

Nothing is more difficult, and therefore more precious, than to be able to decide.

NAPOLÉON BONAPARTE

1 Are you good at making quick decisions or are you a more methodical thinker? Answer yes, no or it depends to the following in under 90 seconds.

How decisive are you?

- A** You're writing a report. The deadline's tomorrow, but it's your partner's birthday. Do you work late to finish it?
- B** You're with a major client who wants to stay out clubbing all night. You don't want to. Do you politely say good night?
- C** You're shopping for a suit, but the only one you like costs twice what you want to pay. Do you buy it anyway?
- D** A friend in banking gives you an investment tip. You could make or lose a lot of money. Do you take the risk?
- E** You're beating your boss at golf and he's a really bad loser. You could drop a shot or two. Do you?
- F** A good friend is starting her own business. She asks you if she can borrow \$10,000. You can afford it. Do you lend it to her?
- G** You're offered twice your current salary to take a boring job in a beautiful city. Do you take it?

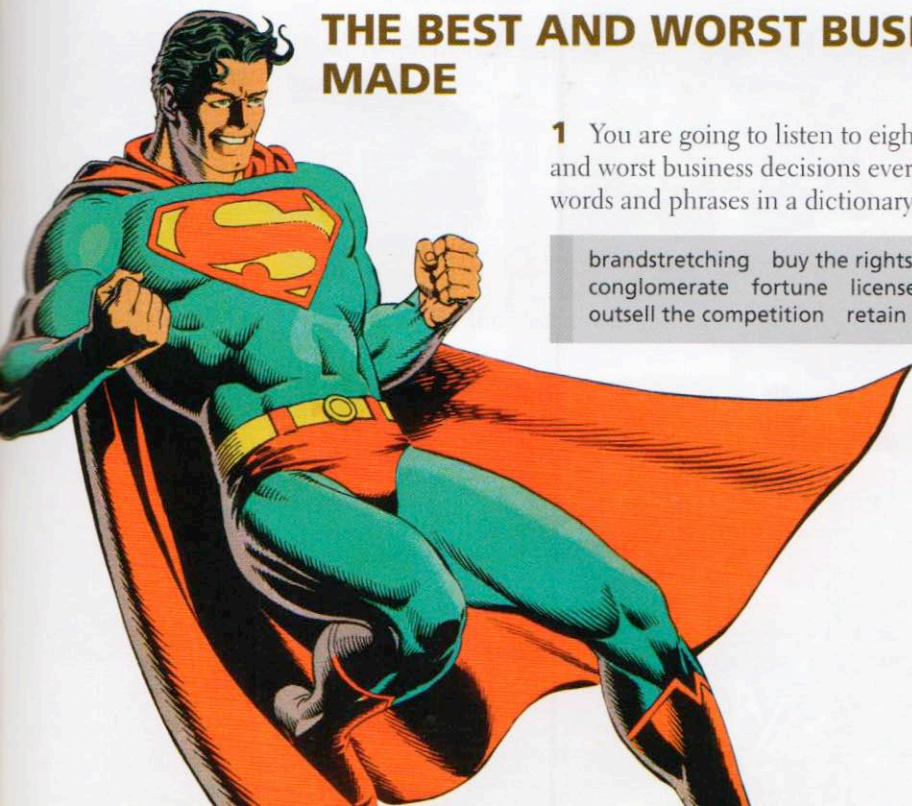
For an analysis of your answers see page 129.

2 What kind of decisions do you have to make at work? What's the hardest decision you've ever had to make?

THE BEST AND WORST BUSINESS DECISIONS EVER MADE

1 You are going to listen to eight extracts from a radio documentary about the best and worst business decisions ever made. First, check the meaning of the following words and phrases in a dictionary.

brandstretching buy the rights to a product collaborate with another company
conglomerate fortune license products manufacturer output
outsell the competition retain ownership royalties strategy supply





2 1.37 Listen and write down the name of the company or product referred to.

