

Assessment: Translating for Business

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Commentary

Translation Situation

The client, “game – The German Games Industry Association” (in German, and more succinctly for the purposes of this commentary, “game-Verband”) has commissioned the translator with translating their press-releases from September-November 2022 from German into English. The game-Verband is an institution which funds game developers and publishers in Germany in an attempt to bolster the German game industry (www.game.de/positionen/10-forderungen-der-games-branche/ ©2022).

The press-releases chosen cover current market trends, issues for the industry, and specifics regarding game-Verband’s operations. The intention is for the translations to be uploaded on the English version of the client’s website, or otherwise be used in creating original articles. The final format will be determined by the client, who has a working knowledge of English (www.game.de/en has original English articles, and select translated articles have original English quotes and purposeful omissions).

Whereas the German press-releases are targeted mainly at the game developing companies that might want to or already receive funding from game-Verband, the English have perhaps a wider target audience, including English-speaking developers setting up in Germany, English-speaking partners and investors of developers based in Germany, and a more general ‘interested party’ audience. The press-releases A & B are two out of the 9 articles that would be included in this commission

Ideally, a translation brief with relevant terminology, statement of purpose, client aims, and instructions regarding formatting and editing of the articles and their graphics, etc. would be included with the commission. For the benefit of both examiner and examinee, formatting has been limited to font size and bold text, as well as raw text in place of the graphics. Italics denote translator’s instructions, and “[...]” marks where a stock phrase (a description of the game-Verband) is included in every English and German press-release, and so does not need to be included in the translations.

Global Strategy

Some scholars might apply a hierarchy of equivalences to guide a bottom-up or top-down approach, such as Koller’s equivalences (1979, 1989, 1995, as cited in Baker and Saldanha 2011, pp.96-97)—focussing on referential devices, through pragmatic devices, and to functions of form, or vice-versa depending on the purpose of the text (to be more informative or expressive respectively). The strategy chosen here was a mixed approach based on the type of text: press-releases, and their function: to promote (Nord 1997, as cited in Torresi 2014, p.1).

The main approach was to focus on information-to-promotion ratio, a factor discussed throughout Ira Torresi’s book *Translating Promotional and Advertising Texts* (2014). Although Torresi does not touch on press-releases specifically, the translator kept such articles as *Press Release Translation – Why, How, and Who* by Lucy Williams (www.translatorstudio.co.uk ©2022) in mind when assessing the global strategy, keeping both function and audience at the forefront of the decision making process.

There are three different types of text commonly found in a press-release: the informational portions that comment on factual information and events, and require a high level of referential and denotative equivalence (Koller 1979, 1989, as cited in Baker and Saldanha 2011, p.97), the promotional portions of the text contain “boost” (Torresi 2014, p.31) and thus rely on pragmatic (Koller 1989, as cited in Baker and Saldanha 2011, p.97) or

dynamic equivalence (Nida 1964, *ibid*), and finally, the quotations included in the text, which are often inconsistent with the other types (such as in power-distance, directness, or familiarity).

In order to determine the roles of the different text-types, the translator turns to Torresi's categories. Although press-releases are most often an institution or business writing to promote at other institutions or businesses (I2I, I2B or B2B), it is not necessarily as confined to this category as for example an industrial manufacturer's catalogue brochure might be. This is because of the level of access, as in this case, press-releases can be read by anyone with a web-address, whereas a catalogue brochure might be sent directly to current or potential clients.

In the case of game-Verband, it is an institution which supplies funding to businesses that develop and publish games. For the most part then, the translator can treat the commission under the rough lens of an I2B text. This means that the "anchors" (Torresi 2014, p.31), or points of coherence around which the text revolves, are informative/factual in nature, surrounded by boost text, which supports the anchors in their function to promote.

As stated previously, quotations are another matter because they reflect human speech, although the overall function of the text could be said to normally guide the inclusion of quotations. In the TTs, the quoted language is notably more informal and approachable than the rest of the text, as shown for example by an increased use of personal pronouns. This reduces the power-distance between speaker and reader, making the comments more personal—an acceptable strategy in both German and English when switching from group-to-person and person-to-person text, although other cultures might require the reverse.

The translator chose to try and emulate that shift where possible. This strategy required creating a baseline idea of standard power-distance (Hofstede and Hofstede 2010, pp.60-62) in parallel press-releases (similar author/reader relationship and genre) in both German and English. To this end, several articles were analysed—both the English and German version of an older press-release from the game-Verband, and two distinct articles published by Ubisoft, one in English and one from Ubisoft Blue Byte, a developer group made up of Ubisoft's three German studios. The first set of articles were useful as one could see the language commonly required by the client, although certain foreignised language may point to previous translations being made by a non-native English speaker (for example, loan translations for "Games-Standort"/"Games Location" and "Games-Förderung"/"Games Funding", where the English translations carry a lot less meaning/weight than their German originals).

