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Introduction.
Into the Translation for Museums, Festivals, and the Stage: Creativity and the Transmedial Turn

1. *Theoretical framework*

The cultural and creative sectors, at the heart of the creative economy, are grounded in individual talent, generate considerable economic wealth and, at the same time, contribute to the spread of knowledge, culture, and values. In the 21st-century, the boom in advanced communication technologies (Díaz Cintas and Massidda 2019) has strengthened the role of digital translation in the cultural and creative industries (European Commission, online), as well as challenged the notion of equivalence itself, historically rooted in Translation Studies (TS), thus substantially stretching, and modifying, the very concept of translation. The idea that translation activities are today indispensable in contexts of digital sovereignty and technological revolution has been encouraged by the explosive surge in intersemiotic, intermedial and transmedial practices (Jenkins 2006; Jones 2018; Canalès 2020), as well as in intramodal and intermodal translations within the multimodal framework of visual grammar (Taylor 2016; 2020; Remael and Reviers 2018; Soffritti 2018), where the spread of fluid types of translation has reshaped modalities of content production, distribution, and consumption. Flexible and feasible translational shifts adapted to the expectations of the variety of target audiences have become essential for ensuring knowledge diffusion and the aesthetic appreciation of artworks. These shifts have been further promoted by the growth of novel perspectives aiming to reflect the beliefs of a diverse range of users and meet the needs of multilingual heterogeneous audiences. This development has

accelerated the adoption of innovative trends, where creativity has emerged as a crucial ingredient in both media translation and the translation of the creative cultural industries (CCI), which is used as an umbrella term comprising "all sectors whose activities are based on cultural values, or other artistic individual or collective creative expressions". These are defined in the legal basis of the "Creative Europe Programme" (online).

Today translators are gaining more and more visibility thanks to the already mentioned technological advances. They have more opportunities to perform their art and be creative in their translations, which possibly results in a stronger collaboration between the industry and the translator, the academia and the industry and, last but not least, between the artist and the translator. In this respect, translators become co-authors (Mus 2021) who collaborate with directors, musicians and actors, according to the context in which the translation is expected to occur (e.g. cinema, theatre, festivals, museums). Free from the prescriptive research tradition, which has given way to descriptive approaches, translation has widely embraced creativity breaking through the limits imposed by the notion of equivalent effect, and thus opening new horizons to challenging alternative forms of translation. In recent research, light has been shed upon creativity and the translator's creative role in the translation for the arts and the media (Foerster 2010; McClarty 2012; Chaume 2018; Díaz Cintas 2018; Kapsaskis 2018; Romero Fresco and Chaume 2022). Malmkjær (2020) proposes a rethinking of the concepts of originality and creativity when applied to translation as a means not of deviating from the source text but as being opposed to derivative translation, consequently looking at translation as a proper art form. In addition to studies rooted in philosophical aesthetics and in the philosophy of language, research on creativity has also grown exponentially in theoretical translation studies, as testified by the expression referring to the "creative turn" in translation promoted for over a decade by a restricted number of translation studies scholars (Loffredo and Perteghella 2006). Creativity in translation has been associated with linguistic competence, which is exemplified in the expression "linguistic creativity" (Zawada 2016). Creativity has been conceived as complementary to translation, translation and creation being types of "twin processes" (Bassnett 2016), that is, writing and translation as two aspects of the same process (Paz 1971/1992).

Current trends in research into translation and creativity have testified to the recent shift in translation studies towards creative translation, creative

writing, and translator subjectivity (Rossi 2018). Such a shift does not only apply to literary translation, but also affects audiovisual translation and its application to the creative cultural industries, where the concepts of creative writing and translator subjectivity are intertwound with a number of notions: familiarisation/domestication; the dictates of participatory cultures; deviation from standard parameters and/or the mainstream; creative translation as transcreation or the sum of faithful transmission and creation (Katan 2016); creative translation as semiotic adaptation, or as a new type of AVT (Spinzi et al. 2018), or as an enhanced type of AVT (Romero Fresco and Chaume 2022). Creativity in AVT has also been viewed as an aesthetic tool, where authorial interventions are artistic marks, as a political act, as the "creative extension of an audiovisual text" (Ibid.: 94) – especially with reference to media accessibility –, and as a linguistic device that belongs to the sphere of translation and strengthens user participation.

