**

**Ken Taylor:** In his article, Bob Dignen suggests that we need to take a new, modern approach to our customers. You will hear a statement about how to communicate with your customers. In the pause, decide whether you agree or disagree with that statement and why. Then I'll tell you what Bob suggests in the article. Ready? Good.

- You should be prepared to show anxiety about your ability to deliver results.

- ▶ Bob would agree with this. He says that exposing your concerns, while still being confident of success, shows that you are human.

- You should use last-minute price concessions to finalize the deal.

- ▶ Bob disagrees. He thinks that this can undermine your credibility.

- You should spend lots of time promoting your competence and track record to build trust with your customer.

- ▶ Bob disagrees. Bob thinks this can be counterproductive and can be perceived as arrogant or self-marketing.

- Getting your customer to talk about their personal interests or hobbies helps you learn about what drives their thinking.

- ▶ Bob agrees. Discussing people's hobbies and interests often tells you what they are really passionate about.

anxiety ▶ Besorgnis

concession

- ▶ Entgegenkommen

counterproductive

- ▶ kontraproduktiv

credibility

- ▶ Glaubwürdigkeit

drive sth.

- ▶ hier: etw. bestimmen

expose sth.

- ▶ etw. offenlegen

perceived: be - as sth.

- ▶ als etw. wahrgenommen werden

track record

- ▶ Erfolgsbilanz

undermine sth.

- ▶ etw. untergraben

- You need to challenge a customer's traditional thinking patterns.
- ▶ Bob agrees. He suggests that you need to bring previously unconsidered needs to the customer's attention.
- Highlighting the cost of not changing can be more effective than highlighting the gains of change.
- ▶ Bob agrees. He says that the psychology of perceived loss can be stronger than that of perceived gain.
- In a price negotiation, you should avoid stating a figure early in the process.
- ▶ Bob disagrees. He thinks you need to state a figure early on in the process to get an agreed reference point for the negotiation.

**Taylor:** Did you agree with Bob's ideas? Read his article in the latest issue of the magazine to find out more about his suggested approach to dealing with customers.

### [9] Exercise: Dialogue

**Ken Taylor:** Working successfully with customers sometimes means having conversations to discuss occasions when you *didn't* deliver the promised level of service. In his article, Bob suggests a five-step approach to dealing with this situation:

1. First, offer to compensate the customer, for example by offering a refund or replacement.
2. Second, accept responsibility for the problem.
3. Third, say clearly that you are sorry.
4. Fourth, explain why the problem happened.
5. Fifth, express regret.

OK, now listen to David, a salesman, apologizing to Sue, a purchaser. Listen to how David uses Bob's five-step approach.

**David:** Sue. It's David from L.D. International here. I got your message about the late delivery of consignment 7C, and I'm just ringing to apologize.

**Sue:** It certainly caused us some headaches.

**David:** We airfreighted a cost-free reserve shipment to keep you going, which you should have received this morning.

**Sue:** Yes, it arrived OK. Thanks.

**David:** The delayed shipment will be with you in two days' time. And as compensation for the short hold-up in your production, we will only

airfreight sth. ▶ etw. per  
Luffracht versenden

consignment

▶ Lieferung

highlight sth.

▶ etw. hervorheben

hold-up ▶ Verzögerung

negotiation

▶ Verhandlung

previously ▶ zuvor

thinking pattern

▶ Denkmuster

charge you the cost price for the delayed shipment.

**Sue:** OK. That sounds reasonable.

**David:** L.D. International takes full responsibility for the delay and we apologize unreservedly for that. The problem was due to a computer glitch in our automated process. It's been sorted now.

**Sue:** I really hope so. We don't want that to happen again.

**David:** Nor do we. And, once again, we're very sorry for the headaches that the delay caused.

**Taylor:** Did you notice how David used Bob's five-step approach. Now, it's your turn. Imagine a situation at work where you have to apologize for not delivering something to a customer (or colleague) that you promised to. I'll take you through the five steps one at a time with a pause for you to speak about your situation in each step. OK? I suggest you now pause the track while you think of an appropriate situation you can use for the exercise.

1. OK. Let's begin. First, describe the problem and make an offer to compensate the other person or company.
2. Second, accept responsibility for the problem.
3. Third, say clearly that you are sorry.
4. Fourth, explain why the problem happened.
5. Fifth, express your regret.

**Taylor:** How did that go? Were you able to use the five-step approach effectively? Try this exercise a few times until you feel confident. And, as Bob Dignen says, when it comes to customer service, "sorry" really shouldn't be the hardest word!

*Business Spotlight 5/2020, pp. 34-41*

## PERSONAL TRAINER

### Sign language and the teaching of English

#### [10] Introduction

**David Ingram:** We'll stay with Ken Taylor now and move on to the Personal Trainer section in *Business Spotlight*.

**Erin Perry:** Yes, this is the section in which Ken has a discussion with somebody from the business world about the challenges they face at work. Here's Ken now to tell us more about his latest interview partner.

#### [11] Interview: Ken Taylor

**Erin Perry:** Welcome, Ken. Tell us, who was your guest this time?

**Ken Taylor:** Howard Jones. Howard taught English in Egypt, Sweden and Vietnam whilst

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#### cost price

• Selbstkostenpreis

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#### due: be ~ to sth.

