

AJEEP

Journalists Speak 2

**A Listening and speaking module for
journalism professors**

Kelly Robart

Journalists Speak 2: A Listening and speaking module for journalism professors

This module features six lessons built around interviews with journalism professors at San Jose State University. It was made to give you practice listening to real people speaking English. The interviews were not rehearsed, so the English will not be “textbook perfect.” But the interviews do represent how people talk in real life, with small grammar mistakes, some incomplete sentences, and self-correction. That’s life!

Each lesson comprises

- listening exercises
- vocabulary exercises
- speaking practice
- answer key
- full transcript

Journalists Speak 2 is intended for intermediate and advanced English learners.

The videos are posted on YouTube. You can get the links from Kelly Robart, kelly.robart@comcast.net or from Susan Mir, susan.mir@sjsu.edu

If you have any questions or comments about this module, please contact Kelly Robart at the email address above.

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Journalists Speak 2

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Tim Vantress

Pre-listening vocabulary and terminology

Here are some terms you may not know that Vantress uses in the video clip.

Alumnus	a graduate or former student of a specific school, college, or university
Update News	a weekly TV news show that is reported and produced by San Jose State University (SJSU) journalism students
Equal Time	a half-hour TV show produced by SJSU's School of Journalism and Mass Communications. The show features in-depth analysis of news issues.

Listening for Main Idea

Watch the video clip once to get a general understanding of what Tim says.

Listening for Details

Read the following questions. Then watch the video clip again and answer the questions.

1. Who is Tim Vantress and what does he do?

2. In your own words, explain what Tim does for Update News.

3. What does Tim hope to do when he graduates?

4. What is the job market like for journalism graduates?

5. What kind of person do managers want to hire? (in the journalism field)

6. Tim says he took two classes that both required a lot of work in terms of reporting and editing. What did he learn from doing two demanding courses at the same time?

7. For a student learning video editing at SJSU, what percentage of time is spent doing hands-on work?

8. What is the best way to learn video editing, according to Tim?

9. Tim says that for most areas of focus in the Journalism Dept., hands-on work comprises 70% of a student's efforts. What makes up the remaining 30%?

10. In what course do students have to write essays?

11. Why does Tim consider a 10-page essay long?

12. When Tim says, "Short, sweet and to the point; that's what they taught," who does they refer to? He does not say who directly; you need to infer the answer.

Vocabulary

Find the following words in the transcript. Then match the words with their definitions.

- | | |
|---------------|---|
| 1. niche | a. actually doing something, rather than learning about it through lectures and books |
| 2. outgoing | b. extremely important and necessary |
| 3. promising | c. a job, activity, etc. that is very suitable for someone |
| 4. downsizing | d. going away; leaving a place |
| 5. essential | e. likely (probable) to succeed or be good |
| 6. pressure | f. occurring at the beginning of something |
| 7. hands-on | g. to make a company smaller by reducing the amount of workers |
| 8. initial | h. a feeling of stress because you have too much to do and/or people depend on you |

Expressions

Find the following expressions in the transcript (they are underlined) and try to guess their meanings from context. See the explanations at the end of this lesson.

- to be in a sink or swim situation
- to budget one's time
- to learn something on the fly
- to the point

Discussion Questions

Depending on your situation, do one or more of the following.

- Record your answers and send me an audio file.
 - Discuss the questions in a small group and then share your answers with your class.
 - Write the answers to two questions and send them to me.
- Tim says that it's difficult for new journalism graduates to find jobs. What are the job prospects for your students in Afghanistan?
 - How much hands-on work do your students do? Do you feel it is the right amount? Why or why not?
 - Explain the term, jack-of-all-trades, by looking at the transcript (indicated by ** and underlined). In what professions do you think it's better to be a jack-of-all-trades? In which do you think it's better to be a specialist? Use examples and explain your answers.

Answers

Listening for Detail

1. Tim is a student who will graduate in the spring. He is also a student assistant for two classes and teaches (taught) video editing to the visiting Afghan professors.
2. Tim is the student assistant. He helps the students with production skills that they don't have yet, especially early in the semester. Some things he helps with are editing and shooting.
3. He wants to find an editing job with a news station or an on-line news production company.
4. Not very good. Jobs are hard to find.
5. Somebody who has many skills; a jack-of-all-trades.
6. He learned how to work hard, how to budget his time and how to edit.
7. 85% to 90%
8. By doing it yourself.
9. Attending lectures and studying examples.
10. Because his journalism training has taught him to write short and to the point.
11. "They" refers to his journalism professors.

Vocabulary

1 c	5 b
2 d	6 h
3 e	7 a
4 g	8 f

Expressions

- a) in a situation where you must use a lot of effort (with no help) or you will fail. (sink)
- b) to plan and use one's time wisely so as to complete all necessary tasks on time.
- c) If you do things on the fly, you do them without preparation, responding to events as they occur.
- d) If someone answers a question to the point, it means they answer directly.

Tim Vantress Transcript

My name is Tim Vantress. I'm a soon-to-be San Jose State alumnus. I'm graduating this spring. I'm a student assistant for two classes, one of which is Update News; the other is for Equal Time, and I'm also one of the Afghanistan professors' professors. I'm teaching them video editing.

So what is your role with Update News and...

Well, I'm a student assistant for them. I'm basically... I'm covering the holes in the production that they don't have the experience for. So like, especially early in the semester where they don't really know very much...and they need someone to hold their hand and teach them how to edit, how to shoot properly...basically just how to get the production process down a lot easier. That was my job to cover things that the actual professor couldn't.

So you're graduating this spring?

Um huh.

And then what are you doing after you graduate?

That's a good question.

What do you hope to do?

Well, my **(1) niche** that I've found, especially this semester is editing. So if I could do something like that for either a news station or some sort of on-line production, news production company, that'd be great.

Have you talked to students who are out there looking for jobs? Do you know what it's like right now, finding one?

Well, there are people coming back to campus who basically just give **(2) outgoing** seniors advice on what to expect, on what kind of job market they're getting into. And everyone is saying that it's not looking very **(3) promising**....especially around this area. It's so difficult to find a job...in journalism and in editing. It's all taken up and it's all **(4) downsizing**, so jobs are very hard to find.

So the people that are hiring, do you have a sense of what it is they're looking for, what seems to be in demand?

They want a ****jack-of-all-trades** kind of person, one person that can do multiple things, not just good, but can do them very well. I'm lucky that I have some of the traits that can do that: I have editing; I can report; I can produce. If they need me to do something I can do it. They don't want someone who's specialized in one thing. They want somebody who can do multiple things.

Can you tell me a few tips to consider? Where...like where is it that people most often run into problems when they're editing video?