The articles from Ubisoft were more telling, and reinforced trends seen in the game-Verband articles, namely that German tends to be more direct whereas English prefers a higher amount of boost. Both article types often employ passive voice, rely on 3rd person subjects, and avoid personal pronouns. (Links for the articles can be found in Bibliography: Resources). These observations can be further reinforced by Rogers' and White's *Thinking German Translation* (3rd Ed., 2020).

It was therefore the translator's intent to account for both the similarities and differences of power-distance in the texts, as well as the level of boost, ultimately honouring textual (Baker 2018, pp.134-233) and functional equivalences (de Waard and Nida 1986, and Newman 1994, p4695, as cited in Baker and Saldanha 2011, p24 and p27 respectively) by keeping in mind common trends in promotional works, the respective cultures, and prominent variables in the text. In the following sections, various challenges from both the word-level-up and text-level-down will be discussed while considering these factors.

Challenges

In the following sections, a few select challenges will be discussed. For the purpose of visibility, examples have been highlighted in the Source (ST) and corresponding Target

Texts (TT), and examples from both press-releases will be included under each sub-heading.

Specialised Terms

One must bear in mind the sector for which one is translating. In this case, these press-releases are for the game industry, a typically forward-thinking sector that relies on new technologies and innovations to progress. It is then understandable that different cultures will utilise neologisms. Thus the translator must find solutions which bring similar associations to mind in a coherent manner, per connotative equivalence (Koller 1989, p.102 as cited in Baker and Saldanha 2011, p.97).

STA Line 2	Lichtschwert	STA Line 17	Fitness-Spiel
Back Translation	light sword	Back Translation	fitness game
TTA Line 2	virtual saber	TTA Line 17	exercise game

In both of these examples, references are being made to the three example games which STA discusses. For example, “Lichtschwert” refers to the virtual reality game *Beat Saber*. “Light Sword” is not necessarily a mistranslation, but it can too easily be taken as a ‘sword that is not heavy’. “Lightsaber” would be the best in regards imagery, however that term is copyrighted by LucasFilm Ltd. as part of *Star Wars*™. “Saber” might be appropriate, and is the term used by the game. However, for an unknowing reader, there would be a loss of imagery. “Virtual saber” therefore retains some of this associative meaning, i.e. ‘futuristic’, while also referring to the game’s virtual nature.

A similar approach was taken with “Fitness-Spiel”. There are two reasons why “Fitness Game” is an inappropriate solution, despite first impressions. Firstly, the topic of the article is fitness games, so there is a repetition which English tends to avoid. Secondly, singling out *Ring Fit* as a “fitness game” implies that the other games are not, in fact, fitness games, which goes against the point of the article. A possible solution could have been “exergame” but although “exergame” has become increasingly more frequent over the last almost two decades (Google NGram Viewer ©2022), its use may still be overly marked. “Exercise game” thus avoids marked terminology and the repetition, while referring back to *Ring Fit* specifically, which leads players through an exercise routine via roleplay.

STB Line 3	Games-Förderung
Back Translation	Games-Funding
TTB Line 3	Games Budget

Games-Förderung is a compound word creating a neologism where English might prefer a phrase, such as “funding for games development in Germany”, but the neologism is used in several places where a longer phrase would be cumbersome or prove an issue to cohesion in the text, requiring awkward workarounds.

In the other English press-releases published by game-Verband, a loan translation was used: “Games Funding”. It may be that the client requires the same term to be used in later publications; it is the translator’s prerogative however to suggest different approaches, so an alternative was created: “Games Budget”. This takes up the same space, has similar presupposed meanings and requires less cohesive changes to the TT—funding typically comes from a budget with a certain amount of allocated funds, and is also something a government might provide for different sectors. Furthermore, as the issue at hand is that there is no more money within the allocated funding (/budget), the term is particularly applicable here.

Presupposed Meaning

As with specialised terms, some words or phrases in the ST may not, with a propositional-focussed solution, match the context, or the threads of presupposed and evoked meaning in the surrounding text. This is especially prominent in sections of boost where pragmatic/dynamic equivalence is the focus.

STA Line 3	spielerisch	STA Line 21	am Ball bleiben
Back Translation	playfully	Back Translation	stay on the ball
TTA Line 3	with controller in hand	TTA Line 20	to keep up

The first example here, “spielerisch”, has a dictionary translation of “playful”, but that is not the meaning here, which refers more literally to “playing”. As this is a boost section rather than an information section, the priority is the emotive function rather than the denotative. Therefore, rather than expounding with “while playing a game” or “in a fun way”, “with controller in hand” carries both the sense of active participation and enjoyment. Similar to “virtual saber” before, this has a loss of original imagery while gaining the specific reference to Nintendo’s *Ring Fit*, where players require a special controller.

