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Creative industries and their relation to translation/interpreting practice and to innovation

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Abstract

As an economic sector, creative industries include all human activities associated with creativity, and they comprise a modern phenomenon which contributes significantly to the sustainment of economic growth and employment in a world afflicted by the financial and economic crisis. It is for these reasons that they have become a part of the EU agenda, where they are seen as connected to the cultural industries (CCI). Discussions focused on the creative economy are increasingly included in legislators' speeches and EU working and legislative materials filled with the new terminology of this field. The philosophy of creative industries and of the creative economy has its origins in the Anglophone world and this is also reflected in the key CCI terminology. As intercultural and interlingual mediators, interpreters and translators are confronted with this fact in their work and offer information to the intended recipient in the language of the target culture. In the EU's case, this means more than 20 working languages. In this paper, we focus on two of them – Slovak, French – and we will point out the specifics of translation of borrowed lexical units (Anglicisms). We also briefly describe the efforts to establish an innovative university programme focused on the multilingual processing of information.

Keywords: Creative industries, Terminology, Multidisciplinary Education, Innovation.

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1. Introduction

Creative industries and the creative economy, as mutually interconnected phenomena, have been gradually brought into public attention since the end of the 20th century. More and more they have become a point of interest for politicians, but also for public figures in business, science and research, education, the arts, etc. It is a very interesting research subject from the sociological, demographical, and economic points of view, particularly its effect on employment, economic growth, and living standards.

Until recently the support of the knowledge economy, based on knowledge and information, was considered an effective tool in fighting the economic crisis. The functioning of advanced countries has been and is conditioned by the creation, distribution, and use of knowledge and information. Information and knowledge is considered the primary and most productive source for wealth generation [1]. Nowadays, the opinion prevails that the crisis cannot be defeated without the creative economy, as it is now known. This term was coined by John Howkins in 2001 [6] in his book *The Creative Economy: How People Make Money from Ideas*. He was the first to point to creativity as an engine for the economic growth but he was not the only one with such convictions about it. Florida [4] also considers creativity to be the “fundamental source of economic growth” and “the decisive source of competitive advantage”. It is therefore a common denominator for:

- a creative economy based on ideas, creativity and innovation
- creative industry, which is a kind of a backbone for creative economy
- the creative class, to which the generation of new ideas, technologies, and creative content have been attributed [4].

European Union support for the creative economy and creative industry is indicated in many legal and working documents, such as the [2] European Parliament Report dated 13 April 2011 – *Report on unlocking the potential of cultural and creative industries* (CCI) and the [3] European Parliament Report dated 20 August 2013 – *Report on promoting the European cultural and creative sectors as sources of economic growth and jobs*. The EU intention to support the creative economy is also manifested in the initiative to declare year 2009 the European Year of Creativity and Innovation. Activities related to this initiative affect numerous areas: education, culture, business, media, research, social and regional politics, and rural development.

The European Union attributes a double function to the creative industry – economic and cultural. Economic development related to employment, economic growth and the generation of wealth is the result of the economic function, while the cultural function consists of creating and presenting cultural heritage and identity. If the creative industry is to fulfil these functions, existence of a qualified creative class is needed, as well as adequate professional preparation from educational institutions. The EP *Report on unlocking the potential of cultural and creative industries* (2011) promotes education that enables citizens to acquire creative and intercultural skills, as well as the innovation of study programmes and the establishment of new programmes for providing multidisciplinary education based on an interdisciplinary approach.

The objective of getting intercultural skills can be reached through study programmes which include, for example, the study of foreign languages connected with the languages’ respective cultures. The importance of language education is also promoted by The Business Forum for Multilingualism established by the European Commission. They consider knowledge of foreign languages an inherent part of business activities and recommend implementing practically-oriented language teaching models.

Interpreters and translators play an important role in intercommunication among members of various language communities. Creative industry and the creative economy are relatively new fields and therefore their key terminology manifests certain indications of instability. The philosophy of creative industry and the creative economy itself was born in the Anglophone world. Therefore many Anglicisms occur in professional written and oral communication in these fields. However interpreters and translators should not just adopt Anglicisms

indiscriminately: they should try to provide information to the target recipient in the language of the target culture, if of course the terminology system of the target language has domestic terminology available which is equivalent to the Anglicisms used up to now.

Considering the above-mentioned facts, we would like to have a look at the creative industry from three different perspectives:

- its relation to interpreting and translating practice regarding terminology
- innovation – using ICT (information and communication technology) in interpreting and translation practice
- innovation – establishing innovative study programmes focusing on an interdisciplinary approach.

2. Creative Industry and Interpreting and Translation Practice

The emergence of the concepts *creative industry* and *creative economy* has been accompanied by many other new, related concepts and terms; they are related to this new model of society development, since it has been necessary to designate new realities. We have witnessed the introduction of so-called *creative cities*, *creative metropolises*, and *creative regions*. Even though this process has been underway since the late 20th century, the term *creative city* can only be found at scholarly writings starting at the beginning of the 21st century [7, 6, 4, 9, 8]. The formation of creative cities is connected to a process called *gentrification*; primarily this process was a spontaneous one, based on the fact that artists were moving to declining city districts where they were able to find suitable conditions for the development of their activities thanks to low real estate prices. Later on cities tried to attract artists and other creative workers in hopes of jump-starting the declining local economy. Currently gentrification has been criticized more and more due to negative impact on the local poor residents, but also on the artists themselves, who are forced to move out under the pressure of increasing real estate prices. In this context Vivant [9] has mentioned the so-called “creative city paradox”, which is based on the paradox that the extraordinary effort to attract creative workers ends up killing creativity.