The problems that people most often run into are ones that they can't explain. Why did my audio not go into the program? Or, why is everything offline? Or, why do I see letter-boxes, which is the black bars on the top and bottom or the left and right, when you don't want them to be there. I feel that if people know how computers work and what... like file format specifications are, that will help them enormously on solving problems that just the casual user wouldn't be able to comprehend.

So kind of knowing how the computer organizes and stores files, is that what you mean?

It's part of it. But you also need to know why the program does what it does. And with every action that you take in Premiere or Final Cut, you need to know why. Because then you better be able to understand why something went wrong when it does go wrong.

What about when you're shooting video, is there a way to shoot video that helps with editing?

So one of the things I would suggest is keep your shots completely still. Every single time you get a different B-roll shot, stop the clip, move it, and start it again. So you're not watching this one enormous long clip in order for you to find this one shot that you got that you might want to use. So, organize, organizing things...that would help a lot. So organize... organizing things... that would help a lot.

So, how important has the practical training been?

It's been **(5) essential**. I mean how the program has been organized, I kind of put myself into a **(a) sink or swim situation** where I was taking two classes at the same time that required a lot of reporting and video editing. So, I felt the **(6) pressure**, but I think I am all the better for it. If I didn't do that, I wouldn't be where I am right now. It taught me hard work, it taught me how to **(b) budget my time**, especially how to budget my time and I **(c) learned editing on the fly**. And, you know, I had the help... I had the teacher; I had the student-assistant. I wouldn't have done it without them. And I just kept learning by myself, you know. And my background in technology, I think, helped with that as well. I understood why programs did what they did and I learned from it.

How much of the training here do you think... if you think in terms of percentage, how much do you think is practical hands-on work and how much is theoretical when you go through the program?

Well, I'd say more of 85 to 90 percent is **(7) hands-on**. Because when it's not hands-on, you're basically watching someone else do it. And the only way for you to really learn editing is to do it yourself. When you get something like an editing module and you read through it and it gives you instructions, it's not the same thing as actually looking at a computer screen and trying everything for yourself. You know, especially with something like video editing... it's a lot easier to understand if you just do it yourself.

So would you say...so is it just the video editing that was 80 to 90 percent or is the whole program 80 - 90 percent practical?

The whole program, I would say, it's more 70%, only because you need to get the writing style down. And to do that you need to hear some lectures; you need to see some examples, and then the more you write, the better you get at it and that's where the hands-on comes in. But you need the **(9) initial** instruction on what the difference is between say, journalistic writing and writing a college essay. They're very different.

Did you have to write essays as well or did you do all journalism writing?

You have to take general education here, so of course, you're going to be writing essays as well. Long ones...well, me, I would consider a 10-page essay long, but most people wouldn't. I mean, I'm a journalist; I can't do that anymore.

You like to write short?

Short, sweet and **(d) to the point**...that's what they taught.

Halima Kazem Part 1

Pre-listening Vocabulary

Familiarize yourself with following words and phrases before watching the video.

- | | |
|----------------|--|
| web | • a pattern of things that are closely connected to one another; a spider makes a web. |
| arsonist | • a criminal who intentionally sets fires to things, usually buildings |
| to track crime | • to follow the development of crime |
| psychology | • the study of the mind and how it influences behavior |

Listening for Main Idea

Watch the video clip once. What is the main topic of the clip?

Listening for Details

Read the following questions. Watch the video clip again and answer the questions.

1. What does Halima Kazem report on?

2. What do investigative journalists know how to do?

3. What skills do investigative journalists have?

4. Why does it take a long time to do investigative pieces?

5. What is usually the point of an investigative story?

6. Ms. Kazem gives an example of an investigative piece that she did for TV. What was the topic of the story?

7. Kazem says the story changed. Explain how it changed.

8. How long did it take to produce the 20-minute segment on child arsonists?

Vocabulary

Match the words on the left with the correct definition on the right. You should find the words in the transcript first, so you can read them in context.

- | | |
|-------------------|---|
| 1. broad spectrum | a. a place of more than usual interest, activity, or popularity |
| 2. broaden | b. to make wider; to make larger |
| 3. analytical | c. to make larger |
| 4. expand | d. to change slowly often to something more complex |
| 5. thorough | e. to talk or write about something briefly |
| 6. cross-check | f. done completely with great attention to detail |
| 7. detective | g. to make sure that information is correct by using a different method to check it |
| 8. hot spot | h. a police officer whose job is to find information about crimes that have occurred and to catch criminals |
| 9. evolve | i. supplies and tools used for a specific purpose |
| 10. touch on | j. a wide range; a variety |
| 11. gear | k. relating to the careful study of something |

Kazem uses the expression, “*read between the lines.*” What do you think this means? Can you find the expression online?

Discussion Questions

Depending on your situation, do one or more of the following.

- Record your answers and send me an audio file.*
 - Discuss the questions in a small group and then share your answers with your class.*
 - Write the answers to two questions and send them to me.*
1. Have you ever worked on an investigative piece? If so, explain the story and your role in producing it. What were some of the challenges you faced?
 2. Can you think of an example of good investigative journalism? Describe the story.
 3. What particular challenges do journalists face in Afghanistan when working on investigative stories?

Answers

Listening for main idea

Investigative journalism

Listening for detail

1. a variety of rights
2. they know how to build a web of a story; how to take a basic story and expand it.
3. Analytical, research
4. It involves lots of cross-referencing. Also information is being hidden and so a lot of work is required to find the truth.
5. Some information is being hidden. Journalists are trying to uncover this info.
6. Child arsonists
7. At the beginning the focus was on crimes, themselves. Then, the focus shifted to the psychology behind the crimes.
8. Almost 3 months

Vocabulary

- | | |
|------|-------|
| 1. j | 7. h |
| 2. b | 8. a |
| 3. k | 9. d |
| 4. c | 10. e |
| 5. f | 11. i |
| 6. g | |

Transcript

My name is Halima Kazem and I'm the journalism instructor for AJEEP. I work at the intersection of human rights and journalism. My specialties are human rights reporting, reporting on women's rights, human rights, political rights, a broad spectrum of rights.

Investigative journalism is just very, very good journalism. It's journalism, it's ... journalists....journalists who are investigative journalists usually have done it, have done this for a very long time. And they know how to put pieces of stories together and then connect more pieces to it, so build this web of story. So usually, the basic story is the inner circle of the web and then the investigative story broadens and the web grows and grows. And they know how to build links and do the research and the follow-up interviews to go deeper into the story.

So, then it sounds like you need very good research skills. Is that right?