Similarly, “am Ball bleiben” is an idiom which carries different associative and emotive meanings than its English counterparts: “to stay on the ball” means to concentrate, and “to keep plugging/ hammering away” implies boredom/tediousness (Hans and Knight 2020, pp.68-69), whereas the German idiom means to keep going without giving up (de.wiktionary.org 2017). “Keep up” therefore retains the idea of perseverance, and might be used in a training context, so although there is some loss of the sport/activity association, this has been limited.

STB Line 36	im internationalen Wettbewerb [...] wieder zurück[fallen]	STB Line 44	das selbstgesteckte Ziel der Bundesregierung
Back Translation	fall back in the international competition	Back Translation	the self-defined objective of the Federal Government
TTB Line 37-38	lose ground against our international competitors	TTB Line 44	the government’s goal

In the first example here, the focus is on presupposed and evoked meaning rather than propositional. This is because the German refers to market competition, whereas the back translation makes the competition more literal and immediate, subtly changing the meaning and defying the reader's expectations, while the TT solution retains the race metaphor and reference to market competition. Another possible solution is "fall behind our international competition", but the more idiomatic TT solution contains more boost, which is in line with target audience expectations.

In the second example from TTB, there is an omission of "selbstgesteckt". "Self-defined" carries a different definition in English (regarding identity, according to Oxford Languages), and would require a relative clause: "[the objective] that they set themselves". This would not be an invalid solution, but it increases the register unnaturally for the quotation. Formatting the relative clause in such a way that makes it sound plausible (adding punctuation which indicates natural breaks) makes the relative clause marked beyond what the German adjective achieved, so omission was preferred. To try and make up some of the expressive loss here, possessive was used—rather than a preposition which would be more neutral - along with the more colloquial "goal". The alliteration that occurs with "go-" also marks the subject further. However, as this was a quotation, it was acceptable for boost to be noticeably reduced in favour of more natural sounding spoken English.

Text Loyalty

As we can see from the previous example, there are instances where the norms of the TT are prioritised over the ST, a loss of meaning allowing for more natural English. This priority shifts depending on the text type: boost or informative. For example, in TTA, formal equivalence was observed in the graphics, headers, and quotes. Formatting was retained in the "About the Data" and "Press Contact" sections of each text, emulating previous articles published in English by game-Verband. Such decisions may already be included in a translation brief.

Conversely, German is a lot more flexible than English in positioning the speaker and the verb which precedes or succeeds a quotation. For the sake of variety, the translator chose two different solutions, one for each text. In TTA, the speaker was put before the quotation, and in TTB, the speaker was inputted after the first line of the quote. In other English articles published by the game-Verband, a simple hyphen + name structure is used after the quotation. Any of these solutions would match reader expectations and does not markedly affect the coherence of the text, while the variety draws the reader's attention away from a difference in translation styles.

STB Title	game-Verband warnt: Stopp der Games-Förderung gefährdet Existenz kleiner Games-Unternehmen
Back Translation	game-Association warns: A Stop of the Games-Funding endangers existence of small games companies
TTB Title	A Halt to Funding Endangers the Existence of Small Games Companies, warns game - The German Games Association

Likewise, the title of TTB was restructured in order to keep with target audience expectations. There were various solutions for the title, but many were subtly marked as

foreign. Keeping the name of the association in lower-case (which is used in both game-Verband's German and English publications) is marked in German because all nouns are capitalised. This is doubled in an English title because a noun is only normally capitalised in a heading, or when used as a proper noun. "game" then in lowercase is overly marked, as well as potentially confusing to a first time reader. Moving it to the end of the title provided contrast and context with the surrounding text, as did including the full name. This also prevents a relative clause being placed into a news-style heading which typically avoids anything but simple structures, as well as ensuring that the reader's attention is grabbed within the first four words of the title. In German, this is achieved by the verb "to warn", and in English, the movement verb "to halt" and keyword "funding". This retains the 'alarm' aspect of the title while highlighting the key pieces of information, thus combining referential, text-normative, and dynamic equivalence.

Information Flow

This next section focusses on cohesion and coherence. As German and English have different rules for word-order—German being much more flexible—restructuring sometimes requires a change to the theme/rheme structure (see Baker 2018, chp.5.1, Halliday 2013, chp.3.1) in order to remain loyal to TT norms or the original ST, especially if informative in nature.

STA Line 32-33	So wird das Tennisturnier im eigenen Wohnzimmer möglich, genauso wie...
Back Translation	Thus a tennis tournament becomes possible in one's own living room, exactly like...
TTA Line 30-31	It's possible then to have a tennis tournament in your own living room, even a ...