A recent definition of creative AVT – which is also borrowed for the arts – epitomises creative AVT as the sum of practices of localisation and adaptation "that, on the one hand, provide linguistic and cultural access to media [and the arts] and, on the other, claim to make an artistic, imaginative or creative contribution to the audiovisual text that can elicit a new audience experience and vindicate the translator's or filmmaker's [or artist's] visibility" (Ibid.: 77). Creative AVT approaches are today more and more employed not only because they offer alternative instruments "to problematise mainstream practices and dominant quantitative trends" (Ibid.: 94), but also because they help to reinforce the relationship between the artist and the translator, and the artist and the public, while increasing the visibility of the translator. Borrowing from Walter Benjamin's theory of translation, the language of a translation is meant to give voice to "the intentio of the original not as reproduction but as harmony, as a supplement to the language in which it expresses itself, as its own intentio" (1923/1992, 79, italics in the original). As well as embodying the concept of "afterlife" (Ibid.), creativity in translation is also governed by purposiveness, that is to say, the expression of the nature of the original in the representation of its significance, but also to release in the language of the translator "that pure language which is under the spell of another, to liberate the language imprisoned in a work in [the translator's] re-creation of that work" (Ibid.: 80-81).

Purposiveness is linked to notions of (re)creation and rewriting, thus encompassing dynamic conceptualisations of the translation process. In this

sense, the "arrival of a text in the host language may seem like the end of a journey, but it can also partake of the nature of a homecoming in response to a philological imperative that restores to the nation something it had temporarily lost" (Burnett and Lygo 2013, 17). The metaphor of accommodation and reflux used to define translation hand in hand with creativity revolves around the idea of a reciprocal flow of textual meanings navigating from the source to the target and back to the source, that is, in other words, a mutual process of accommodation that seeks to bring to light the translator's active participation in the interpretative and representational process of the source text with its effects in the context of arrival (Burnett 2018).

Today, the most diverse and heterogeneous types of translation, combined with instruments in multimodality, occupy aesthetic spaces to a very great extent, the horizons of translation having broadened and moved beyond textual and linguistic constraints. Types of interlingual and intralingual translations, as well as different forms of cultural transfer, also embracing processes of remediation, all dominate the diversified landscape of the creative and cultural sector. In line with the widespread concept of "transmedia" (Jenkins 2011), according to which diverse media interact and contribute to the construction of larger narratives across time and space and within a variety of aesthetic contexts, new possibilities are being offered in the digital age by activities and practices in the translation field, chiefly within the settings of museums, festivals, and theatres.

Museums, festivals and theatres, as both physical and virtual sites, are conceived as places of encounter, cultural transfer, and collective learning, and are conceptualised as translational spaces, where translation coexists with forms of everyday language such as translanguaging. Here languages, people, and cultures interact to the extent that cultural negotiations are required (Cronin and Simon 2014), with an emphasis on interactional contexts, where individuals make a creative use of their communicative and multilingual repertoires. As geographical and physical, and virtual and metaphorical "contact zones", to borrow from Clifford (1997), museums, festivals and theatres have relied massively upon digitalisation processes involving interlingual and intersemiotic mechanisms of translation, and intramodal and intermodal forms of translation, with the scope of catering for the different language user needs and of encouraging the adoption of emergent audiovisual translation modalities.

Relevant research has proven the role of museums, festivals and the stage as metaphorical places of translation and sites of translation (Berry and Robinson 2017), where cultures are translated in specific ways, for specific audiences and with specific purposes in mind, and by means of multimodal displays (Sturge 2007; Neather 2018; Kay L. O'Halloran et al. 2016). Nevertheless, little research has been done into forms of translation and pivot translations for festivals, into practices of museum translation aiming to produce dynamic visual-auditory textual types, and into practices of creative surtitling and intermedial surtitles.