Yes, good research skills, good analytical skills to be able to read between the lines of your notes and your interviews and find elements that maybe on the first take

you don't see. And also find the angles, the questions that remain in your mind of, "Why did this source say this?" or "Where are they going with this?" Take that and expand on those topics and those issues and do follow-up stories to some of the basic news stories that you do.

So if you're doing an investigative piece... obviously if you're doing all those follow-ups, it takes more time to do an investigative piece?

Much more time. It takes a long time to do good thorough investigative pieces, because what you're doing is often times you're taking interviews and research and you're cross-checking it, you're cross-referencing it and that takes time. You may do an interview with someone and then receive some other information and then have to schedule an interview with that person again to say, "Well I found this in follow-up. What do you have to say about this?" "What does this mean when I hear this?" In investigative pieces usually someone's not...the point of the story is that something... some information is being hidden. Something is not right. Someone's lying. Something's missing, and you're the detective finding that out, looking for that information.

An investigative piece that I did a long time ago for TV was on child arsonist. And I had to track crime, youth crime rate in different parts of the country and finding the hot spots, the hot spots, yeah the hot spots for child arsonists, and so it was looking through a lot of records, it was speaking to a lot of people and what we basically, what the story first started out was finding the places where this happens more often, but what it ended up being is why does it happen? Why do these kids do it? So it went from a story of crime to a story of almost child psychology...of what is it...why are they doing this? Is it for attention? So it evolved. We touched on the criminal aspect but because it was an investigative piece, it took the form of almost an analytical, psychological piece of why children do what they do...why they commit crimes. And that took a very long time. That took almost three months to produce a 20-minute TV segment. Sure, you have the...you have the...effects of having camera and audio and all of the gear that's with you but investigative pieces can take anywhere from two.. a month to three months to longer. When they get past three months I think they turn into book... book ideas.

Halima Kazem Part 2

Pre-listening Vocabulary

You should know the following words and phrases before watching the video.

- | | |
|-------------------------|---|
| attribute | • to give credit to who said what when using quotes, or to cite the source of factual information |
| an on the record source | • a source who is willing to be named or quoted in a news story |
| evaluate | • to examine and judge carefully |

Listening for Main Idea

Watch the video clip once. What is the main topic of the clip?

Listening for Details

Read the following questions. Watch the video clip again and answer the questions.

1. Explain what Kazem means by a two-source rule.

2. What kinds of questions does Kazem ask herself when evaluating sources?

3. What skills do investigative journalists have that journalists who are just starting out do not have?

4. How does Kazem protect her sources who want to remain anonymous?

5. In what ways could people try to discover the identity of journalists' sources?

6. What kind of information does Ms. Kazem keep in her source book?

7. Why does Kazem keep a source book?

8. How have the Internet and social media helped investigative journalists?

9. Kazem says that the Internet has made work easier for journalists, but that also it forces them to be more critical of their sources. Why is this so?
-

Vocabulary

Match the words on the left with the correct definition on the right. You should find the words in the transcript first, so you can read them in context.

- | | |
|----------------------------|---|
| 1. judgment | a. to continue to be true; to continue to be strong or successful |
| 2. as opposed to | b. the way that a particular person understands something |
| 3. obvious | c. an opinion or decision that is made after careful thought |
| 4. code | d. unlike |
| 5. first-hand | e. willing to be helpful |
| 6. eye-witness | f. the process of carefully examining someone or something |
| 7. encrypt | g. unfriendly and aggressive |
| 8. subpoena | h. a system of letters, words, etc. used for purposes of secrecy |
| 9. hack (verb) | i. make preliminary investigations |
| 10. take (noun) | j. easy to see or understand |
| 11. hostile | k. coming from directly experiencing or seeing something |
| 12. cooperative | l. a person who sees something and can describe it |
| 13. hold up (phrasal verb) | m. to gain access to a computer file or network illegally or without authorization |
| 14. put feelers out | n. a written order that commands someone to appear in court to give evidence. |
| 15. due diligence | o. to change a computer file using a secret code so that others will not be able to read it |
| 16. credible | p. believable |

Discussion Questions

Depending on your situation, do one or more of the following.

- a. *Record your answers and send me an audio file.*
 - b. *Discuss the questions in a small group and then share your answers with your class.*
 - c. *Write the answers to two questions and send them to me.*
1. What kind of protection is there for sources in Afghanistan?
 2. What do you think about Kazem's system for protecting her sources? Have you ever used a similar system yourself?
 3. How has social media impacted the practice of journalism in Afghanistan? In your opinion, are the effects mostly positive or negative?

Answers

Listening for Main Idea

Journalists' sources

Listening for Details

1. If she finds information from a source who wants to remain anonymous, she tries to find a second source to confirm information that the first source provided.
2. Questions that relate to the motivation of sources. What are the sources' reasons for giving her information?
3. Good news judgment and the ability to discern when someone is not telling the truth.
4. She keeps their identities coded in separate books.
5. Subpoenaed in court; someone could hack into your computer system.
6. Identity, plus notes on what kind of information they provided and what kind of source they were.
7. She does lots of stories each year, so it's difficult to remember details about sources.
8. IT's easier to find and connect with people who have been affected by issues journalists cover.
9. Anyone can post anything online.

Vocabulary

- | | | |
|------|-------|-------|
| 1. c | 7. o | 13. a |
| 2. d | 8. n | 14. i |
| 3. j | 9. m | 15. f |
| 4. h | 10. b | 16. p |
| 5. k | 11. g | |
| 6. l | 12. e | |

Transcript

Well generally all your main facts have to be attributed to some source. We...I usually use a two-source rule, that if I find information from somebody that nobody else has given me I try to find a second source to basically tell me that information independently. And so we have to be sure, I have to be sure that that source hasn't learned that information from the first source that I spoke to, that there isn't a connection. So it is this whole evidence...investigative, investigative process. And the other thing is, you evaluate your sources. "Why is this person telling me this? What is their motivation? What are they getting out of it? Why did they want me to know this information?" So each source has to be evaluated and yes, the journalist's judgment is important here. When you reach an investigative level usually your

editors believe that your judgment... you have good judgment, you have good news judgment and that you can identify most of the time when a source is not telling you the truth. And that's what makes an investigative journalist in that capacity as opposed to someone who's starting out.

... there's been a lot ... there's a story in the news now, right, about protection of journalists' sources, so what kind of protection is there for your sources?