Take the example above from press-release A. There are two ways of looking at the information structure here. A theme/rheme relationship like in the Hallidayan model (ibid), or a bracket structure: an outside-in structure which takes into consideration German grammar. In the first method, the theme is a change of state: "wird"/"becomes". In the second method, the theme is 'becoming possible' - "wird...möglich"/ "becomes possible". In the back-translation however, the theme is the tennis tournament (and by extension, volleyball, and dance). The focus moves from the variety of sport to the specific sports. This subtly contradicts the point being made. As the previous sentence, whose rheme discusses the variety of sports and activities available, implies that a change of state has already occurred, it was decided that the reinforcement of the 'variety' message took priority, thus the two sentences focus on opportunities and possibilities in turn.

STB Line 15-16	Dabei zeigt nicht nur die große Nachfrage den bisher schon großen Erfolg des Förderprogramms. Auch die Mitglieder-Umfrage des game unterstreicht...
Back Translation	At the same time, not only does the up-til-now great demand show the success of the funding program. Also the member survey by game highlights...
TTB Line 14-15	At the same time, it is not only the heavy demand that shows how huge the success of the Games Budget has been up until now.

	This can also be seen from the member survey conducted by the game – Association which highlighted...
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This example is different to the last as it focusses on cohesion. This cohesion is marked, contributing to emphatic effect in the two sentences. This is because a common German device has been used and then modified, turning “nicht nur...sondern auch...”/ “not only...but also...” into two clauses and omitting the “sondern”/ “but”. Creating a solution without this in mind creates the jarring effect seen in the back translation. The solution instead relies on coherence, with “this” referring back to the previous sentence’s rheme, creating cohesion between the two sentences. The introduction of a semi-colon or hyphen would make the transition even smoother, but as in the original sentence, the sudden pause creates an emphatic effect.

Quality Control Process

The translator’s process consists of a first rough draft, then a second draft focussing on the TT and any problem areas where further research or consideration were required. Next was a parallel reading and triple-check of any numbers included. After that, a spell and grammar check were conducted.

Finally, the TT is handed to a third party for test reading and feedback. Ideally, another translator would check through both ST and TT for proofing, but that depends on the translation situation, including how much time and money is available for such steps during the commission.

Concluding Remarks

In the global strategy, it was noted that there were different kinds of text within a press-release which would require different approaches. In the challenges above, we have mainly seen examples of boost—focussing on connotative and pragmatic equivalences—as judging and targeting appropriate reader associations and emotional responses were by far the trickiest parts of the translation.

Challenging also were the quoted sections where Felix Falk expressed himself in a more personal manner than the rest of the texts, although as noted previously, the client is perfectly comfortable in creating their own English quotations, which may be preferable to a translation, especially if the aim is to personally connect to one’s English-speaking audience.

Ultimately, the aim was to create a fit-for-purpose translation that the client would feel comfortable using in their publications, either wholly or in part and post the appropriate formatting.

Translations

Source Text A

Millionen Deutsche halten sich mit Games fit

Original: www.game.de , 26. Oktober 2022

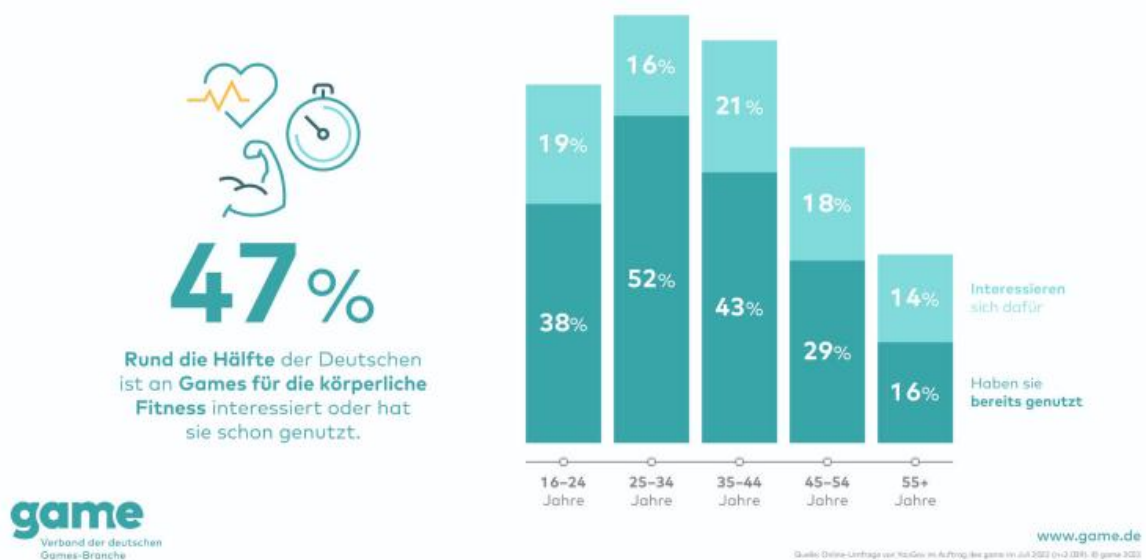


- **Rund die Hälfte der Deutschen hat bereits Games gespielt, um sich körperlich fit zu halten, oder interessiert sich dafür**
- **Für Jung und Alt: Menschen jedes Alters sind an Games interessiert, um in Bewegung zu bleiben**