- | | | | |
|---------|---------|---------|---------|
| a | c | e | g |
| b | d | f | h |

3 Listen again. What do these figures refer to?

- | | | | |
|-------|----------|--------|---------|
| a \$1 | c 1991 | e 1961 | g 1977 |
| 1 bn | 21,000 | 2 secs | \$100bn |
| b 9% | d 1955 | f 1938 | h 1m kg |
| 50% | \$35,000 | \$130 | 70% |

4 What are the best and the worst decisions you've ever made at work?

THE DECISION-MAKING PROCESS

1 Put the following stages in the decision-making process into the most likely order.

- | | | | |
|--------------------------|--------------------------|------------------------------------|--------------------------|
| • consider the options | <input type="checkbox"/> | • monitor the effects | <input type="checkbox"/> |
| • define your objectives | <input type="checkbox"/> | • implement your decision | <input type="checkbox"/> |
| • collect information | <input type="checkbox"/> | • choose the best course of action | <input type="checkbox"/> |

2 Look at the agenda for a decision-making meeting on the left. Decide which two statements below were made at each stage in the meeting.

AGENDA

- | | | |
|------------------|--------------------------|--------------------------|
| 1 Objectives | <input type="checkbox"/> | <input type="checkbox"/> |
| 2 Priorities | <input type="checkbox"/> | <input type="checkbox"/> |
| 3 Data analysis | <input type="checkbox"/> | <input type="checkbox"/> |
| 4 Alternatives | <input type="checkbox"/> | <input type="checkbox"/> |
| 5 Pros & cons | <input type="checkbox"/> | <input type="checkbox"/> |
| 6 Final decision | <input type="checkbox"/> | <input type="checkbox"/> |

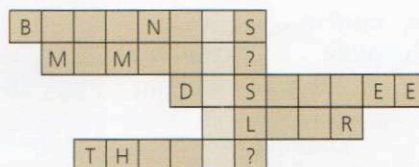
- a We're here to decide whether to go ahead with the project.
- b One option would be to do detailed market research.
- c The most important thing is: can we make this profitable?
- d The advantage of doing market research is we reduce risk.
- e Have a look at these figures.
- f Above all, we must be sure there's a market for our service.
- g What we've agreed, then, is to start marketing this service now.
- h Another alternative is to offer the service on a trial basis.
- i On the other hand, market research takes time.
- j Our aim is to find out if there's a good chance of success.
- k As you can see, client feedback is very positive.
- l So, that's it – we're going ahead with the project.



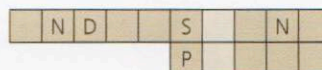
THE LANGUAGE OF MEETINGS

1 The following expressions are useful in meetings, but some letters are missing from the final words. When you have completed them, the letters down the middle spell out a good piece of advice for the chairperson!

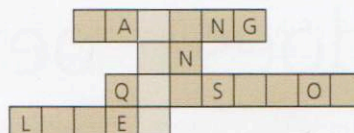
- a OK, let's get down to ...
- b Can I just stop you there for a ...
- c I totally ...
- d Perhaps I didn't make myself ...
- e What do you ...



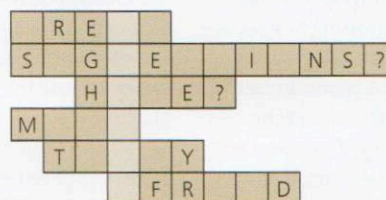
- f With respect, you don't quite seem to ...
- g I agree with you up to a ...



- h If I could just finish what I was ...
- i OK, let's move ...
- j I'm afraid that's completely out of the ...
- k Perhaps we can come back to this ...



- l Maybe we should take a short ...
- m Does anyone have any ...
- n Can I just come in ...
- o Sorry, I don't quite see what you ...
- p I think that's as far as we can go ...
- q We'll have to break off here, I'm ...



2 **1.38** Listen to an extract from a meeting about a company relocating to the UK and tick the expressions in 1 as you hear them. Which one is not used?

3 Which expressions in 1 are used to:

- | | | | |
|-------------------------|---|----------------------|---|
| 1 open a meeting | <input type="checkbox"/> | 8 disagree | <input type="checkbox"/> |
| 2 ask for an opinion | <input type="checkbox"/> | 9 half-agree | <input type="checkbox"/> |
| 3 interrupt | <input type="checkbox"/> <input type="checkbox"/> | 10 explain | <input type="checkbox"/> <input type="checkbox"/> |
| 4 prevent interruption | <input type="checkbox"/> | 11 delay | <input type="checkbox"/> |
| 5 get some fresh air | <input type="checkbox"/> | 12 ask for ideas | <input type="checkbox"/> |
| 6 speed things up | <input type="checkbox"/> | 13 reject a proposal | <input type="checkbox"/> |
| 7 ask for clarification | <input type="checkbox"/> | 14 close a meeting | <input type="checkbox"/> <input type="checkbox"/> |