Well your sources, depending on what kind of sources they are...if they're on the record, then they're being named in the story so it's obvious that they're those kind of sources. If they're background sources where they say, "I'm giving you this information, but you cannot attribute it to me," you have to go find another source that will say this on the record in order to be able to use this information. So those kind of sources we have to be careful of. I often times keep them in separate notebooks...I sometimes keep them coded. I develop my own coding system for names. When I did human rights investigations and reports on human rights, the names of victims are very important and even of sources that give you first-hand eye-witness interviews... So it's very important. It's important to keep your sources in a safe place. It's very important to keep their names in a coded system. If you're using it on your computer, to encrypt it because it's not just being subpoenaed in court to reveal your sources, but it's also if somebody's hacking into your system and getting those source names. And that does happen in very high-profile criminal cases, human rights cases, that does happen. Yeah. So it's just about protecting them.

And what about developing sources. Do you...I mean are you always using new sources or are you developing people that you have sort of a long-term relationship with?

Both. I develop as I go and I realize this person would be a great source, so I ask them, "Would I be able to contact you in... for future stories? Would I be able to contact you as an expert on this topic, if it doesn't relate to this case?" And I build on those relationships, and I'll contact people from previous stories and say, "Can you analyze this story for me? Can you give me a hypothetical? Can you give me, you know, your take on it?" And that's how I build long-term sources. But every source goes in my source book and I usually make notes of "Were they a hostile source? Were they cooperative? What kind of information..." so taking notes on remembering what kind of source they were and what kind of information they provided. And then I can also go back to my source book later and say, "A year later, did their information hold up? Did it make sense?" Because you forget over time when you do so many stories, so keeping a source book, keeping your business card book, but also keeping notes on your sources.

What's going on in investigative reporting now? Are there some new trends, some new, yeah, new trends that are happening now?

Some new trends, let's see. Well a lot of people...it's not very new, but investigative reporters are starting out in certain places on the web, in social media, and scouring them and finding sources there as well. It's a lot probably easier to put feelers out about certain topics through social media, through, you know, browsing other

people's sites and finding out if there are certain issues and putting out our own statements or questions on Facebook or on twitter and seeing who responds back... finding the people that have been affected by an issue. I think it's a little bit easier now with different types of social media than it was in the past. I mean before, you would have to find, before the internet, you would have to find one person that was affected by that issue and then hope that they could link you to another, and hope that they could link you to another, so it was really, it was a long process. But now with the internet, you find a list serve or you find a group, or a community or a Facebook page that looks at a certain issue. And you can quickly find people that have been affected by that organization, by that person, by lies, by corruption, by whatever you're looking for. So I think that has really helped investigative journalism. You have to... but what it does also do... it makes... it forces the journalists to be able to evaluate their sources even more so, be even more critical of it, because anyone can post anything on the Internet. So you can't take someone's word, you know, just written word on a social media site as, "yes, they've experienced that." So you do have to do your due diligence and follow-up with a phone call, a face-to-face meeting depending on how extensive your investigative reports are and you still have to do that very traditional meet and greet and interview in-face to be able to evaluate if what they're saying is credible.

Scott Fosdick - Part 1

Pre-listening Vocabulary

Find the definitions of the following words before you watch the video clip.

synonym

synonymous

connotation

denotation

Listening for main idea

Watch the video clip once to get the general idea.

Listening for detail

Read the following questions. Then watch the video clip again to answer the questions.

1. What does Scott Fosdick do at the university?

2. What did he do before he came to San Jose State University?

3. What is the main difference between magazine writing and news writing?
Explain your answer with an example.

4. Fosdick thinks new media are more similar to magazine writing than newspaper writing. What is the main reason he gives for this?

5. Are people more forgiving of a misplaced comma in a newspaper article or a magazine article? Why?

6. What is a problem that magazines face when designing their websites?

7. Why is it easier for magazines to design for an I-pad app?

8. How does Fosdick feel about the future of magazines?

9. Fosdick says that the same skills are needed for magazines whether they're printed on paper or designed for mobile apps. What are those skills or qualities that are the same?
-
-

Vocabulary

Match the words on the left with the correct definitions on the right. First, find the words in the transcript and try to guess their meaning from context. Then, look them up in a dictionary.

- | | |
|-------------------------|---|
| 1. segmented | a. put in the wrong place |
| 2. niche audience | b. divided into different parts |
| 3. fine-tune (v) | c. a small section of an audience with a specific set of needs/interests (specialized audience) |
| 4. misplaced | d. to make small changes to make something work at its highest level |
| 5. forgiving | e. having lots of media |
| 6. media-rich | f. of two people or things – having an influence on each other |
| 7. embedded | g. installed |
| 8. approximation | h. a thing that is similar to something else, but not exactly the same |
| 9. revenue stream | i. means by which money comes into a company |
| 10. versions | j. a particular form of something |
| 11. interactivity | k. ready and willing to forgive |
| 12. seamless transition | l. A change which is smooth, without errors or difficulties |

Suffixes

In English, the suffix **-wise** is often attached to nouns to form an adverb that means, 'concerning,' or 'with respect to,' as in *tax-wise*, *money-wise*, *time-wise*, etc.

Examples:

Security-wise, the eastern part of the country faces many challenges.

(The eastern part of the country has many challenges with security.)

Money-wise, the job is very good. (The salary is good.)

People expect them to be more attractive, design-wise. (see transcript -- a)

(People expect magazines to have designs that are more attractive than newspaper designs.)

-Rich and **-poor** are also added in a similar fashion to make adjectives.

-rich: containing a large amount of the thing specified

Examples:

Milk is calcium-rich. (Milk has lots of calcium)

Saudi Arabia is an oil-rich country. (Saudi Arabia has lots of oil.)

Magazines have always been media-rich. (from transcript, #6)

You can also use the opposite – poor – to make an adjective.

Soda is nutrient-poor. (Soda has very few nutrients.)

Discussion Questions

Depending on your situation, do one or more of the following.

- a. *Record your answers and send me an audio file.*
 - b. *Discuss the questions in a small group and then share your answers with your class.*
 - c. *Write the answers to two questions and send them to me.*
1. What are some magazines (either online or print) that you enjoy reading? Describe the magazines and explain why you like them.
 2. How would you compare the audience for two of those magazines? How is the audience reflected in each of the magazines – story type, language usage, design and advertising?
 3. Do you agree with Professor Fosdick's opinion that magazines will be around for a long time? Why or why not?

Answers

Listening for detail

1. He is a professor who teaches mostly magazine writing and editing classes. He also coordinates the graduate program.
2. He worked at daily newspapers for about ten years, then did a Ph.D. at Northwestern University. Following that he taught in Missouri and Illinois.
3. Audience. Newspapers (mostly) write for the same general audience. Each magazine has a very different audience.
4. New media and magazines both have very segmented audiences (niche audiences). Newspapers are more about broadcasting, writing for a general audience.
5. A newspaper because newspapers must get information in their papers quickly. Magazines take more time to produce, so they have more time to check errors.
6. People's computers have different aspect-ratios and different typefaces, so the designers cannot be sure how their magazines will look on different computers.