1 **Berlin, 26. Oktober 2022** – Ob zu Pop-Songs vor dem Bildschirm abtanzen und
2 dabei Punkte sammeln, mit einer Virtual-Reality-Brille **Lichtschwerter** im Takt zur
3 Musik schwingen oder **spielerisch** ganze Fitness-Routinen absolvieren: Computer-
4 und Videospiele, die man nur mit körperlicher Bewegung meistert und die damit auf
5 unterhaltsame Art und Weise die Fitness fördern, überzeugen rund jeden zweiten
6 Menschen in Deutschland. So hat knapp ein Drittel (30 Prozent) schon mal Games
7 gespielt, die die körperliche Fitness unterstützen, und weitere 17 Prozent sind an
8 solchen Spielen interessiert. Das geht aus einer repräsentativen Umfrage des [game](#)
9 [– Verband der deutschen Games-Branche](#) in Zusammenarbeit mit dem
10 Marktforschungsinstitut YouGov hervor.

11
12 Erst vor kurzem berichtete die Weltgesundheitsorganisation, dass Millionen
13 Menschen in Deutschland sich im Alltag nicht ausreichend bewegen und dadurch
14 einem höheren Gesundheitsrisiko ausgesetzt sind. Durch den Spaßfaktor und
15 verschiedene Belohnungselemente wie Trophäen- und Punktesammeln können
16 Computer- und Videospiele die körperliche Aktivität fördern und die Motivation
17 erhöhen. Etwa bei Games wie dem **Fitness-Spiel** ‚Ring Fit Adventure‘ von Nintendo
18 oder den Rhythmusspielen ‚Just Dance‘ von Ubisoft und ‚Beat Saber‘ von Beat
19 Games werden Bewegungen mit Gaming kombiniert. Mithilfe von Hardware wie
20 einer Kamera für die Spielkonsole oder spezieller Controller können Spielende so
21 auch von zuhause aus beim Training **am Ball bleiben**. Insbesondere die Jüngeren
22 spielen gern Games, um in Bewegung zu bleiben. So sind mehr als ein Drittel der
23 16- bis 24-Jährigen (38 Prozent) und über die Hälfte der 25- bis 34-Jährigen (52
24 Prozent) in Deutschland mithilfe von Games körperlich aktiv und waren es schon
25 einmal. Doch auch für die Älteren bieten die gamifizierten Übungen eine spannende
26 Alternative: So hält sich rund jeder beziehungsweise jede Sechste (16 Prozent) über
27 55 Jahren mit solchen Games bereits fit und jeder beziehungsweise jede Siebte (14
28 Prozent) hätte in Zukunft daran Interesse.

Millionen Deutsche halten sich mit Games körperlich fit



29 „Games für die körperliche Fitness stehen bei Jung und Alt hoch im Kurs, denn sie
30 machen nicht nur Spaß, sondern motivieren zum Sport treiben. Es gibt bereits ein
31 vielfältiges Angebot an Spielen, die unterschiedlichste Sportarten und -aktivitäten
32 simulieren und für die ich mich körperlich betätigen muss. So wird das Tennisturnier
33 im eigenen Wohnzimmer möglich, genauso wie eine Runde Volleyball mit Freunden
34 oder das Erlernen einer kompletten Tanzchoreografie“, sagt Felix Falk,
35 Geschäftsführer des game.

36

Informationen zu den Daten

37 Die verwendeten Daten beruhen auf einer Online-Umfrage des game, die von der
38 YouGov Deutschland GmbH durchgeführt wurde. An der Umfrage nahmen 2.039
39 Personen zwischen dem 26.07 und 01.08.2022 teil. Die Ergebnisse wurden
40 gewichtet und sind repräsentativ für die deutsche Bevölkerung ab 16 Jahren.
41

[...]