4 Some managers are facing a cash flow crisis. Match the halves of the statements in the conversation below.

- | | |
|---|---|
| a I just don't see how we can go on | 1 I suggest we break off here. |
| b No, I think we'll be OK, | 2 they might stay on. Or how about profit share? |
| c Maybe, but unless we do, | 3 our people will simply go and work for the competition. |
| d In my opinion, we'd save a lot of money, | 4 if we keep overspending like this. |
| e Look, we're in a hi-tech industry. If we cut wages, | 5 if we aren't making any profit? |
| f No, wait. If we gave them a stake in the company, | 6 we're going to be in serious financial trouble. |
| g No, no, no. How is that going to work, | 7 if we just reduced wages. Our wages bills are enormous! |
| h OK. Look, if we can't reach agreement on this, | 8 providing we get this Russian contract. |



THE DECISION-MAKING MEETING

1 One of the toughest businesses is the film business, with millions of dollars made or lost on a single decision: who to cast as the star. First, work with a partner to match up and check the meaning of the collocations below in a dictionary. Then read the article.

a current	brand	d combined	earnings	g commercial	news
b profit	turnover	e key	awareness	h front-page	series
c bestselling	margins	f brand	factor	i film	success

NOBODY

does it better

The James Bond movies are the longest-running, highest grossing film series in history. Current turnover stands at over \$6 billion. In fact, the combined earnings of the *Star Wars* and *Star Trek* series and the most successful single film ever, *Gone with the Wind*, still fall \$750 million short of Bond at the box office. It is said that half the population of the world has seen a James Bond movie.

Bond is also the most profitable film series ever. The special effects may cost much more these days, but the films still enjoy 30% profit margins, not including merchandising. Even Stephen Spielberg's blockbusters *ET*, *Jurassic Park* and the *Indiana Jones* series can't compete.

Bond appeals to men and women, adults and children alike. *From Russia with Love* was one of President Kennedy's top ten favourite books. But James Bond is no longer just a Hollywood hero; he's a bestselling brand.

Although the actor playing Bond has changed several times over the last forty years, and although there are no more Ian Fleming novels on which to base the films, the series goes on and on.

The film business is risky – seven out of ten movies lose money. But brand awareness of Bond is so strong that even people who don't like the films instantly recognise the Bond music, fast cars and glamorous women. They know that James takes his vodka martini 'shaken not stirred'.

And then there is Bond himself – certainly the key factor in 007's commercial success. With so much money at stake, the choice of a new Bond always makes front-page news. Not everyone agreed in 1962 with the decision to choose a virtually unknown Sean Connery as the first James Bond, and Connery was only paid £7,000 for *Dr No*, but it was perhaps one of the best recruitment decisions ever made. And the rest, as they say, is history.




2 According to the article, what are the main reasons for the success of the Bond films? Tick the correct answers.

the special effects	<input type="checkbox"/>	the actors playing Bond	<input type="checkbox"/>
the sex and violence	<input type="checkbox"/>	the novels the films are based on	<input type="checkbox"/>
the 007 brand name	<input type="checkbox"/>	the Bond character	<input type="checkbox"/>

3 Now work in small groups to decide who's going to be the next Bond! First, make a list of the qualities you think an ideal Bond actor should have. Then look at the actor profiles on the next page and read the agenda of the casting meeting. You may find the expressions on pages 46 and 47 useful in your decision-making meeting.

CASTING MEETING

- 1 Appoint a chairperson
- 2 Review actor profiles
- 3 Discuss alternatives
- 4  1.39 Listen to interview extracts
- 5 Make final decision

name and age

Peter Aston-Sharpe 43

nationality

English

marital status

divorced

height and build

1.83m slim

physical pursuits

scuba-diving, pilot's licence

experience

Leading actor for the last 8 years with the Royal Shakespeare Company, Stratford. Has also done a lot of TV work, playing mostly romantic leads in costume dramas. Has starred in two fairly low-budget, but successful, British films.