• auf etw. zurückzuführen sein

**glitch** ▶ Störung, Panne

---

#### sort sth.

• etw. beheben

---

#### unreservedly

• vorbehaltlos, ohne

Einschränkung

working for the British Voluntary Service Overseas and for the Swedish International Development Authority. He then went on to work in sensory education in the UK, ending up as head of sensory service in Ceredigion, Wales, before retiring.

**Perry:** And which topics did you discuss with Howard?

**Taylor:** We discussed whether teachers of English as a second language can learn anything from the methods used to teach the deaf.

**Perry:** What were some of the key points that came out of your discussion?

**Taylor:** We talked about harnessing the power of the non-verbal. Howard described a language programme called Makaton designed to support spoken language. In Makaton, signs are used with speech, in spoken word order. We discussed whether this approach could be useful in second-language acquisition. Anyway, you can read the full interview in the latest issue of *Business Spotlight*.

**Perry:** And what can listeners do if they would like to ask you questions related to their work?

**Taylor:** All they need do is write to us, and the email address is: [business.trainer@spotlight-verlag.de](mailto:business.trainer@spotlight-verlag.de)

**Perry:** Thank you very much, Ken.

**Taylor:** Thank you.

*Business Spotlight 5/2020, pp. 42–43*

## SKILL UP!

### The language of education

#### [12] Introduction

**David Ingram:** Let's "skill up" now on our language, with some terms relating to education.

**Erin Perry:** Oh, no, not back to school!

**Ingram:** Education is about a lot more than just schools, Erin. It's universities, training, personal and professional development, lifelong learning — you must have heard of that, surely!

**Perry:** Of course, I have. Still sounds like hard work to me, though. But OK, if you say so, let's do an exercise on this now.

#### [13] Exercise: Idioms for education **M**

**Erin Perry:** In this exercise, we'd like you to form some idioms. First, you'll hear a description of a situation and then two suggestions, **a)** and **b)**, for

approach ➔ Methode

deaf: the ~ ➔ Gehörlose

design sth.

➔ etw. konzipieren, entwickeln

harness sth.

➔ sich etw. zunutze machen

issue ➔ Ausgabe

second-language acquisition

➔ Zweitspracherwerb

sensory education

➔ Sinnesschulung

topic ➔ Thema

Voluntary Service Overseas

➔ unabhängiger internationaler Entwicklungsdienst mit Sitz in London

(voluntary

➔ freiwillig, ehrenamtlich)



the idiom relating to this situation. In the pause, choose the correct suggestion. Then you'll hear the right answer. OK? Here's the first one.

■ If you explain or demonstrate to a new colleague how they should perform their tasks, do you...

a) show them the ropes?

b) show them the rules?

➤ a) is correct. If you show a new colleague what to do and how to do it, you "show them the ropes". Next one.

■ If you begin to understand how to do something, do you...

a) get hold of it?

b) get the hang of it?

➤ b) is correct. "Get the hang of something" means "understand how to do it". Next one.

■ If you keep yourself informed about the latest developments, do you...

a) keep speed of something?

b) keep abreast of something?

➤ b) is correct. You "keep abreast of something" if you make sure that you know about the latest developments. OK, and now the last one.

■ If you acquire knowledge or skills through experience and by making mistakes, do you...

a) learn it the hard way?

b) learn it the full way?

➤ a) is correct. If you acquire knowledge or skills through experience and by making mistakes, you "learn it the hard way".

**Erin:** Well done! Did you get all those idioms right? If not, go back and practise them again.

*Skill Up!*, no. 64, pp. 18-19

## FALSE FRIENDS

### [14] Exercise: Translation

**David Ingram:** Let's continue "skilling up" on our vocabulary. Here, we'll look at some false friends relating to the area of education. False friends are pairs of words that sound similar in German and English. But their meanings are very different, so they can cause confusion and misunderstandings. Now, in this exercise, we'd like you to translate some German words and sentences into English, being careful to avoid the false friends. Let's begin.

**Perry:** You use our first word for a person who completed their studies at a college or university. Please translate this word.

**German:** Akademiker(in)

**English:** college/university graduate

**Ingram:** You can't say "academic" here, as this is a person who teaches or does research at a

research: do ➤ forschen,  
Forschung betreiben

college or university. The English translation of *Akademiker(in)* is “college/university graduate”. You can also say “person with a college/university degree”. Translate this sentence, please.

**German:** *Er kommt aus einer Akademikerfamilie.*

**English:** He’s from a family of college graduates.

He’s from a family of university graduates.

**Perry:** Our next word refers to a school for pupils normally between the ages of 11 and 18. Translate this word now.

**German:** *Gymnasium*

**English:** secondary school, grammar school (UK), high school (US)

**Ingram:** “Gymnasium” or “gym” would be wrong, as this is a room or hall where people do sports. The German word *Gymnasium* is translated as “secondary school” and, in the UK, also as “grammar school” — or as “high school” in the US. Please translate this sentence.

**German:** *Das Gymnasium bekommt nächstes Jahr eine neue Sporthalle.*

**English:** The secondary school will get a new gym next year.

The grammar school will get a new gym next year.

The high school will get a new gym next year.