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Target Text A

Millions of Germans keep fit with Games

[Graphic 1.1 - no text]

- **Around 50 percent of Germans have played videogames in order to keep fit, or are interested in doing so**
- **For young and old alike: people of all ages are interested in gaming as a way to stay active**

1 **Berlin, 26th October 2022** – whether it's dancing away to pop-songs in front of the
2 TV while you collect points, swinging a **virtual saber** to the beat of the music while
3 wearing VR goggles, or completing entire fitness routines **with controller in hand**,
4 computer and videogames that can only be beaten with physical exercise, and thus
5 through their entertainment factor encourage a healthy lifestyle, have won over
6 around one in two people in Germany. Around a third (30 percent) have already
7 played games which promote physical fitness, and a further 17 percent are
8 interested in such games. This comes from a sample survey organised by [game –](#)
9 [the German Games Industry Association](#) in collaboration with the market research
10 institute YouGov.

11

12 Just recently, the World Health Organisation reported that millions of people in
13 Germany do not move enough during the day and are therefore at an increased risk
14 of developing health issues. Computer and video games, through their fun factor and
15 various reward mechanisms, such as winning trophies and gaining points, can
16 encourage physical activity and increase motivation. Just as with games like the
17 **exercise game** 'Ring Fit Adventure' by Nintendo, or rhythm games like 'Just Dance'
18 by Ubisoft and 'Beat Saber' by Beat Games, exercise is being combined with

19 gaming. With hardware such as a gaming camera or special controller, players can
 20 **keep up** with their training even at home. Young people in particular like to play
 21 games in order to stay active: more than a third of 16-24 year olds (38 percent) and
 22 over half of 25-34 year olds (52 percent) in Germany are or once were physically
 23 active via gaming. Even for the older generation, fitness gaming offers a compelling
 24 alternative: almost one in six people (16 percent) over 55 in Germany already keep
 25 active with such games and one in seven people (14 percent) would be interested in
 26 trying them out in future.

[Graphic 1.2:

Top:

Millions of Germans keep fit with games

Left:

Around 50 percent of Germans are interested in **playing games for physical fitness** or have already tried them.

Graph, under:

16-24 y.o. 25-34 y.o. 35-44 y.o. 45-54 y.o. 55+ y.o.

Graph, right:

Are interested in playing
 Have already played

Bottom corner, left: [logo: **game** German Games Industry Association]

Bottom corner, right: www.game.de/en

Source: Online survey conducted by YouGov on behalf of game
 in July 2022 (n=2.039), © game 2022]

27 **Felix Falk, Managing Director of game:** “Fitness gaming is popular with the young
 28 and old alike, not only because it can be a lot of fun, but because it can motivate you
 29 to exercise. There is already a variety of games available that simulate different
 30 sports and activities where I have to exert myself physically. **It’s possible then to**
 31 **have a tennis tournament in your own living room, even a** round of volleyball with
 32 friends, or to learn a complete dance choreography.”

33

34 **About the data**

35 The provided facts and figures are based on an online survey, commissioned by
36 game and conducted by YouGov Germany PLC. 2,039 people took part in the
37 survey between 26.07 and 01.08.2022. The results were weighted and are
38 representative of the German population above 16 years of age.

[...]

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1 Source Text B

game-Verband warnt: Stopp der Games-Förderung gefährdet Existenz kleiner Games-Unternehmen

Original: www.game.de , 7. November 2022



- 2 **Berlin, 7. November 2022** – Nachdem das Bundesministerium für Wirtschaft und
3 Klimaschutz (BMWK) am 31. Oktober angekündigt hat, dass für 2022 sowie 2023
4 keine Gelder mehr im Rahmen der erst 2019 eingeführten Games-Förderung zur