7. The aspect ratio is locked, so the designers can choose specific typefaces and predict how the magazine will look on the app.
8. He feels hopeful. He thinks magazines will be around for a long time.
9. You need to reach a particular audience with a well-designed package of words, pictures, and sound. You also need to connect with a community and with products to advertise in your magazine.

Vocabulary

1 b	7 h
2 c	8 i
3 d	9 j
4 a	10 f
5 k	11 l
6 g	12 e

Scott Fosdick – Transcript

I'm Scott Fosdick. I'm a professor. I coordinate the graduate program and I teach mostly magazine writing and editing classes.

Well I came to San Jose State in 2005, but I'd been teaching in Missouri and Illinois before that. I got my Ph.D. at Northwestern in 1991 after a decade or so of working for daily newspapers. And then I started teaching in Chicago and eventually found my way to sunnier climates.

What's the difference between magazine writing and news writing?

Well, that's a very good question. The main difference does not have to do so much with the writing as the audience. If you were to look at a story, you might be able to identify some as clearly... this is a story for say Cosmopolitan or Sports Illustrated or some particular magazine. But you wouldn't necessarily be able to tell unless you saw the way it was laid out on the page. But every magazine is different. The main thing to know about magazines is that while you might be able to write for a newspaper... you know... you would write a story for a newspaper in Kabul or Herat and it would be written pretty much the same or for a newspaper in New York or Los Angeles, and you would write the story fairly much the same. Just as there are...there is no such thing as a true synonym in the English language... every word has a slightly different connotation and usually a slightly different denotation, too. There's no such thing as synonymous magazines. They may look very similar. Like ESPN Magazine and Sports Illustrated may look very similar. Time and Newsweek might look very similar. But when you dig into them and you realize they're really hitting audiences a little bit different. And they're trying to define their audience differently.

So what if someone said to you, "Oh, multimedia is where it's at. I don't really need to learn about magazine writing. How would you respond to that?"

I'd say on one level they're right. But I would also say that magazines *are* multimedia. They're all online, they all have apps, they're all... I mean most of them have tablet

versions now. And I've been saying for years, I think for 15 years now, since the rise of web presences for media...magazines I think are a very good introduction to new media as well, largely because most new media are not about broadcasting. They're not about telling one story for everybody. They're about **(1) segmented** audiences. This is particularly true of apps, but it's also true of most websites. They're some well-known websites that a lot of people read... a lot of them are newspaper websites, 'cause newspapers are about broadcasting...casting a wide net, writing stuff that a wide range of people can understand. Because magazines are very much about **(2) niche audiences**... if you understand how to reach a niche audience in print, then it's a small step to understand how to reach them in, you know in an app or online. The other way that they're similar is that magazines are really kind of... because they only come out once a month or once a week sometimes, but most of them are monthlies. People expect them to be more **(3) finely-tuned** and more attractive, **(a) design-wise**, and more...fewer errors. And I think rightly so because if you're rushing to get something in the paper the next day because it's important information that people need to know right away, you want it to be factual and truthful but you know, if there's a **(4) misplaced** comma here or there... you try to not do that, but I think people are more **(5) forgiving** of a misplaced comma in a newspaper story than in a magazine article. Magazines are also very carefully designed and they've always been **(6) media-rich**. They've been... you know... they're picture books to a large extent. And for a long time I think that the web was bad for magazines, because first of all, because it was free... and second you kind of destroyed that design sense when you're online. People have different aspect ratios on their screens depending on the size of their computer screen and they have different typefaces **(7) embedded** into their machines, so you cannot design... what you design for a magazine you cannot put on a website without having a lot of changes happen. You cannot design for a webpage the same way you design for print, but you can design, you can specify design in say, and I-pad app because the aspect ratio is locked. And because of that you can specify typefaces. The typeface you see on an I-pad version of the New Yorker is exactly what the designer wants you to see. The typeface you see on the New Yorker's website is an **(8) approximation** of what they want you to see. And the positioning of the pictures... Apps are also... people are used to paying for them. People are used to getting web pages for free. So there's a **(9) revenue stream** coming in. You can also link directly to advertisers. Of course you could do that on the web **(10) versions** too. And you can, in addition to doing everything you can do in a print magazine, you can add **(11) interactivity** and you can add video and audio. So to me, it's a...it's very much like a magazine. I think it... there's a more **(12) seamless transition** to mobile and... to mobile media and to apps for magazines than there is for newspapers. It feels more the same. You can even hit the app, and turn pages the way you would turn the pages of a magazine. So I'm very hopeful about the future for magazines. I would call a magazine on an I-pad or an android app... it's still a magazine as far as I'm concerned. I don't care if they're still printed on paper or not... the skills are the same. You still need to figure out how do we reach a particular audience with a very well-designed and carefully designed package of words, pictures, sound, that reaches that particular audience and links them with a community and with a group of products that might want to advertise. So I think the idea of magazines is going to be around for a long time, whether it's on paper or not.

Scott Fosdick – Part 2

Pre-listening vocabulary

Before watching the video, look up the following terms and make sure you understand them.

peer editing

half-hearted

contradiction

Listening for main idea

Watch the video clip once to get a general idea of what Professor Fosdick is speaking about.

Listening for details

Read the questions below; then watch the video clip again and answer the questions.

1. How does Fosdick organize class time when his students are doing peer editing?

2. Why does he like more than one person to look at a student's work?

3. After the students have written notes on their classmates' writing, Fosdick gets them to talk about what they have done. Why does he do this?

4. Fosdick mentions the importance of the order of things to talk about when peer editing. What should the students always begin with?

5. What is the second most important and why is it crucial that this is discussed as soon as possible?

6. According to Fosdick, what is a bad contradiction?

7. What is a good contradiction?

8. Name one benefit of peer editing.

9. Fosdick says that when he reads his students' writing he doesn't correct it; he doesn't fix it. What does he do and why does he do this?

Phrasal Verbs

Phrasal verbs often cause problems for people learning English. Their meanings are often idiomatic and many phrasal verbs have more than one meaning. You really need to see and hear them in context to understand their meanings and to see how native speakers use them.

Professor Fosdick uses plenty of phrasal verbs in this video clip. They are listed below in the order in which they appear in the transcript.