The combination of technology and creativity in translation has rapidly evolved and encouraged new ways to enter the media and art world from increasingly imaginative and creative perspectives, in which translators and artists operate in new ways, necessitating new competences. This raises several questions. What will the role of translators be in this ever-changing setting? How will the profession adapt to the new market, the creative industries, and the new viewers, and exploit current changes as powerful resources? And finally, to what extent will more traditional approaches and methods of translation converse with innovative trends in a mechanism of intersection and cohabitation of the old and the new, the technological and the human, the transgressive and the standardised?

2. *Contributions to this issue*

With the objective of scrutinising general standards, specific criteria and levels of creativity applied to translation practices, especially in light of recent research in audiovisual consumption and reception (Di Giovanni and Gambier 2018), creativity and transcreation (Spinzi et al. 2018; Chaume 2018; Ranzato 2011), and arts accessibility and translation for the arts (Greco 2018; Perego 2018; Liao 2018; Rizzo 2019; Rizzo and Pensabene 2021), the monographic volume seeks to contextualise the numerous shifts within the arts in relation to the theoretical and practical challenges that our increasingly technological culture poses for the modes of translation and accessibility. The contributors to the issue have shed light upon a variety of areas where translation, often combined with creativity, intervenes to localise aesthetic products under the network of transmediality. In this issue, attention is paid to three main areas within the cultural sector: museums, festivals and theatres.

Museums are investigated from a perspective entailing three main research areas: a) translation quality as a tool potentially leading to innovation with no limitation to creativity; b) 'aesthetic' AD as the intersection of mixing styles which embrace majority (objective and informative) and minority (poetic, creative) types; and c) museum AD as a form of training addressed to university students for the practice of intersemiotic and interlingual translation within the functional framework in TS.

Over the last few years, there has been a growing attention to the impact generated by festivals on host territories and on their effects in the cultural industry. As "short term, recurring, publicly-accessible events that usually celebrate and/or perform particular elements of culture" (Mair 2018, 4), festivals are flourishing more and more, granting international popularity to cities across various countries. The reasons for such a proliferation are varied and regard factors such as the valuable opportunities they offer to citizens and tourists for a) recreation and entertainment; and b) more authentic leisure activities and unique cultural experiences. Additionally, festivals are occasions for celebrating art forms, and allowing creative expressions, as well as for giving voice to new talents and creating business opportunities. Last but not the least, festivals contribute to improving policy tools for local development, as well as increasing touristic attractiveness. In the context of this issue, the focus is not upon the different AVT modalities that are used in film festivals – from electronic subtitling and live voice-over to simultaneous interpreting and pivot translations or genesis files. Attention is paid to two niche topics: 1. the translation of arts festivals from the hermeneutic perspective of translation with the translator as cultural mediator/interpreter; 2. the creation and translation of Chinese film posters as aesthetic forms in their own right for dissemination across local and international markets.

Theatres are conceived as plurisemiotic locations, where texts are combined with semiotic elements such as music, lighting, body movement or images. In the context of the stage, translation is called on to fulfil a multidimensional task, that is, translators are expected to transfer plurisemiotic works, while facing hybrid objects. In this context the role played by translators is essential. In this issue, theatres are scrutinised from the perspective of AD as forms of access to verbal and non-verbal contents, where the audio describer is a practitioner and/or professional who is placed in a context of mutual collaboration and engaging participation with the artistic team. Audio describers are translators

who are required to look after several semiotic systems simultaneously with the aim of accomplishing translating functions. The concluding contribution of this issue brings to light an important aspect of translation for the theatre: the accessibility of aesthetic performances (dance) for the blind and the visually impaired people. Whereas surtitling for the stage involves the act of rendering verbal utterances taking place on stage into a written (either interlingual or intralingual) format, (audio) describing provides a narration of the visual elements on stage – including actions, settings, the physical appearance of characters, movements, facial expressions and gestures.