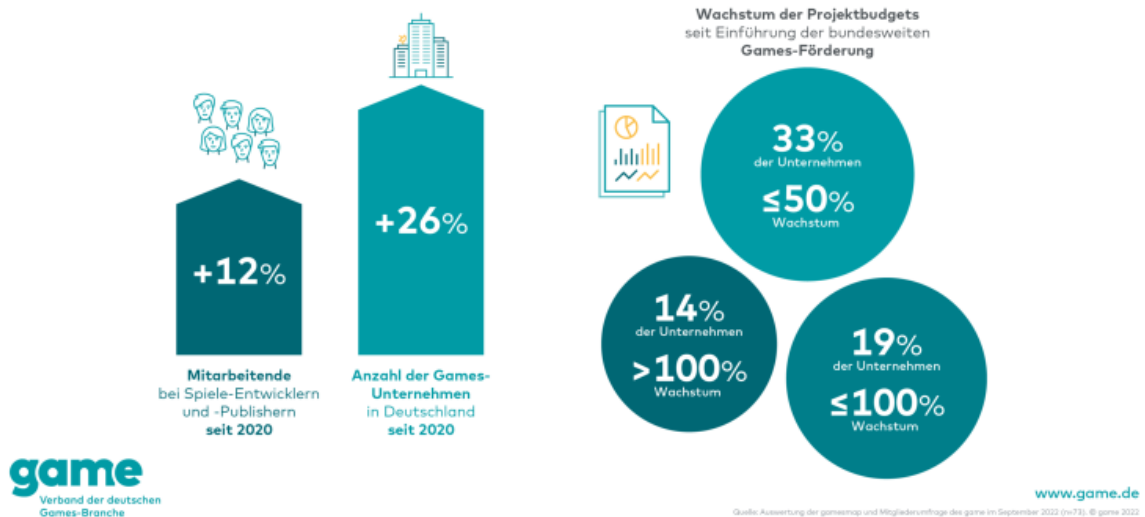
5 Verfügung stehen, wird die Tragweite dieses drohenden Antragsstopps immer
6 deutlicher. Wie eine Ad-hoc-Umfrage des game – Verband der deutschen Games-
7 Branche zeigt, würden die ausbleibenden Fördermittel viele insbesondere junge
8 Games-Unternehmen in Deutschland in ihrer Existenz bedrohen. So planen derzeit
9 mindestens 50 Entwicklungsstudios die bundesweite Games-Förderung noch vor
10 2024 in Anspruch zu nehmen. Sollte dies nun nicht möglich sein, können viele der
11 seit Monaten geplanten Projekte nicht oder nur in sehr viel kleinerem Umfang
12 umgesetzt werden. Das gefährdet Arbeitsplätze und wichtige Investitionen am
13 Standort. Um diese Situation abzuwenden, ist eine Erhöhung auf 100 Millionen Euro
14 für die kommenden Jahre notwendig.

15

16 Dabei zeigt nicht nur die große Nachfrage den bisher schon großen Erfolg des
17 Förderprogramms. Auch die Mitglieder-Umfrage des game unterstreicht, dass die
18 geförderten Games-Unternehmen ihre Investitionen durch die Förderung deutlich
19 steigern konnten: So gab jedes dritte der befragten Unternehmen (33 Prozent) an,
20 dass seine Produktionsbudgets durch die Games-Förderung um bis zu 50 Prozent
21 gewachsen sind, bei rund jedem fünften Unternehmen (19 Prozent) sind die
22 Investitionen um bis zu 100 Prozent gestiegen. Weitere knapp 14 Prozent der
23 Unternehmen haben seit Einführung der Bundesförderung ihre Entwicklungsbudgets
24 sogar mehr als verdoppeln können. Der Erfolg der Games-Förderung auf
25 Bundesebene wird auch an anderer Stelle bereits sehr deutlich: So ist die Anzahl der
26 Games-Unternehmen im Kernmarkt in den vergangenen zwei Jahren um 26 Prozent
27 gewachsen. Bei Spiele-Entwicklern und -Publishern arbeiten 12 Prozent mehr
28 Beschäftigte als noch 2020. Hier zeigen sich bereits positive Effekte, die nicht zuletzt
29 für zusätzliche Steuereinnahmen und Investitionen sorgen.

Bundesweite Games-Förderung: Eine Erfolgsgeschichte

Seit 2020 können auch größere Projekte bei der Games-Förderung eingereicht werden. Die ersten Effekte werden schon jetzt deutlich.



30 „Die Games-Förderung ist eine echte Erfolgsgeschichte: Sie wird schon seit ihrem
31 Start stark abgerufen und zeigt bereits jetzt die erhofften positiven Effekte. Andere
32 Förderprogramme der Bundesregierung insbesondere auch im Bereich
33 Digitalisierung und Innovation können hiervon nur träumen. Die Games-Förderung
34 sorgt für zusätzliche Innovationen, Investitionen und Steuereinnahmen in
35 Deutschland. Umso wichtiger ist es deshalb, dass ihr großer Erfolg nicht zum
36 Verhängnis wird. Denn sollte es tatsächlich zu einem Antragsstopp bis 2024
37 kommen, fallen wir im internationalen Wettbewerb sofort wieder zurück.

38 Unternehmen, die fest mit der Förderung gerechnet haben, werden vor große
39 Probleme gestellt. Seit dem Stopp vergangene Woche melden sich täglich
40 Unternehmen bei uns, die befürchten, Projekte nicht umsetzen zu können, die
41 Personal entlassen müssten oder sogar insolvent gehen würden, wenn die
42 Förderung nicht wie geplant zur Verfügung steht. Daher müssen die Fördermittel
43 jetzt erhöht werden.