**Perry:** Our next word refers to the acquisition of knowledge, skills, values and habits. Please translate this word.

**German:** *Bildung*

**English:** education, training

**Ingram:** Don’t say “building”, as this is a structure such as a house. The German word *Bildung* is “education” or “training” in English. Translate this sentence now.

**German:** *Bildung sollte kostenlos sein.*

**English:** Education should be free.

Training should be free.

**Perry:** Our last word is used for an institution of higher education. Translate this word now.

**German:** *Hochschule*

**English:** university, college

**Ingram:** “High school” is wrong here because, as we said earlier, it’s the US word for *Gymnasium*. The English translation of *Hochschule* is “university” or “college”. Translate this sentence, please.

**German:** *An welcher Hochschule haben Sie studiert?*

**English:** At which university did you study?

At which college did you study?

**Perry:** Well done. If you found these translation exercises difficult, go back and try them again.

## EASY ENGLISH

### Ken Taylor on correcting mistakes

#### [15] Introduction

**Erin Perry:** Hey, David. Could I just give you some quick feedback on that talk you gave recently? You know, the one you sent me a recording of.

**David Ingram:** Sure, that would be great, Erin!

**Perry:** Well, to be completely straight with you, David, I found it boring.

**Ingram:** Boring? Seriously, that's all your feedback?

**Perry:** No, no, there's more. The figures you presented at the beginning were not only out of date, but, well, wrong. I checked them.

**Ingram:** Wrong? Those were official government figures!

**Perry:** And the charts you had in your presentation were confusing and had too many colours in them and...

**Ingram:** Was there anything you liked about the presentation? I'm beginning to wish I hadn't agreed to listen to your feedback. Oh, wait a minute...

**Perry:** Penny dropped, has it, David? You remember what our next topic is?

**Ingram:** Wow, I fall for this every time. Yes, I do remember: how to tell someone they have made a mistake at work without damaging the relationship. Well, I'm not sure you were very successful at that.

**Perry:** Oh, I was, David, I was. And, yes, that is indeed the topic of Mike Hogan's latest Easy English section in *Business Spotlight*. Here's Ken Taylor again with some exercises and advice. And to tell the truth, David, I thought your presentation was fabulous.

**Ingram:** Now you tell me!

#### [16] Exercise: Strategies **E**

**Ken Taylor:** What is the best way to correct a mistake that a colleague has made without affecting the relationship negatively? In his latest Easy English article, Mike Hogan looks at some factors you should consider. In this first exercise, you will hear some statements about correcting mistakes. In the pause after each statement, decide whether you agree or disagree with it and why. Then you will hear Mike's opinion based on his article. OK, here's the first statement.

- Try to give negative feedback on a one-to-one basis.
- ▶ Mike agrees. It's best if the feedback is given individually.
- Always use the "good news / bad news / good news" sandwich approach when correcting a mistake.

#### approach

▶ Vorgehensweise, Methode

#### one-to-one basis: on a ~

▶ im persönlichen Gespräch

- Mike disagrees. This approach can sound false and detract from the positive things you want to say.
- Before saying what you think should be done to improve the situation, ask the other person for their ideas.
- Mike agrees. The person who made the mistake often knows what went wrong and how to do better.
- Your main focus when giving negative feedback should be on describing exactly what went wrong.
- Mike disagrees. Describe the problem simply and clearly but concentrate more on the future rather than dwelling on the past.
- You should be careful about giving negative feedback to someone in a group setting.
- Mike agrees. Although everyone might learn something from the mistake, there is the danger that the person receiving the feedback loses face in front of their colleagues.
- Team leaders should have zero tolerance for mistakes.
- Mike disagrees. An innovative team will always make some mistakes. The team needs to learn from them and then move on.
- It's not possible to give negative feedback in a positive way.
- Mike disagrees. When correcting a mistake, you should do it in a constructive and productive way.

**Taylor:** Good. Did you agree with Mike's opinions? Giving negative feedback and correcting a colleague's mistake is not an easy thing to do in a second language. In the next exercise, we'll practise some of the language you might need to do this.

### [17] Exercise: Dialogue

**Ken Taylor:** In his article, Mike Hogan says that when motivating people to perform better in the future, it can be helpful to think about the gap between where they are now and where they should be. Jane, a department manager, is talking to Brian, one of her staff members. There have been some hold-ups in production. These have occurred on the production line that Brian is responsible for. Brian and Jane are looking to the future. They use a particular grammatical construction to express what could be improved: "would" or "could" plus "be"

detract from sth.

• von etw. ablenken

dwelt on sth.

• sich mit etw. aufhalten

group setting

• hier: Gruppensitzung

(setting ➤ Rahmen)

plus a positive word plus “if”. First, just listen to their conversation.

**Jane:** Let’s brainstorm some ideas on how we can improve the situation in the future.

**Brian:** I’ve been thinking about what went wrong. Maybe it would be better if we improved the maintenance schedule.

**Jane:** I agree. Also, it could be better if you run a diagnostic twice a day.

**Brian:** That might be possible. It takes time. But it would be easier if we had experienced staff on every shift.

**Jane:** And it would be quicker if we updated the software.

**Brian:** That’s true. We’d need to retrain some of the team. That would be possible if we used external consultants.

**Jane:** I’ll have to check the budget. It would be affordable if this increased our productivity.

**Brian:** It could indeed be higher if we do it right.

**Jane:** It would be great if we avoided such breakdowns in the future.

**Ken Taylor:** OK. Now, you try. I’ll give you some key words. You speak in the pause. Then you will hear Jane or Brian again. Don’t worry if your answers aren’t exactly the same as their comments. Just concentrate on getting the structure correct: “would” or “could” plus “be” plus a positive word plus “if”.