As you know, some phrasal verbs can be separated; others cannot. For example, figure out is separable. Both of the following sentences are correct. *He figured out the problem. He figured it out.* Go over (review) is an example of a phrasal verb that is not separable. Correct: *Please go over the new changes to the proposal.* Incorrect: *Please go them over.*

Break up (sep)	Separate into smaller parts. <i>E.g. He broke up the class into 5 groups.</i>
Figure out (sep)	To understand or solve something. <i>E.g. She figured out why the software was not uploading.</i>
Break down (sep)	To separate something into smaller parts, often to make something large more manageable. <i>E.g. To do the translation, they broke down the report into 5 sections.</i>
Shut down (sep)	To make something stop. <i>E.g. They shut down the factory.</i> If a person shuts down it means that they stop paying attention or having any emotional reactions. <i>E.g. When he started shouting at her, she shut down.</i>

Buy into	(non-sep)	To believe something or agree with something. <i>E.g. He didn't buy into the government's policy on citizen surveillance.</i>
Bring over	(sep)	To get someone to agree with your side (to agree with you). <i>E.g. After hours of negotiation, we finally brought him over to our way of thinking.</i>
Get down to	(non-sep)	To give one's attention to something. <i>E.g. Let's get down to actual work; we've been planning for long enough.</i>
Clear up	(sep)	To explain something; to clarify. <i>E.g. This memo should clear up the misunderstanding about increased duty fees.</i>

Discussion Questions

Depending on your situation, do one or more of the following.

- a. Record your answers and send me an audio file.
 - b. Discuss the questions in a small group and then share your answers with your class.
 - c. Write the answers to two questions and send them to me.
1. Do you use peer editing in your classes? If so, explain how you do it and what you think the benefits are.
 2. If you don't use peer editing, explain why.
 3. Can peer editing help prepare students for their professional lives? If so, how?
 4. What are some potential problems with peer editing? How could you avoid those problems or at least minimize them?

Answers

1. 5 minutes explanation, 30 minutes reading students' writing, 15 or 20 minutes talking about what they've learned.
2. Because it's possible to get a bad editor.
3. To be sure that students understand what the most important thing to do with the story and to be sure that the students agree with what others are asking them to do.

4. Start with something positive – the best thing about the story.
5. Is there enough reporting in the story?
6. When the facts of a story do not agree.
7. When people in the story do not agree.
8. It's good to get different opinions. Seeing mistakes in other people's work helps you see mistakes in your own work.
9. He circles it. He wants the students to try to figure out by themselves what they did wrong. That way they will remember what they learn.

Transcript

So I wanted to go back maybe to the classroom. In your syllabus I read that you use peer editing?

Sometimes.

Sometimes? So how do you...how do you do that?

I usually break them up into groups of 3 or 4 people, depending on how long the story is. If I have say... let's say you have an hour of class time, I might spend 5 minutes or so explaining what we're going to do, then they would spend a half an hour reading and making notes on each other's papers, and then we would spend 15 or 20 minutes... I haven't really done the math on this for an hour ... but they would use the remaining time to go around the room talking about what they've learned. The reason why I like to have peer editors have more than one person look at a student's paper, is you might get a bad editor. You might get somebody who gives you bad advice. And then the reason why I want people in the class to talk about it at the end is to sort of be sure that they understand what's the most important thing to do with this story before you bring it back maybe a week later for the teacher to read. I want to be sure they're clear on what their peers have asked them to do and also I want to be clear that...sure that they agree with that. Because if you think you're getting bad advice from other student editors, you're going to make a half-hearted attempt at it. So we try to sort of figure out those issues.

It's pretty rare that they disagree on what a story needs, what needs to happen with a story. And I sort of... I also break down what's the order in which you should talk to a writer about how to work on a story. You want to start with something positive. What's the best thing about this story? That whatever you do, you shouldn't change? The reason why you want to start with that is if a writer thinks that you don't understand what you're trying for in the article, and you don't appreciate what you've done well, they're going to shut down their reaction to everything else you say and they're not going to buy into the changes you do want them to make. So you bring them over to your side... let them know, "Hey, you're doing some really great things here. Here's what I think you're doing best. Let's try to make the rest of the

article as good as that part. The second thing usually is... Is it well enough reported? Do you have enough sources? Are we looking at this from enough different angles? Because if it needs more reporting, that's the thing that's going to take the writer the most time to do. So they need to know that early. If you run out of time, they need to know...Do I need to go talk to some more people? Are the facts solid enough here? And are the perspectives varied enough? And then you can get down to other issues of writing, like...Is the main point of the story clear enough? Are there contradictions in the story that are... I mean, there are good contradictions and bad contradictions. There are the unintentional ones that are usually bad, where you seem to be saying, all right there were 17 people at this event in one place and then another place it sounds like there are 25. So you need to clear up things like that. Good contradictions are when people just disagree on an issue and you're citing different sources... and... reasonable people can disagree.

What do you think the benefits are to peer editing?

Well, there are a lot of benefits. They hear things that... I mean in the course of a semester they may get tired of hearing me tell them, "You need to do this and you need to do this." When they hear it from another student, they say, "Well it must be true." I mean I like to think they value my advice, but you want to hear other people's advice, too. I think it also helps if you've worked on other people's stories and then you return to your own story you may find, "Hey, you know I caught these mistakes in their story and I realize I'm making the same mistake in my story." So it makes you... I don't know...a little more aware of ... it's hard to be an editor of your own story. It's hard to see the things that are wrong with it. For some reason it's easier to see it in somebody else's story. You know what you're trying to say and you know what maybe you didn't put in the story, but you meant to. So things like logical gaps...it's easier to see in somebody else's story.

Oh, the other thing with peer editing and I think this is a good thing to do when a teacher's editing also, is I was taught a long time ago, don't fix somebody's story, don't copy edit for students. Circle mistakes... so that the student has to stop and think, "What did I do wrong here?" "What's the... there's something wrong here that's circled." And if they have to think through what's wrong with it and maybe go to a style manual and figure out, "What did I do wrong here?" then they'll learn what they did wrong and they won't make that mistake again. If you just fix it for them they'll say, "Oh, yeah, that was wrong." Then they don't remember it.

Of course if they scratch their heads and go to their style manuals and still can't figure out why I circled something, they can always email me or come to me and I'll explain it to them, but I want them to try on their own first.

Matthew Cabot

Pre-listening Vocabulary

Before watching the video clip, read the definitions of the following words and phrases that are used in the clip.

- | | |
|----------------------|---|
| PR | • public relations |
| to spin | • to present information or news in a way that influences opinion |
| friendly adversaries | • friendly opponents |
| IT | • information technology |
| spanner | • connector |
| digital divide | • gap between those who have access to digital technology and those who do not |
| pet peeve | • something about which one frequently complains. <i>E.g. His pet peeve about the cafeteria is that the tea is never hot.</i> |

Listening for Main Idea

Watch the video clip once. Name three main subjects that Cabot talks about.

Listening for Details

Read the following questions. Watch the video clip again and answer the questions.