44

45 Wenn das selbstgesteckte Ziel der Bundesregierung, Deutschland zu einem Games-
46 Leitmarkt zu entwickeln, tatsächlich auch erreicht werden soll, braucht es die
47 Orientierung am tatsächlichen Förderbedarf. Bei dem aktuellen Erfolg bedeutet dies
48 ein Wachstum der Fördermittel auf 100 Millionen Euro jährlich innerhalb weniger

49 Jahre. Damit können Planungssicherheit, Verlässlichkeit und international
50 vergleichbare Rahmenbedingungen erreicht werden, die wir in Deutschland
51 brauchen, wenn wir das volle Potenzial von Games auch hier nutzen wollen“, sagt
52 game-Geschäftsführer Felix Falk.

53

54 **Informationen zu den Daten**

55 Die Daten basieren auf einer Mitgliederbefragung des game – Verband der
56 deutschen Games-Branche, bei der vom 23.09. bis 29.09.2022 insgesamt 73
57 Mitgliedsunternehmen des game, die als Publisher oder Entwickler tätig sind, online
58 befragt wurden.

[...]

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Target Text B

A Halt to Funding Endangers the Existence of Small Games Companies, warns game - The German Games Association

[Graphic 2.1: no text]

1 **Berlin, 7th November 2022** – Since the German Federal Ministry for Economic
2 Affairs and Climate Action announced on 31st October that there is no more money
3 left in the Games Budget for 2022 as well as 2023, the ramifications of an imminent
4 freeze to applications for funding have become increasingly severe. This budget was
5 first introduced in 2019, and its lack – as shown in an ad-hoc survey conducted by
6 game – The German Games Industry Association - will threaten in particular the
7 existence of young game companies in Germany. Currently, 50 developer studios
8 are planning to make use of the Games Budget before 2024. Should this no longer
9 be possible, many projects that have been in planning for months will no longer be
10 viable, or only within a much more limited scope. This will endanger jobs and
11 important local investments. In order to avoid this scenario, it is necessary to
12 increase funding to 100 million euros for the next few years.

13

14 At the same time, it is not only the heavy demand that shows how huge the success
15 of the Games Budget has been up until now. This can also be seen from the
16 member survey conducted by the game – Association which highlighted that games
17 companies supported by the Budget have been able to increase their investments

18 greatly through the funding they received. One in three (33 percent) of the
19 companies that answered the survey stated that their production budget has grown
20 by up to 50 percent thanks to the Games Budget, and for around one in five (19
21 percent) companies, investments increased by up to 100 percent. In fact, a further
22 almost 14 percent were able to more than double their development budgets since
23 the introduction of government funding.

24

25 The success of the Games Budget on a national level is also already very apparent
26 in other areas: the number of games companies operating in the core market has
27 risen by 26 percent in the last two years, and both game developers and publishers
28 employ 12 percent more people than in 2020. Here one can already see the positive
29 effects, which if nothing else ensures increased tax revenue and investments.

[Graphic 2.2:

Top: **Nation-wide Games Budget: A Success Story**

Since 2020, larger projects are also submittable for funding.

The early effects are only now becoming visible.

Graphs, left: +12% Number of **employees** at game developers and publishers
since 2020

+26% Number of **games companies** in Germany **since 2020**

Graphs, right: **Growth of project budgets since the implementation of
government funding**

33% of companies ≤50% growth

14% of companies >100% growth

19% of companies ≤100% growth

Bottom, left: [logo]

Bottom, right: www.game.de/en

Source: Analysis of game's gamesmap and member survey

conducted in September 2022 (n=73), © game 2022]

30 “The Games Budget is a real success story: it’s been in high demand since the very
31 start and is already now showing the positive effects that were hoped for,” said Felix
32 Falk, Managing Director of game. “Other funding programs run by the government –
33 especially those in areas of digitalisation and innovation – can only dream of what’s
34 being achieved here. The Games Budget generates additional innovation,
35 investment, and tax-revenue in Germany. It is therefore increasingly essential that its
36 success does not become its undoing. Should it really come to it that applications
37 have to be frozen until 2024, then we will immediately lose ground against our
38 international competitors. Companies that have very much expected to receive
39 funding will face massive problems. Since the freeze, we have received numerous
40 queries from companies that are afraid they won’t be able to go ahead with their
41 projects, have to let personnel go, or even go insolvent if the funding isn’t available
42 as planned. That is why funding needs to be increased now.

43

44 If the government’s goal to make Germany into a leading market for games is
45 actually to be reached, it needs orientating towards what is actually needed. Judging
46 by its current success, this would mean an increase in funding to 100 million euros
47 per annum within the space of a few years. This would achieve reliability, security
48 when planning projects, and basic conditions comparable to our international
49 competitors, which we need in Germany if we want to maximise the potential of
50 games here as well.”

51

52 [...]

53

54 **About the Data**

55

56 The facts and figures are based on a member survey conducted between 23.09 and
57 29.09.2022 by game – The German Games Industry Association and in which a total
58 of 73 companies, who are associated with game and are either operating as
59 publishers or developers, took part online.

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