■ would / better / improved the maintenance schedule

**Brian:** Maybe it would be better if we improved the maintenance schedule.

■ could / better / run a diagnostic twice a day

**Jane:** Also, it could be better if you run a diagnostic twice a day.

■ would / easier / had experienced staff / every shift

**Brian:** But it would be easier if we had experienced staff on every shift.

■ would / quicker / updated the software

**Jane:** And it would be quicker if we updated the software.

■ would / possible / used external consultants

**Brian:** That would be possible if we used external consultants.

■ would / affordable / this increased our productivity

**Jane:** It would be affordable if this increased our productivity.

affordable: be ~

► bezahlbar sein

breakdown

► Ausfall, Störung

consultant ► Berater(in)

maintenance schedule

► Wartungsplan

run a diagnostic ► ein

Diagnoseverfahren durchführen

shift ► Schicht

- could / higher / do it right

**Brian:** It could indeed be higher if we do it right.

- would / great / avoided such breakdowns in the future

**Jane:** It would be great if we avoided such breakdowns in the future.

**Taylor:** Well done! You could motivate people to perform better if you used this grammatical construction. It would be great if you did. Also, remember that if you have to correct a colleague's mistake, you should...

1. try to do it individually, in a one-to-one conversation.
2. signal what's coming and get straight to the point.
3. focus on the future, don't dwell on the past.
4. and ask the other person for their ideas of what they could do better.

If you follow these steps, you will be able to both correct mistakes and maintain good working relationships.

*Business Spotlight 5/2020, pp. 46–47*

## WORK & RELAX

### In the Zone: Working with a serious illness [18] Introduction

**David Ingram:** OK, let's move on now to an important and serious issue that affects many people in the workplace — working when you have an illness.

**Erin Perry:** Yes, healthcare at work is an important topic for both employees and employers — and also a very sensitive one.

**Ingram:** It certainly is. Working with a serious or chronic illness is the subject of this issue's In the Zone section. *Business Spotlight* editor Tenley van den Berg is here now to tell us more.

### [19] Interview: Tenley van den Berg

**David Ingram:** Hi, Tenley, welcome to the studio.

**Tenley van den Berg:** David, I think our listeners are smart enough to realize that because of the coronavirus crisis, we are not really sitting in a studio together.

**Ingram:** True. I'm in my home studio. Where are you?

**van den Berg:** Should I tell the truth? At a small desk in the corner of my bedroom.

**Ingram:** Well, whatever works! These certainly are strange times. With the Covid-19 crisis, illness is on many people's minds. But for some,

illness is an issue they have to deal with every day.

**van den Berg:** It is, unfortunately, and it's an important topic for both workers and their employers. When employees are diagnosed with an illness, there are difficult questions to answer. For example, how much are they obligated to share about their condition? And is their employer legally required to accommodate their needs?

**Ingram:** Is it actually against the law for employees to hide a diagnosis?

**van den Berg:** Only if it will affect their performance. But, understandably, many people worry about facings discrimination at work, which creates a moral dilemma. Michele Hoos, who writes about health for *TheMuse.com*, says that people often choose two extremes after a diagnosis: telling everybody at work or hiding it completely. She suggests a better option would be for workers to communicate their health needs, which doesn't necessarily mean they have to disclose their condition.

**Ingram:** So, employees should focus on what they *can* do at work rather than on their limitations?

**van den Berg:** Exactly. Employers have legal obligations, too. They have to make reasonable adjustments for chronic illness such as allowing

time off for medical appointments or changing some tasks that might become difficult for the employee. There is no fixed definition of "adjustments", however. Cost and practicality are often limiting factors to what an employer is able or willing to do. The National Medical Council estimates that half of all working adults in the US have a chronic condition. So, it is certainly in a company's — and the economy's — best interest to find ways to support employees suffering from ill health.

**Ingram:** Indeed. And thank you for speaking with us on this important topic, Tenley. And who knows, maybe next time we'll actually be in the same room.

**van den Berg:** I do hope so, David.

*Business Spotlight* 5/2020, pp. 70-71

---

#### accommodate sth.

- ▶ etw. unterbringen;
- hier: auf etw. eingehen

---

#### adjustment ▶ Anpassung

---

#### affect sth.

- ▶ etw. beeinträchtigen

---

#### condition

- ▶ Erkrankung, Leiden

---

#### council ▶ Rat

---

#### disclose sth.

- ▶ etw. offenlegen

---

#### face sth.

- ▶ etw. gegenüberstehen

---

#### issue ▶ Problem

---

#### obligated: be ~ to do sth.

- ▶ verpflichtet sein, etw. zu tun

---

#### obligation

- ▶ Verpflichtung

---

#### practicality ▶ praktische

Anwendbarkeit/Umsetzung

---

#### time off ▶ arbeitsfreie Zeit

---

#### topic ▶ Thema

## LANGUAGE TEST

### Taking control at work

#### [20] Introduction

**Erin Perry:** David, do you have a minute? I'd just like to ask you about...

**David Ingram:** Please, Erin, not now. Can't it wait until later?

**Perry:** Then how about having lunch together?

**Ingram:** Sorry, but I just don't have the time today. There's this report I have to write for Tom, and Meg asked me for some research on audio systems. I'll never get all this finished if I ... why are you smiling?