achievements

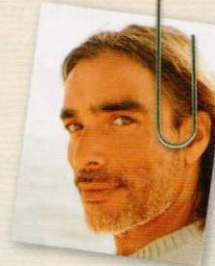
Won an Oscar nomination for his part in *Shadows*, a psychological thriller.

usual fee

Doesn't earn much in the theatre, but was paid \$750,000 for his last TV series.

comments

Some say he can be moody and difficult to work with. Ex-wife says 'he's just the sort of male chauvinist pig you need to play Bond.'



name and age

Sam Landon 39

nationality

American

marital status

single

height and build

1.90m muscular

physical pursuits

body-building, kick-boxing

experience

Discovered by Hollywood while working as a cocktail waiter in LA. Has starred in several high-action blockbusters, although his last film, a comedy, lost money. Best-known for his cop movie character, Detective Eddie Stone, in the late 90s.

achievements

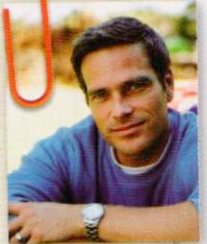
Surprise winner of an Oscar for Best Supporting Actor for his role as a disabled war veteran.

usual fee

A run of box-office hits behind him, he is now firmly established as a \$20 million-a-film actor.

comments

Seems easy-going, with none of the ego problems big stars usually have. Has calmed down a lot since his early 'hell-raising' days.



name and age

Jon McCabe 31

nationality

Scottish

marital status

single

height and build

1.83m athletic

physical pursuits

shooting, climbing, hang-gliding

experience

Ex-European light-heavyweight boxing champion turned male model. Very little acting, but his recent supporting role in a London gangster movie won praise on both sides of the Atlantic. Soon to star in the new Jaguar commercials.

achievements

Voted 'World's Sexiest Man' two years running by *She* magazine.

usual fee

As a model, he earns \$15,000 a day, but is prepared to do his first Bond film for just \$200,000.

comments

A charismatic and intelligent man, who knows what he wants and usually gets it. His failure to win a world boxing title is something he still refuses to talk about.



name and age

Charles Fox 36

nationality

English

marital status

married

height and build

1.88m muscular

physical pursuits

canoeing, passion for motorbikes

experience

Big British star who has never quite lived up to his potential. Lost out to Val Kilmer for the lead in *The Saint*, but made a successful comedy with Julia Roberts last year. 'Britain's favourite sex symbol.'

achievements

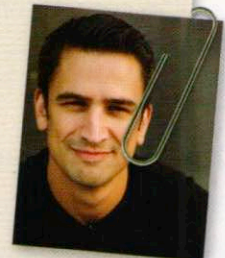
Won a television award for his role in a long-running hospital drama.

usual fee

Makes \$3-5 million per film.

comments

Apparently desperate to get the Bond part. He wanted it last time it was on offer, but was unable to break his contract with another studio. According to his agent, 'Charles is obsessed with Bond.'



4 If you are unable to reach a decision, see page 130 for Plan B.



08 MAKING DECISIONS

LANGUAGE LINKS

Vocabulary: Money and markets

1 All the verbs and adjectives in the box can be used to talk about bigger or smaller increases and decreases in prices. Fit them into the diagram.

cut falling freeze hike plunging raise rising
slash soaring stable

Verbs		Adjectives
+ a		f
↑ b		g
0 c prices		h prices
↓ d cut		i
- e		j

2 Put the two sets of adjectives below in order of scale from the smallest to biggest.

huge modest reasonable record

+ The company made a	a profit.
↑	b
↓	c
-	d

crippling heavy moderate slight

+ The company suffered e	e losses.
↑	f
↓	g
-	h

3 Make collocations containing the word 'market' by writing the following words before or after it.

break into be forced out of challenger competitive
declining dominate enter flood forces growing
leadership mass niche research saturation share
supply

break into (the)

research

market

4 Complete the following sentences using some of the collocations you made in 3.

- Market occurs when the demand for a product is satisfied but you continue to that market.
- Even a very small or market can be profitable if you totally it.
- Pepsi has always been the No 2, the market threatening Coke's global market
- The PC market has been so fiercely that many European firms have it altogether.

Grammar: Conditionals (future reference)

You can connect two related ideas in one sentence using *if*. Look at the dialogue below.

- A If we take on another project, we'll need more staff.
B But we'll need a bigger office if we employ more people.
C No, not if we hire teleworkers, we won't.