Against the backdrop of museum discourse and museum communication conversing with translation studies, Silvia Pireddu investigates the role of translation quality as being essential to the dissemination of arts and exhibitions. It is remarked that adequate and constant translation quality control should become a compulsory activity in museum settings in order to guarantee effective communication with the aim of engaging the public. Models of translation quality based on interlingual, intertextual and intermedial comparisons are used in Pireddu's study to identify best practices which can take into consideration diversity, monitor visitor responses, and adapt museum textualities to the specific needs and demands of contemporary societies. Textual accuracy is not sufficient to reproduce the complexity of museum texts, which implies that interlingual, intertextual and intermedial perspectives also need to be integrated. Quality involves the concrete application of "organisational best practices", that is, quality control entails processes of standardisation on a textual level which also affects "the conceptualisation of meaning around the exhibits", without limiting the creative choices, but helping to adapt and apply creativity according to the context of situation.

In the AD field applied to museum visual artworks, and within the framework of cognitive linguistic accounts, Silvia Solar Gallero and Mária Olalla Luque Colmenero investigate the user experience of different AD styles, with particular attention to minority and creative styles as opposed to the objective and standard ones. Creative AD styles in the context of the visual arts can offer alternatives to standard styles by exploiting figures of speech, for example, metaphors, which become not simply ornamental devices in language, but conceptual tools that facilitate the creation of reality. In their inductive-oriented study, and reception- and experience-based survey, attention is paid to alternative AD approaches, among

which the poetic style and synaesthetic metaphor approach have emerged as deviating from guidelines and standard practices, thus appearing more subjective, interpretative and multisensory with respect to objective styles. Drawing upon an inductive coding analysis method, Soler Gallego and Luque Colmenero identify a variety of emerging topics and gain insight into the participants' relationship with the proposed ADs. The material used includes objective descriptions containing relevant contextual information on the works of art for the user appreciation, as well as depictions focusing on minority and creative AD approaches. Interestingly, their results testify to the need to create mixed ADs, where the poetic and objective styles are designed to merge and to work as complementary tools, and where tactile and auditory (musical) perceptive stimuli are intended to become integral components of the final product.

The museum section concludes with the study carried out by Chiara Bartolini and Marina Manfredi who place their survey within the context of the didactics of audiovisual translation which exploits the modes of AVT to develop and improve competences in foreign language learning, as well as to practise translation at an advanced level. Within the framework of museum-specific AD guidelines and functionalism as a model in translation training applied to the static arts (i.e. paintings, sculptures, drawings), Bartolini and Manfredi's study contributes to the creation of a new functional model that serves as a guiding methodology for prospective museum translators and describers, as well as for students interested in audiovisual translation training in the context of the visual arts. The model proposed by Bartolini and Manfredi offers students the opportunity to explore theoretical settings referring to interdisciplinary areas such as museum studies and translation studies, as well to embrace audiovisual translation and media accessibility. Furthermore, functionalism in AD translation can be viewed as a type of didactic method for translation training activities aiming to pinpoint the functional priorities of a text with the scope of identifying the most effective AD strategies for translational purposes.

In the context of festivals, translation is investigated from two different perspectives which draw on processes of intercultural and crosscultural transfer in translation studies. Both surveys introduce the concept of creativity as the key for the success of a translation, although they present different case studies (speech-based vs. text-based translations). Translation for festivals as analysed

in Pirouznik's study relies upon a foreignisation approach aiming to spread source cultural materials belonging to the oral and performing traditions of local festivals, i.e. the Nowruz festival. Instead, Tao's investigation scrutinises the modalities of multimodal translation applied to a corpus of 21st-century movie posters for globally acclaimed Chinese drama films, where translation is found to be a target-oriented practice favouring the integration of internationalisation and idiosyncrasy tools in the visual grammar of multimodal translations for overseas markets and diverse cultures.

Against the backdrop of translation in the context of ethical practice and in line with Friedrich Schleiermacher's dichotomous view of translation in terms of foreignising vs. domesticating practices, Meherez Pirouznik introduces the concept of festivals as instances of "Intangible Cultural Heritage" based on the dissemination of oral traditions (i.e. shared beliefs and cultural values) enacted by local people as performers and bearers of local festive values. Translation is conceived as a form of intercultural communication practice built on the dialogue between the bearers (in the community) and translators who, as intercultural mediators, are expected to learn and mediate community cultural values as directly received and emotionally perceived for target audiences. Within the framework of a hermeneutical concept of translation for festivals revolving around the celebration of ancient Iranian traditions, translators orally interpret covert cultural meanings (i.e. clothes, dances, gestures, food, etc.) and transfer them to a written form which can be either narrated or performed. In this context, the "law of standardisation" is meant to flatten out cultural differences and is therefore not suitable for festivals based on the diffusion of oral traditions. These festivals call for the performability of translation as the proper transfer of culture-in-action in which the translator 'feels' and mediates by re-experiencing and co-experiencing the source feeling while simulating it as a hermeneutical norm for target receivers.