**Perry:** Well, I think your problem is not only your workload — which, I have to admit, sounds enormous at the moment. It seems to me that you're not managing your time and duties effectively. But don't worry, we've got some help for you. Taking control at work is the topic of the language test in the current issue of *Business Spotlight*. Let's do an exercise on this now. OK?

**Ingram:** Great! And then have lunch together? I'm ready.

#### [21] Exercise: Vocabulary

**Erin Perry:** In this exercise, I'll give you two terms that are useful for managing your time effectively at work and taking control of your tasks. You'll then hear a sentence with a term beeped out. In the pause, choose the correct

term to complete the sentence. Then, you'll hear the right answer and an explanation. OK? Let's get started. Here's the first one.

#### 1. dead ends / deadlines

■ Set realistic [beep] that you will be able to keep.

► Set realistic deadlines that you will be able to keep.

A “deadline” is a point of time by which a task has to be finished. A “dead end” is a road that is closed at one end or, idiomatically, a point at which you can't make any further progress with something. OK, next one.

#### 2. buffer / bumper

■ Plan a [beep] for any unforeseen delays.

► Plan a buffer for any unforeseen delays.

A “buffer” is some extra time allowed for doing something. A “bumper” is a bar mounted at the front and back of a car to reduce the impact in a crash. Next one.

#### 3. distractions / deviations

■ Avoid any [beep] so that you can stay focused on your tasks.

► Avoid any distractions so that you can stay focused on your tasks.

**bar** ► Stange

**impact** ► Auswirkung(en);  
hier: Wucht



A “distraction” is something that takes away your concentration from what you are doing. “Deviation” refers to the difference from something that is expected. Next one.

#### 4. workouts / breaks

- Take [beep] regularly and not only when you are tired.
- Take breaks regularly and not only when you are tired.

A “break” is a period of time when you stop what you’re doing in order to rest. A “workout” is a period of physical exercise that people do to keep fit. OK, last one.

#### 5. chunks / groups

- Divide your work into manageable [beep].
- a) Divide your work into manageable chunks.

“Chunks” are clearly defined parts or pieces of something big. And as you know, “groups” are collections of things or people.

**Perry:** Well done! If you didn’t get all the sentences right, go back and do this exercise again.

*Business Spotlight 5/2020, pp. 28–32*

## ENGLISH ON THE MOVE

### Ken Taylor on working from home

#### [22] Introduction

**Erin Perry:** David, how have you been finding it, working from home these past months?

**David Ingram:** Well, not too bad, to be honest, Erin. I’ve been doing that for most of the time for a number of years now. So, I’ve been rather amused to watch some of my colleagues suddenly discovering the perils of working at home if you aren’t properly organized.

**Perry:** I can imagine. Well, last time we spoke, Bob Dignen had a lot of good tips for teams who are working remotely. And now here’s Ken Taylor again with some advice and exercises on how to organize your office at home so that you can work as effectively as possible.

#### [23] Exercise: Dialogue

**Ken Taylor:** Many of us are working from home these days. And for those who have not worked from home previously, this can be quite a change of lifestyle. We have to set up new routines and ways of keeping in contact with each other.

Listen to this short conversation between two colleagues, Mark and Lynn, who are now working from home. They discuss how things are going and their working relationship with their boss, Jenny.

**Mark:** How are things going?

**Lynn:** I had some problems at first. But it's OK once you get used to it.

**Mark:** I've made myself a dedicated workspace in the spare room. The only problem I have is remembering to take breaks.

**Lynn:** I set the alarm to take a short break every 90 minutes. I usually hit the wall if I go two hours without a break.

**Mark:** I think I've had more contact with Jenny when working remotely than when we were in the office!

**Lynn:** Me, too. She likes to touch base with me every day to see how I'm getting on.

**Mark:** She probably thinks she needs to keep an eye on everyone.

**Lynn:** Especially you! But seriously, she runs our virtual stand-up meetings really well each Monday morning.

**Mark:** I agree. I'm all ears for her weekly update on how things are going.

## [24] Exercise: Dialogue and role play **M**

**Ken Taylor:** In this next exercise, we'll practise talking about working from home. Listen to this conversation between Mark and his boss, Jenny.

**Jenny:** Have you got everything you need?

**Mark:** I've got the new 16-gigabyte laptop that some of us were issued last month.

**Jenny:** The only problem with doing all your work on a laptop is that it makes you hunch over. Have you got a good place to work?