1. What does Professor Cabot do at SJSU?

2. What is one of the main differences between working in public relations and working in journalism?

3. In the past, what was the relationship between journalists and PR professionals?

4. What is one of the key principles in public relations and why is it important?

5. Why has Cabot had good relationships with the media?

6. Cabot talks about three or four things PR professionals should do to maintain good relationships with journalists. What are they?

7. In your own words, explain the difference between a news release and a pitch.

8. What is one of the pet peeves that journalists have about PR people?

9. What are employers looking for in PR graduates?

10. What is a recent trend with regard to public relations at universities?

11. Explain ROI.

12. Why do people believe a newspaper article more than an advertisement?

13. Do PR professionals know what the ROI is on social media?

14. In your own words, explain "performance with a purpose."

Vocabulary

Match the words on the left with the correct definition on the right. You should find the words in the transcript first, so you can read them in context.

Many of these words and expressions have more than one meaning. I've included the meaning only as it is used in the transcript.

- | | |
|--------------------|---|
| 1. key | a. someone who supports or promotes the interests of another |
| 2. advocate (noun) | b. entertainment or writing that is considered trivial or superficial |
| 3. transparency | c. to divide and give out something – money, supplies, etc. |
| 4. fluff | d. to give a person too much of something |
| 5. pitch | e. very interesting; able to capture and hold your attention |
| 6. overwhelm | f. very important |
| 7. compelling | g. to judge |
| 8. affinity (with) | h. the state of being easy to understand, or easy to find the truth about something |
| 9. ROI | i. increase |
| 10. allocate | j. similarity |
| 11. metrics | k. return on investment |
| 12. credibility | l. standards of measurement |
| 13. deem | m. believability |
| 14. fad | n. something that is very popular for a only a short time |
| 15. divert | o. to cause something to change direction |
| 16. boost | p. a proposal to write an article for a media outlet |

Expressions

Find the following expressions in the transcript and try to guess their meaning from context.

- | | |
|-----------------------|---|
| a. find out | 1. not reachable; unable to contact |
| b. timely fashion | 2. the past achievements or performance of a person, organization, or product |
| c. out of pocket | 3. to try to sell or propose something to a client whom you don't know |
| d. track record | 4. most importantly; more than anything else |
| e. to pitch cold | 5. to discover or learn something |
| f. first and foremost | 6. quickly; before deadline |

Discussion Questions

Depending on your situation, do one or more of the following.

- a. Record your answers and send me an audio file.
 - b. Discuss the questions in a small group and then share your answers with your class.
 - c. Write the answers to two questions and send them to me.
1. Cabot mentions spin in the video clip. Can you think of an example of spin in recent Afghan news?
 2. When Cabot talks about performance with a purpose he says that customers are now expecting corporations to give something back to the community. Is this the case in Afghanistan? Can you think of a company that gives back to the community?
 3. What is the relationship between media and public relations in Afghanistan?

Answers

1. He's the primary PR professor; teaches a variety of PR courses, puts on yearly media ethics symposium and takes students to Europe.
2. In PR, you are an advocate for your client, whereas in journalism you must strive to be objective.
3. Friendly adversaries
4. Never refuse an opportunity to tell your story because someone else might tell it in a negative way.
5. He doesn't spin and he answers requests in a timely manner.
6. Treat journalists with respect; realize they need good substantial news; understand their goals and audience.
7. A news release is sent out to all media outlets and contains routine news. A pitch is sent to a particular person in a media outlet with a story idea that may interest that outlet's particular audience.
8. Good writing skills
9. To have PR programs in business schools.
10. Return on investment. If your company spends money on something, for example, public relations or advertising, ROI is what you get in return - increased sales, increased customer loyalty, etc.
11. Because someone at the newspaper judged the article as newsworthy. Advertisements are bought; no one had to judge whether it has merit.
12. No
13. A company should give back to the community, not merely exist to make money.

Vocabulary

- | | | |
|------|-------|-------|
| 1. f | 7. e | 13. g |
| 2. a | 8. j | 14. n |
| 3. h | 9. k | 15. o |
| 4. b | 10. c | 16. i |
| 5. p | 11. l | |
| 6. d | 12. m | |

Expressions

- | | |
|------|------|
| a. 5 | d. 2 |
| b. 6 | e. 3 |
| c. 1 | f. 4 |

Transcript

My name is Matthew Cabot; I've been here for six years. And I'm the primary public relations professor. I teach a wide variety of PR courses: I teach intro to PR; I teach writing courses; some GE courses as well, and I'm also the person that puts on media ethics symposium every year, and I also take students to Europe every summer...last few summers. So I'm going to do it again in a few weeks.

So maybe if you could just tell me some of the core ideas behind PR. So how does public relations writing differ from journalistic writing?

Right. So one of the **(1) key** differences is that when you're a public relations practitioner, you're an **(2) advocate** for your client. And in journalism, you're supposed to be objective, so we don't talk about being objective when you're in PR. You really are more like a lawyer for your client...and you are writing in such a way that is on their best behalf. But it's not, though, to the degree where you're spinning or being dishonest. Maybe it used to be, in some sense, that. But we live in an age of radical **(3) transparency** and anything like that, any exaggeration, whether it's a product claim, whether it's a service claim, or say you do this and it doesn't do that...it's going to be **(a) found out** and when a customer tries it out and it doesn't do that, then they have an option to go somewhere else. So, but in terms of some of the basic writing of public relations, it's still is done more like a journalist. So journalistic principles still apply in that way.

On the theme of relationships... so how do public relations ... what about the relationship between public relations professionals and journalists... how do they forge a good strong relationship?

That's a great question. Because for years and years we've talked about this being maybe friendly adversaries, in some sense... I mean journalists want to get to the truth and PR people should want to get to the truth too, but sometimes the most dramatic story is not the best story for an organization. So what I tell my clients in the way I've done media relations for years, is first of all, you want to be an advocate

for your media partners. And when you go back to a client and say a journalist called today looking for a quote, you need to respect a deadline and make sure that you actually get the information that the journalist needs in time to meet that deadline. There's a key principle in public relations that says, "Never refuse an opportunity to tell your side of the story." Because if you don't tell the story, an angry employee, a competitor, is going to tell that story and you want to have as much control of that story as you can. So I've always had good relationships with the media because first of all, I don't spin; if I don't know the answer to a question I say, "I don't know the answer to the question, but I'll find out the answer." And then I'll do everything I can to make sure that in a **(b) timely fashion** that I can get what the journalist needs. For example, if it is a quote from an executive that is not present... let's say, our CEO is travelling and she's **(c) out of pocket** for a few hours. I'll tell the journalist just that, "Our CEO is travelling, and she should be landing at this airport at this time and as soon as she does, I will call her, and I'll find out...I'll get the answer to your question." If, by that time, I still have not been able to do that...if I said, "I'll call you back in 2 hours," I still call back in two hours and say, "I'm still working on it," to let them know because you want to develop a **(d) track record** for doing what you say you're going to do. And I think if you just treat journalists with respect and recognize that they're looking for a good story and if you supply good...good substantial news and not **(4) fluff**, if you understand what their needs and goals are...if you understand who their viewers are or readers and what they're looking for and the kinds of stories that they're looking for, you can be a great partner and be a tremendous resource for journalists.