The sentences above are examples of conditionals. The *if*-clause (underlined) introduces a possibility (e.g. *we take on another project*). The main clause shows what the speaker thinks the result of that possibility will be (e.g. *we'll need more staff*).

The *if*-clause can come at the beginning or end of a sentence. When it comes at the end, there is no comma (,) after the main clause.

1 Match the sentence halves in the following extracts from a meeting about a product that is still in development.

Extract 1

- | | |
|--|---|
| <p>A Look, Jean, the product is still in development.
If we rush the launch through,</p> <p>B I realise that. But if I gave you another six weeks,</p> <p>A Well, we might be able to</p> <p>B Ian, you know if I give you more people,</p> <p>A Well, if you can't give me any more staff,</p> <p>B You realise we may lose our technological lead</p> <p>A Yes, but I'd prefer to be second onto the market</p> <p>B Hm. You wouldn't say that</p> | <p>a could we have it ready for the Seoul Trade Fair?</p> <p>b if it means we make a superior product.</p> <p>c if we don't get this product out before our competitors?</p> <p>d we won't have time to run the final tests.</p> <p>e if we had more people working on the project.</p> <p>f there's no way we're going to be ready. I'm sorry.</p> <p>g if you had to deal with the marketing department!</p> <p>h I'll have to take them off other projects. And I can't do that.</p> |
|--|---|

Extract 2

- A Well, if we're going to meet our deadline without extra staff, a it would be a disaster.
 B OK, fair enough. And if I get you that bigger budget, b if we're not at Seoul.
 A I promise. But if we spent more, c can you promise me we'll be ready on schedule?
 B We'll let Finance worry about that. If we can solve this d I'll buy you that drink I owe you!
 problem with a bit of overtime, e I'll do what I can to get you the budget for that.
 A Excellent. Because we're missing the publicity event f wouldn't that affect our profit margins?
 of the year g I'm going to need a bigger budget, Jean, so I can
 B You're telling me! If we didn't have a stand at the Fair, pay my people overtime.
 A OK. That's decided then. I'll get us to the launch stage on time h if you get head office to OK a budget increase.
 B Great. Now, if you're not rushing off home,

2 Look again at the extracts in 1. Which of the grammatical structures below come in the *if*-clause, which in the main clause and which in both?

can + infinitive could + infinitive going to + infinitive may + infinitive might + infinitive
 Past Simple Present Continuous Present Simple will + infinitive would + infinitive

if-clause	main clause

As well as *if*, we can use other words to connect two related ideas in a conditional sentence.

- *Unless we reach a decision by this afternoon, it may be too late.* (= *If we don't reach a decision ...*)
- *The product will be ready in time provided/providing (that), as/so long as everyone does overtime.* (= ... *if, but only if, everyone does overtime.*)
- *Suppose/Supposing the tourist industry is affected, what'll we do then?* (= *What if the tourist industry ...*)

3 Rephrase the sentences below using the word(s) in brackets.

- a If they offer you a promotion, what will you do? (supposing)
 b We'll go ahead with the new design, but only if the market research is positive. (provided that)
 c We'll lose the contract if we don't lower the price. (unless)
 d You can go to the conference, but only if you give a talk. (as long as)

Phrase bank: Decision-making

Match each of the six stages of a decision-making meeting to two things you might say.

- | | |
|--------------------------|--|
| a Define your objectives | 1 The most important thing is: will there be synergy? |
| b Set priorities | 2 As you can see, they do have exactly the expertise we need. |
| c Analyse data | 3 So, that's it: we've decided to go ahead with a full alliance. |
| d Present alternatives | 4 One option would be to work with them on just this project. |
| e Weigh up pros and cons | 5 We're here to decide whether to proceed with this alliance. |
| f Make final decision | 6 The main advantage of an alliance is reduced costs. |
| | 7 Have a look at this feasibility study. |
| | 8 What we've agreed, then, is to accept their proposal. |
| | 9 Our aim is to reach a final decision by the end of this meeting. |
| | 10 Another alternative is to form a more strategic alliance. |
| | 11 On the other hand, this would be a very serious step to take. |
| | 12 Above all, we must be sure our two cultures are compatible. |

a ☐ ☐ b ☐ ☐ c ☐ ☐ d ☐ ☐ e ☐ ☐ f ☐ ☐