**Mark:** I've made my workspace as ergonomic as possible.

**Jenny:** Good. How are you managing noise distractions from the rest of the household?

**Mark:** I've bought some noise-cancelling headphones with a built-in microphone.

**Jenny:** Great. They should be good for audio conferences. What do you use to keep in touch with the rest of the team?

**Mark:** I use the usual messaging apps with video chat possibilities.

**Jenny:** That's good. How about our Monday meetings?

### all ears: be

- ganz Ohr sein, aufmerksam zuhören

### dedicated

- speziell eingerichtet

### distraction ➔ Ablenkung

- go on ➔ zurecht-, klarkommen

### go ➔ hier: arbeiten

- hit the wall ➔ an seine Grenzen stoßen

### hunch over

- sich nach vorn beugen; hier: in gekrümmter Haltung sitzen

### issue sth.

- etw. ausgeben; hier: übergeben

### keep an eye on sb.

- ein Auge auf jmdn. haben

### keep in touch with sb.

- mit jmdm. Kontakt halten

### set the alarm

- den Wecker stellen

### spare room

- Gästezimmer

### stand-up meeting

- kurzes Meeting im Stehen

### take a break

- eine Pause machen

### touch base with sb.

- zu jmdm. Kontakt aufnehmen

### work remotely

- nicht vom Büro aus arbeiten

**Mark:** I'm very familiar with the virtual meeting software we use.

**Jenny:** Fine. It looks as though you are set up OK. Is there anything you think might be a problem in the future?

**Mark:** I think I may need to buy a new or better router to help with Wi-Fi speed.

**Jenny:** OK, do that and claim it as a business expense.

**Ken Taylor:** Good. Now, it's your turn. Let's go through the conversation again. This time, you play the part of Mark. First, you will hear Jenny. Then I'll remind you of what to say by giving you some key words. You speak in the pause. Then you will hear Mark's version again with a pause for you to repeat it. OK? Let's start.

**Jenny:** Have you got everything you need?

■ New 16-gigabyte laptop. Issued last month.

**Mark:** I've got the new 16-gigabyte laptop that some of us were issued last month.

**Jenny:** Have you got a good place to work?

■ Made. Workspace. Ergonomic.

**Mark:** I've made my workspace as ergonomic as possible.

**Jenny:** How are you managing noise distractions from the rest of the household?

■ Bought. Noise-cancelling headphones. Built-in microphone.

**Mark:** I've bought some noise-cancelling headphones with a built-in microphone.

**Jenny:** What do you use to keep in touch with the rest of the team?

■ Use. Messaging apps. Video chat possibilities.

**Mark:** I use the usual messaging apps with video chat possibilities.

**Jenny:** How about our Monday meetings?

■ Very familiar. Virtual meeting software.

**Mark:** I'm very familiar with the virtual meeting software we use.

**Jenny:** Is there anything you think might be a problem in the future?

■ Need. New, better router. Help. Wi-Fi speed.

**Mark:** I think I may need a new or better router to help with Wi-Fi speed.

**Taylor:** Well done. Working from home has been given a big boost by the coronavirus pandemic. But even before this crisis, increasing numbers of people had stopped commuting and started working remotely. Thanks to video-conferencing technologies, email and texting,

it's no longer necessary to be in an office full-time to be a productive member of the team. Indeed, people are realizing that many jobs can be done from home just as effectively. Good luck with your remote working!

*Business Spotlight 5/2020, p. 58*

## INSIGHT

### Business news with Ian McMaster

#### [25] Introduction

**David Ingram:** Welcome now to our Insight section, in which *Business Spotlight* editor-in-chief Ian McMaster gives his views on the recent business news.

**Erin Perry:** Yes, welcome again, Ian. What are the topics that you've chosen for us this time?

**Ian McMaster:** First, we're going to be asking whether companies should encourage fun at work. And we'll also be looking at various different types of bonds, including eurobonds, coronabonds, junk bonds and even cat bonds.

**Perry:** OK, as always, we're intrigued.

#### [26] Business news: Fun at work and different types of bonds **A**

**Erin Perry:** Ian, you said your first topic was about whether companies should encourage fun at work. That sounds like a no-brainer to me — no fun, no work, I say. But anyway, what are the arguments on either side of this debate?

**Ian McMaster:** Well, one of the arguments is basically the one that you just put forward, Erin — that people work better and are more productive if they are having fun. The argument is that, in organizations that have a culture of fun — for example with competitions, play-breaks or regular celebrations — employees will be happier, more motivated and more likely to stay. The counterargument is that there is no right to have fun at work and that employees should be motivated instead through a fair and humane work environment, decent pay for their efforts, and pride in their products and services. Anyway, you can read more about this debate in the current issue of *Business Spotlight*.

**Perry:** You also said you would be looking at different kinds of bonds, including cat bonds. Was that right? So, what, kitty's trying to raise money or what's going on here?

**McMaster:** Ha ha, nice image! That's not quite the concept behind cat bonds, but we'll come back to them later. First, let's think about what a bond is. It is a financial instrument issued by

**bond** ➔ Anleihe

**decent**

➔ anständig, angemessen

**humane**

➔ menschenwürdig

**issue** ➔ Ausgabe

**kitty** ➔ Kätzchen

**no-brainer** ifml. ➔ Sache, die keiner Überlegung bedarf

**put sth. forward**

➔ etw. vorbringen

**raise money**

➔ Geld aufbringen, beschaffen

**topic** ➔ Thema

an organization that wants to borrow money — for example a government or a company — in return for payments, normally in the form of interest. And such returns are combined with a certain level of risk. Typically, the higher the interest rate offered, the greater the risk that the borrowed money will not be paid back in full, if at all. For example, “junk bonds” — also called “speculative-grade bonds” or “non-investment-grade bonds” — offer higher yields but have a higher risk of default.