A different direction is taken in Yuan Tao's analysis, which offers an in-depth scrutiny of multimodal translations for the spread of Chinese drama film posters produced within the context of international film festivals. Posters are perceived as instrumental to the construction of functional meanings in the portrayal of contemporary China. Against the backdrop of visual grammar and multimodality as methodological approaches, Tao's investigation offers a contrastive survey of Chinese and overseas movie posters and demonstrates that, in the overseas context, the visual sphere represents complicity and

individual participation, as well as a sense of intimacy and interaction, thus reflecting the target viewers' expectations. Instead, the Chinese representations on the various levels of the metafunctional analysis tend to decontextualise the participants both on a visual and textual level. In fact, most Chinese posters present the participants as "generic", or "commonplace figures", within the context of a surreal China. By contrast, most oversea posters "resemiotise" visual grammar with "individuals engaged in a non-transactional action" being placed in authentic settings, and through supplementary textual messages in the taglines that help to construct representational meanings. In line with Edward Hall's theories of high-context communication (HCC) and low-context communication (LCC), multimodal translations of Chinese posters for overseas markets confirm the LCC framework, which implies that the interlocutor knows very little about the context and that everything must be said explicitly. In contrast, the original Chinese posters are set in the HCC framework according to which the viewer or listener does not need much background information and greater importance is given to implied meaning and non-verbal communication.

In the context of theatre, Emmanouela Patiniotaki explores the still neglected area of dance performance from the perspective of accessibility. Within the framework of the integrated audio description (IAD) approach, and in the light of collaborative patterns which involve acts of cooperation and participation of the describer with the creative team, and which rely on the artistic skills of the describer, the paper investigates the creative strategies adopted for audio describing dance performances within which intersemiotic communication is captured by movements, facial expressions, music and visual effects meant to unfold specific meanings. Pationataki's study sheds light upon the experience of audio describing *A Clear Midnight* on the occasion of the 2021 Athens Epidaurus Festival by adopting a collaborative and creative approach that results in the growing complicity (also occurring in AVT in general) between the audience and the performer for the appreciation of the artistic content in a positive way. It emerges that ADs governed by linguistic creativity, as well as free from imposed guidelines, as in the case of Patiniotaki's Greek ADs, prove to be successful and well balanced by a harmoniously proportioned collaboration between everyone involved in the performance and the audio describer.

3. *Concluding remarks*

In this issue, contributors have shown that translators as transcreators and multimodal translators, interpreters or intercultural mediators, and audio describers, within different artistic sectors, are all attempting to overcome the divide between source-oriented and target-oriented translation, foregrounding creativity as a driving force that facilitates the transfer of meanings across languages, territories, and cultures. In each contribution, spaces of collaboration have emerged as the sites where the joint efforts of translators and among experts in related fields can be beneficial for the arts, translators and the audience as well in a variety of ways (i.e. participation, engagement, creativity, translation quality). TS has widened its scope by looking at the new developments and directions as fresh approaches within which traditional literal forms of translation are encapsulated and re-organised by the instruments provided by creativity and the collaborative transposition of knowledge and meanings.

Translation has grown hugely as an intercultural communication practice where creativity occupies interstitial spaces, being a means of cultural and linguistic mediation between source and target products. As part of translational procedures, creative trends are half way between the subjective and objective, the alternative and the standard, the simple and the complex, and contribute to the individualisation of a product in translation – be it a museum panel, a film, an audio description, or a dance in a festival or performance –, thus both setting the cultural product as "[a fact] of target cultures", and, at the same time, offering it a universal existence and a form of new life rooted in the original.

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