Even though the term *creative city* has been generally used in the literature, it has not yet occurred in the terminology databases used by interpreters and translators, meaning that its content (described in a definition) has not been clearly determined. This might be caused by the varying definition of the term *creative industry* itself, depending on the country. For example in Great Britain, the creative industry is understood quite widely as a set of industries which are based on creativity, skills and individual talent, and which enable the generation of wealth and jobs thanks to the support of intellectual property protection and its use. In such cases it comprises industries such as architecture, advertising, film production, photography, audio-visual production, music, theatre, design, fashion, publishing, videogames, computer software, but also the trading of antiques and works of art.

The lack of the universal definition of the term *creative city* leads to the fact that not only any cosmopolitan city, but also regional centres, prospering cities, even cities in economic decline can be considered creative cities [5]. Scoffier [8] has even mentioned that some cities can even be considered creative without a *creative class* or *creative industry*.

We have arrived at another key term; namely *creative class*. The term was mentioned and defined by Florida (2002): however, for interpreters’ and translators’ work the decisive factor is what is mentioned in the terminology databases, since logically they cannot know and study the contents of all specialist books in order to interpret or translate well. In the case of *creative class*, it describes an entity which cannot be identified with a social class, since its members have various educations, various incomes, and often various social origins. Florida (2002) credits the *creative class* with an ability to use ideas and creativity when practicing their profession, which does not necessarily have an artistic character. Therefore it consists of intellectual

workers in information and telecommunication technologies, high technology, the judicial system, finance, education, and culture.

The existence of creative cities is connected with another pair of English-origin terms – *cluster* and *startup*. *Cluster* is a group of professionals and companies doing business in the same sphere of business. *Startup* is a new, dynamically developing firm.

Apart from the French and Slovak terms *ville créative/kreatívne mesto*, *industries créatives/kreatívny priemysel*, *économie créative/kreatívna ekonomika* and *classe créative/kreatívna trieda*, Anglicisms are mostly preferred for the above-mentioned terms in French and Slovak texts. Slovak has not yet introduced equivalent one-word terms to the English terms *cluster* and *startup* and if Anglicisms are to be avoided, descriptions are used.

3. Importance of Terminology Databases

Terminology databases have become an indispensable tool for translators and interpreters from a practical perspective. They are usually terminology products freely available to the public online. They represent a valuable source of information for translators and interpreters (and others as well) about the meaning of specialized terminology from different areas of human activities, about their correct use in specialized texts and when translating such texts. We have worked in our research with multilingual English – French databases and an English – Slovak database in order to find corresponding French and Slovak equivalents to English terms. However, we have reached the conclusion that in spite of the fact that we were interested in key terms from creative industry and the creative economy, the databases (Termium, Le grand dictionnaire terminologique, FranceTerme, Base de terminologie, Slovenská terminologická databáza/Slovak Terminology Database) have not provided us with all the information we needed, and in some cases we got no information at all. Thanks to the Canadian database Termium we were able to find several French equivalents to the English term *startup*: *entreprise en démarrage*, *jeune entreprise*, *jeune pousse*, *entreprise naissante*. Based on the definitions provided in this database, all the mentioned terms designate “*jeune entreprise innovante à croissance rapide*” and therefore their content is equivalent to the Anglicism *startup*. In spite of the fact that the database does not recommend using an Anglicism for such a well-defined term in French texts, practice tells a different story. As for the term *cluster*, in specialized texts of Francophone origin we have encountered the French equivalent *filière* with the same denotation. However, it has not (yet) been mentioned in the databases.

The term *gentrification*, in connection with the emergence of creative cities, was first coined by British sociologist Ruth Glass in the 1960s, and she used it to ironically describe members of the new middle class buying old dilapidated Victorian houses in London. Later on this term was used to describe the socio-economic transformation of urban districts that we have already described above. Termium offers two French equivalents – *embourgeoisement* and *élitisation*, though the meanings, apart from revalorization of urban districts, also includes the intentional objective of expelling/banishing less wealthy citizens from these districts. We have not encountered any domestic (Slovak) term for the denomination of such a process.

To our great surprise, none of the existing databases included Slovak equivalents of the terms discussed above, and that is yet another reason to innovate the existing study programmes and establish new ones, which would cover several professions based on an interdisciplinary approach towards them. For example, they would prepare professionals in the field of terminography, translatology, and at the same time computer science and economics.

4. Multilingual Processing of Information

Considering practical demands and as a response to the appeal from the Ministry of Education, Science, Research, and Sport of the Slovak Republic for structural funds (ASFEU) within the Operation Programme Education, the Faculty of Arts in cooperation with the Faculty of Economics have started on the project *Innovative Steps for the Needs of Academic Education*

in the 21st Century. The purpose of the the Project is to introduce a bachelor's programme entitled *Multilingual Information Processing*. The outline of the programme has been prepared based on the market research done by Matej Bel University. Nowadays it seems that potential employers need graduates who have a command of more foreign languages at a decent communication level, understand the basics of computer science, economics, accounting and law, and are prepared to take on the role of an assistant manager. This should roughly correspond to the profile of a graduate from the study programme under preparation. Our paper is limited and the fact is that the work on the programme has only just began. Therefore we cannot describe it in more detail. We expect that we will have a chance to present it in more detail later on in some other scholarly periodical.

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