Government bonds, or “sovereign bonds”, on the other hand, typically offer lower interest rates, as the risk of default is lower. Even between governments, however, there are differences. For example, the Italian and Spanish governments currently have to pay more interest to borrow money than the German government.

The idea behind “eurobonds” — or “stability bonds”, or what during the current crisis have also been called “coronabonds” — is that the eurozone governments should join together and issue combined bonds. This would allow countries such as Italy or Spain to benefit from lower common interest rates. But other countries — including Germany, Austria, Finland and the Netherlands — strictly oppose the idea of pooling liability for such eurobonds. And this debate will no doubt intensify.

But anyway, coming back to “cat bonds” — or, to give them their full name, “catastrophe bonds” — these are really a form of re-insurance. They are high-interest and high-risk bonds — issued by insurance companies — that pay out to the investor in full only as long as a certain insured natural disaster, such as a hurricane or earthquake, does not occur. And there is a particular type of catastrophe bonds known as “pandemic bonds” that only pay out to the investor in full if there isn't a pandemic. But if a pandemic does occur, as at present, then investors lose part or all of their money, which is instead used to help offset the costs of the pandemic.

**Perry:** OK. Thanks very much, Ian. We look forward to hearing from you again next time.

**McMaster:** You're welcome!

Business Spotlight 5/2020, pp. 18–19, 49

**default** ▶ Nichtzahlung,  
Ausfall

**interest** ▶ Zins(en)  
**issue (sth.)**

▶ etw. ausgeben

**liability**  
▶ Haftung

**look forward to doing sth.**  
▶ sich freuen, etw. zu tun

**occur**  
▶ sich ereignen

**offset sth.**  
▶ etw. ausgleichen

**pool sth.**  
▶ etw. sammeln;  
hier: gemeinsam tragen

**re-insurance**  
▶ Rückversicherung

**yield**  
▶ Rendite

**you're welcome**  
▶ gern geschehen

## SHORT STORY

### [27] Introduction

**David Ingram:** Now, it's time for our latest short story by James Schofield. And for a change, we have, well, "Romcom".

**Erin Perry:** Romcom? Wonderful, David — like *Notting Hill*, *Sleepless in Seattle*, *Four Weddings and a Funeral* and, of course, *Love, Actually*?

**Ingram:** Sort of, but with a bit of spy thriller, science fiction and lockdown thrown in for good measure.

**Perry:** Seriously, David? This doesn't sound good at all. Anyway, tell me, what is this romcom called?

**Ingram:** Actually — to use that word again — I told you already. It's called "Romcom". Let's listen in now.

**Perry:** OK! I'm up for this!

### [28] Romcom **A**

The lights dim and the audience goes quiet. As the curtains open and the music starts for the premiere, I look at Ed from the corner of my eye to see how he's doing. Not well. Popcorn is going from bucket to mouth on autopilot.

"Jane," he whispers, "this film could destroy our careers as writers in Hollywood!"

"So what," I answer. "I'm only writing scripts until I can break into waitressing."

He laughs a little at my joke, and then his eyes go back to the screen and his hand to the pop-

corn. Maybe he's right, I think. Maybe this will be the last screenplay either of us ever writes. I mentally fasten my seat belt. This could be a bumpy night.

\*\*\*

Ed and I have known of each other for a while. He does mostly spy thrillers with plots so complicated you have to see the film twice to understand it. I write family sagas, with people losing the love of their lives only to find them again in the last ten minutes of the film — just before one of them dies. When a studio suggested we try writing together, it sounded interesting.

"But not a romcom," I tell him. "I don't do banter. It must be something serious."

Ed nods. "I agree. All that gender-war, jokey dialogue between the romantic characters is awful."

So, the studio rents us a house near the beach for two weeks, fills it with food and drink, and we set up our laptops opposite each other.

**awful** ▶ schauerhaft

**banter** ▶ Geplänkel

**break into sth.** ▶ endlich mit etw. anfangen können

**bucket** ▶ Eimer

**bumpy**  
▶ holprig; hier: unruhig

**go quiet** ▶ still werden

**on autopilot**  
▶ automatisch

**romcom** *ifml.*

▶ romantische Komödie

**screenplay**

▶ Drehbuch

**script**

▶ Filmmanuskript, Drehbuch

**spy**

▶ Spion(in); hier: Spionage-

**waitressing**

▶ als Kellnerin arbeiten

We sit there on the first morning, waiting.

“I have an idea for...,” we say at the same time, then both stop.

“You first,” I say.

“Okay,” he agrees, which annoys me.

“I have this idea for a sci-fi detective story. Very Bogart, very film noir, but set in another galaxy: A murder in a high-security prison colony brings Special Agent Logan Fist to the planet Krickin...”

I interrupt. “It sounds like a fast-food chicken restaurant run by Jedi knights.”

He looks hurt. “I thought it would be fun to try something new. What’s your idea then?”

“Okay: famous classical pianist Anton Drop-ski hears a beautiful young woman playing a piano at a train station and falls in love with...”

I stop. Ed’s head is on his keyboard, and he’s fake snoring.