So you talked about them contacting you, but there are also times when PR people have to try to place stories, or news about their clients or different companies, right?

Yeah.

So, is that done through...I know there's, what do you call them?

News releases.

News releases...but are there other ways that that's done also... how...

Yes. So news releases are done for routine news, and it's one of those things that, when you do a news release you're not sending it to a particular journalism outlet. That's for mass distribution. And you know, ideally, you send it to people that cover what you do and you don't have the wrong contacts, you want to focus on people who cover what you're doing. But the second way is the **(5) pitch**. And that's when you're going after a particular person, you're saying, "You, Mr. or Mrs. Journalist, we have a story that you in particular, would appreciate. We know your viewers would appreciate this, that your listeners or your readers would appreciate." And we go to them and we say, "Here's the story, and we're not going out to lots of different outlets; we're going to you in particular because we want to give you this story." It's a pitch.

So, it's in writing, the pitch?

Yes, it's an email. So when I've typically pitched, and I've pitched Wall Street Journal; I've pitched USA Today; I've pitched Good Morning America and I've got stories in all those places, you go after a person and you say... I typically would email and I would follow up with a phone call. You don't follow up on a news release. In fact, journalists hate that because if every single PR person followed up on every single news release, it would **(6) overwhelm** reporters and that's one of their pet peeves. They hate it when journalists call and say, "Did you get my news release?" So, but the pitch is different, 'cause I'm actually sending them an email personally and I even say in that email, "I will call you in a couple of days to find out if you're interested." And I call them and then... a lot times they haven't seen it. So even after I've done an email pitch, I've called them, they say, "I haven't seen that." But then you have a personal conversation; you have to be ready to pitch it to them over the phone. I much prefer to pitch in writing, because I'm a pretty good writer. You have to be a little bit more of a salesman if you **(e) pitch cold** in a call, but it happens all the time.

So what skills are important, then, is it the way that you pitch a story or is it your relationship with ...

It's both. Employers who hire graduates are looking **(f) first and foremost** for graduates who can write. It needs to be... and that's still the core skill... to be able to put together a good sentence... and you know, write like a journalist and to develop good messages. But they still, they need to also understand how to craft a story that is **(7) compelling** for a particular media outlet. And that's why it's important, by the way, to be part of a journalism program. There's some movement... and part of me agrees that this... that we could go in this direction... is to put PR in a business school. And many public relations programs are in business schools because there may be today, more **(8) affinity** with business than there is with journalism because writing is only one thing that we do. Media relations is only one thing that we do. And if we think about PR being a business function tied in to business and organizational objectives, we really need PR students to know how businesses operate and how to achieve organizational goals.

Do you do more sort of long-term strategic thinking?

Yeah, you do... you do. Everything is tied in to goals and objectives and evaluation and measurement. We talk a lot in public relations of **(9) ROI**, return on investment. And clients need to know, especially when dollars get tight, I mean if they invest \$100,000 with you in PR, what are they going to get in return? And so today, measurement is a huge part of what we do, to demonstrate our value to companies who say, "Well I don't know what PR does and I'm not sure if I should **(10) allocate** resources to public relations." And we say, "Here's why you should, because we can show you a pretty amazing return on that."

How will you show them?

Yeah, so there's all kinds of **(11) metrics** that are being developed. One of the areas that is today the most, I guess the biggest or the most fruitful area of measurement is in social media. How do you determine...you know, what are you getting for your social media efforts? For example, what is a "like" worth in Facebook? What is a follower worth in Twitter? How does it translate into sales of your product or loyal customers? So a lot of effort is being done there. Where we know a little bit more about what kind of return people get, we know, for example, if there's an article in a newspaper, that that is more valuable than an advertisement because we talk about the idea of third party **(12) credibility**. A third party has looked at your material and has **(13) deemed** it newsworthy, unlike advertising, which we know you paid for. It's paid and controlled as opposed to PR, which is unpaid and uncontrolled. And because of that reason, we know that people tend to believe articles more than they would an advertisement. But it is a field that we are getting more sophisticated in...all kinds of computer algorithms that are designed...

So they don't know yet about social media, what it does...

No they really don't; they're just...they're looking at it and they're... I mean people may but they're testing things now, you know. We think it does this, but... and there's some people who claim they can translate social media efforts into real dollars and sales but it's still a little bit tough to do that.

One thing I heard about is something called cause-related marketing. What's that?

So, there's a big trend and I hope it's a continuing trend and not just a **(14) fad** is the idea of performance with purpose. It used to be when we talked about social...corporate social responsibility, that it would be something like letting your employees out early to go for a walk...you know... the cancer walk or whatever it might be...or donating a few dollars and saying we've done our good. Everything has changed because now customers are expecting that businesses give back. So if you're a... CISCO, for example, an infrastructure company, they go to a place where they say, "Okay, this community does not have any kind of an IT infrastructure. Let's put it in for free because we know today that a lot of education is happening in these developing countries where, you know, through technology. And people are being educated through the Khan Academy, that's, you know, it's online, and the... a smartphone has become the great sort of spanner of the digital divide. And but you need an IT infrastructure; you need Wi-Fi; you need computers in order to do that. So an IT company, technology company might come in and say, "We'll give this to you because this is something that we do and we know we can do it," and then someone will say, "You're giving away money." But the other part of it is, you've also created new customers. So there's this idea that you're doing good; it's shared value; what can you do to solve some of the world's problems and also, you know, make money yourselves. We know that if you're in business, you need to make money, but what we've started to think about is we're looking at capitalism a little bit differently now and say, "You can make money and do good at the same time." And some of these cause-related marketing things, if they're done genuinely and they're done sort of organically, in a sense that you're doing stuff that is directly tied in to your business, then it makes sense. Some people do stuff, cause-related marketing, and it

really has no correlation to what they do in business and then it seems like an add-on. And that kind of a thing is not sustainable. Because at some point people are going to say, "We are **(15) diverting** dollars away from our core business." But if that cause that you're a part of is actually part of your core business, then there's much more the sense that let's keep doing this because you know, we are making a profit; people are buying our product more; our reputation has been **(16) boosted** and it's a win-win for everybody.