“Oh, I’m sorry,” he says. “I must have dropped offski. Let me guess: they lose each other, but he finds her again in the last ten minutes of the film while taking part in an international piano competition where he’s one of the judges. Am I right?”

I feel hurt. “Well, yes. But he’s also got a brain tumour and is dying. You didn’t get that, genius!”

We glare at each other over our screens.

“I’ll work on the veranda,” I say. “Have fun with Special Agent Fist.”

\*\*\*

Over the next ten days, we make no progress on a joint script. One morning, we try mixing our stories, but this is all I manage to write: “Keys to the Heart: Special Agent Fist travels to the planet Krickin, only to find that his long-lost love, Vera Steptanz, has been imprisoned by Commander Dropski. Only by winning a pan-galactic piano competition can he hope to save her.”

While Ed produces: “The Lockdown: Anton Dropski, evil spy-master for the Krickin Empire, forces the beautiful pianist Vera Steptanz to steal the plans for a time machine from Special Agent Fist. Can Fist rescue the plans and Vera before the universe is destroyed?”

That evening, we drink too much and start writing imaginary film reviews: “However many films you see in 2021, make sure NONE of them is Keys to the Heart,” suggests Ed.

#### annoy sb.

► jmdn. (ver) ärgern

#### commander

► Kommandant(in)

drop offski ► Wortschöpfung in Anspielung auf „Dropski“ (drop off ► einnicken)

#### fake snore

► so tun, als ob man schnarcht

#### film noir

► wörtl.: schwarzer Film (Genre zynischer Kriminalfilme, das in den 1940er und 1950er Jahren in den USA entstand)

#### glare at sb.

► jmdn. zornig anstarren

#### knight ► Ritter

#### lockdown

► Abriegelung, (Sicherheits-) Sperre; auch: Ausgangssperre

#### review

► Rezension, Kritik

#### set: be - (in a place)

► (an einem Ort) spielen

“The Lockdown does for love stories what Jaws did for swimming in the ocean,” I propose.

But then, probably thanks to the alcohol, something happens that night. The block is gone, and in only two days, we manage to produce a script to send to the studio.

We’re surprised when the bosses love it and production starts. But the real test of a film is always the first-night reviews. And so, completely terrified, we sit through the film premiere of *Lock Down Your Heart*.

\*\*\*

The next morning, I wake up early. The audience enjoyed themselves last night, but what do the reviews say? I pull out my mobile phone and am about to read the review by Harrison Whittle, film critic for *The Washington Times*, when it rings.

“Read the reviews for me,” Ed begs. “I can’t do it myself.”

I skim the article, and I can’t resist teasing Ed. “Hmm,” I say, slowly. “On the positive side, he loves the actors.”

“Well, that’s good. What’s on the negative side?”

“Let’s see: ‘However, the performance of Boris Tupov as Anton Dropski is...’” I sneeze. “Hold on a second; I have to get a tissue.”

I get one and blow my nose loudly for about two minutes. “Where was I? ... ‘The performance of Boris Tupov is...’” “IS WHAT?” screams Ed.

“...is extraordinary.”

“How does he mean that?” asks Ed in a voice so pathetic I take pity and read him the whole article. Whittle loves the film, loves the stars and, most of all, loves the writing. It’s brought the classic romcom formula into the 21st century, he says. How could two writers best known for cheesy thrillers and melodramas write something so sophisticated and witty, he wonders?

You just need enough wine and some of your own romcom, I think to myself. Ed is now dancing around the kitchen and singing.

“That’s enough,” I shout through the house. I hang up the phone. “And bring me some tea — we can look at the rest together in bed.”

Oh, yes, you read that right. Ed was dancing around my kitchen. As always, he had been too lazy to come speak to me.

“And then ... maybe a little bit of romcom?” he asks as he sets the breakfast tray on the bed.

“I suppose so,” I answer. “But no banter, all right?”

Business Spotlight 5/2020, pp. 54–55

**block** ▶ Blockade

**blow one’s nose**

▶ sich schnäuzen

**cheesy** *ifml.*

▶ schlecht (gemacht), kitschig

**formula**

▶ Formel; hier: Strickmuster

**Jaws** ▶ Der weiße Hai

(**jaw** ▶ Kiefer)

**pathetic**

▶ bedauernswert,

Mitleid erregend

**skim sth.**

▶ etw. überfliegen

**tease sb.**

▶ jmdn. aufziehen, hänseln

**tissue** ▶ (Papier-)

Taschentuch



## CONCLUSION

### [29] For more information

**David Ingram:** Well, we've come to the end of *Business Spotlight Audio 5/2020*. We hope you've enjoyed it and have found our exercises helpful.

**Erin Perry:** As an alternative to the CD, we also offer *Business Spotlight Audio* as a subscription download, so you can take the sound of business with you wherever you go. For more information, or to find out about our range of products, visit our website at [www.business-spotlight.de](http://www.business-spotlight.de).

**Ingram:** Yes, and on our website, you'll find details about *Business Spotlight express*, our 15-minute audio vocabulary trainer, produced twice a month to help you to boost your word power for the world of work. So, until next time, this is David Ingram...

**Perry:** And Erin Perry...

**Ingram:** Wishing you success with your business English.

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